

discursive reason. Ultimately the art of rhetoric emerged from the craft of protorhetoric and created the virtual community of *Homo symbolicus*. Whereas clusters of protorhetoric form around occasions, rhetoric is a unique artistic form. (J. Brunlik)

265. MCGANN, Jerome J., 'Some Forms of Critical Discourse,' *Critical Inquiry* 11 (March 1985) 399-417

Non-narrative critical discourse seems to have disappeared from contemporary criticism. Criticism as narrative, however, is often problematic, necessitating a return to the unfinished non-narrative structures of critical forms such as the array and dialectic. (G. Hogenboom)

266. MCGILLIS, Roderick, "'Secrets' and 'Sequence' in Children's Stories," *Studies in the Literary Imagination* 18, ii (Fall 1985) 35-46

Secrets in children's stories such as Burnett's *The Secret Garden* and the Grimms' 'Hansel and Gretel' invite cognitive play by all readers and hence break narrative sequence. Readers for sequence are outsiders; readers for secrets, insiders. Neither approach should be privileged; the interpretive community ought to be open and democratic rather than closed and hierarchic. (F. Bergmann)

267. MERTS-GLEIZE, Joëlle, 'Lectures romanesques,' *Romanisme* 47 (1985) 107-18

Dans les romans antérieurs au roman dit réaliste la lecture est rarement l'objet de l'attention précise du narrateur. L'acte de lire ne devient qu'avec Balzac une lecture critique et lue, comme c'est le cas dans *Graziella*. Le plus souvent la lecture dessine un manque que le roman va combler (*La Confession d'un enfant du siècle*), ou elle sert comme contre-modèle (*Illusions Perdues*). Même dans celui-ci l'image de la lecture peut construire une autre image, celle de la lecture qui influe sur les représentations courantes et réelles. Ce qu'elle transmet n'est plus un langage, mais est devenu une impulsion. (A.M. Withmann)

268. METZIDAKIS, Stamos, 'Picking Up Narrative Pieces in a Surrealist Prose Poem,' *Ottis Litterarium* 40, iv (1985) 317-26

This study involves a problem of narrative discontinuity in a text from André Breton's prose poem collection, *Poison soluble*. It is an analysis of how certain textual signifiers – seen from the perspective of certain repeated formal aspects – generate a series of morphophonemic paradigms which take on a peculiar narrative quality of their own for the reader attuned to repetition. The narration in question is located above and beyond the level of 'ordinary' referentiality. Instead of meaning just what they do 'normally' on the denotative and connotative planes, these signifiers create a kind of subliminal and supplementary narration which justifies the otherwise seemingly gratuitous details encountered in the later part of the poem. (*Author's summary reprinted by permission*)

269. MEURGER, Michel, 'Zur Diskussion des Begriffs "modern legend" am Beispiel der "Airstrips" von 1896-97,' *Fabula* 26, iii/iv (1985) 254-73

The content of modern legends is both old and new; the legend lives because it has shown itself adaptable enough to give symbolic answers to current questions. Much of what, in the case of UFOs, etc., belongs to contemporary oral legend in the United States derives from a selective popularization of earlier material by the press, which modernized certain traditional themes by infusing them with utopian speculation. (F. Bergmann)

328. AMELUNXEN, Htbertus von, 'Quand la photographie se fit lectrice: le livre illustré par la photographie au XIX^e siècle,' *Romanisme* 47 (1985) 85-96

L'histoire de la photographie au XIX^e siècle est celle de sa reproductibilité technique et de sa vulgarisation. À partir des années quatre-vingt, la photographie entre dans le domaine de l'illustration des œuvres littéraires, afin de donner une visualisation 'fidèle' des textes. Jusqu'au quatre-vingt la photographie était presque sans exception réservée à la documentation. En 1883 paraît le livre du poète et photographe A. C. Chaprio avec 30 photographies de l'inscension des *Mémoires d'un fou* de N.V. Gogol. L'article du germaniste Rudolf von Gottschall (1881) traite du réalisme littéraire, dit photographe, dans les œuvres de Daudet et de Zola. Le roman populaire de Gyp, *Toto* (1897), paraît exemplaire pour les roman-photos. Dans *Bruges-la-Morte* de Georges Rodenbach (1892) la photographie, d'une esthétique atmosphérique, assimile l'état d'âme du personnage central. Face aux autres arts graphiques, elle a néanmoins joué un rôle mineur dans le livre du dix-neuvième siècle. (A.M. Withmann)

329. ARENS, Katherine, 'Mozart: A Case Study in Logocentric Repression,' *Comparative Literature Studies* 23, i (Summer 1986) 141-69

In this study Derridas concept of logocentric repression is applied to three representations of the sign *Mozart*: Eduard Mörike's 1855 *Mozart auf der Reise nach Prag*; Wolfgang Hildesheimer's 1971 *1799 Mozart*; and Peter Schaffer's 1981 *Amadeus*. (G. Lang)

330. BAILLÉ, Joseph-Marc, 'Polyeucte, de Donizetti à Gounod,' *Revue d'Histoire Littéraire de la France* 85, v (septembre-octobre 1985) 799-810

Pierre Corneille's religious tragedy did not fare well on the opera stage. Donizetti's *Polio* (composed in 1838 for the tenor Adolphe Nourrit; libretto by Salvatore Camarano) was banned in Naples and caused Nourrit's suicide; a revised version, *Les Martyrs* (with Eugène Scribe), opened in Paris on 10 April 1840, but was applauded mainly for the design of its set and costumes. Gounod's *Polyeucte* (1878; with Jules Barbier and Michel Carré) was performed only 19 times. The reasons for these failures are attributed less to the composers and their collaborators than to opera's essential and cruel effect of distracting from the text and of being unable to accommodate religious tragedies. *Polio* was revived in 1960 at La Scala, with Franco Corelli and Maria Callas. (H.R. Runte)

Corneille, dans l'Examen de *Polyeucte* en 1660, évoque l'association heureuse des tendresses de l'amour humain et de la fermeté du divin dans sa tragédie. Deux compositeurs d'opéra ont voulu illustrer le thème de *Polyeucte*: Donizetti dans *Polio*, en 1838; le même Donizetti dans *Les Martyrs*, en 1840, sur un livret de Scribe; enfin Charles Gounod, dans son *Polyeucte* de 1878. Le problème de la présence du sacré et des interférences avec le profane se trouve clairement posé à propos d'œuvres lyriques soumises à des exigences souvent contradictoires de la censure, du livret, des chanteurs et des régisseurs du spectacle. L'accueil réservé du public a souligné opportunément la difficulté d'une tentative qui, malgré ses mérites, ne garde pas la force expressive de la tragédie et disperse trop souvent l'attention du spectateur. Le sacré semble pouvoir s'exprimer avec plus de force dans la forme plus dépouillée de l'oratorio. (*Author's summary reprinted by permission*)

331. BLEDSOE, Robert Terrell, 'Chastity and Darkness in *Albert Herring*,' *Mosaic* 18, iv (Fall 1985) 125-33

We can see the genuinely comic perspective of Britten's opera by examining the allusive contexts of the comments on chastity. There are verbal allusions to poems by Maxwell and Wordsworth, musical allusions to Beethoven's sixth symphony, Wagner's *Tristan*

und Isolate, and Britten's *The Rape of Lucretia*; and situational allusions to the latter opera. By changing the negative ending of his French source, Britten denies both Wagner's romantically alienated interpretation of love-death and the meaninglessness and moral darkness of non-Christian despair and suicide. Britten's opera rejects neither chastity nor sex, but darkness and the fanaticism it breeds. Albert's rebellion becomes a successful attempt at integration into his community. (M.G. Hamilton)

332. BOŠKOVIC-STULL, Maja, 'Darstellerische Aspekte des Erzählens,' *Fabula* 26, liii (1985) 58-71

Of the thirteen semiological systems identified by T. Kowzan for the theatre, only four are commonly used by the storyteller: speech, tone of voice, facial expression, and gestures. Oral tale telling incorporates elements of acting to a significant degree; in contrast to the stage, these elements are subordinated to narrative function and technique. (F. Bergmann)

333. BRASWELL, Mary Flowers, 'The Magic of Machinery: A Context for Chaucer's *Franklin's Tale*,' *Mosaic* 18, ii (Spring 1985) 101-10

In this tale Chaucer devotes approximately one hundred lines to magic tricks not found in his sources. Like some of the marvels in romance, Chaucer's magic tricks correspond to the workings of actual medieval automata and to the mechanical magic of contemporary pagentry. These mechanical arts were well developed in the middle ages and Renaissance and were practised by such artists and engineers as Melchior Broderham and Leonardo da Vinci. Chaucer's own mechanical expertise was considerable. It is possible that the magic episodes of *The Franklin's Tale* were performed for an audience with the aid of automata. (M.G. Hamilton)

334. BROWN, Calvin S., 'The Writing and Reading of Language and Music: Thoughts on Some Parallels Between Two Artistic Media,' *Yearbook of Comparative and General Literature* 33 (1984) 7-18

Neither literature nor music is considered a philosophical discipline; hence, no axioms are attempted. Historical surveys of writing and of musical notation show that notation, the younger of the two, makes use of a number of elements of writing. Competence in reading either system requires not only fluency and accuracy but also remarkable physical ability as well as the ability to understand implications. Timbre is essential to language and therefore generally indicated in writing; it is mostly ornamental in music and therefore often not specified by the notation. Though pitch is important in language, writing does not specify it; since it is essential to music, it is precisely notated. Systems for syllabic stress vary greatly among languages; musical notation indicates accents much as Spanish does. Notation gives instructions for tempo, writing does not. There are similarities of improvisation and of abbreviation between the two systems. Shaped verse has its equivalent in eye music. Silent reading is basically the same for each system. Although some differences exist, writing and notations are similar and closely parallel systems; reading them is therefore essentially the same. (F. Bergmann)

335. CARABINO, Victor, 'Pingat's *Passacaglia*: The Endless Sonata of the Dead,' *Neophilologus* 69, i (January 1985) 59-66

Pingat's *Passacaglia* resembles the musical *passacaglia* in that it is a continuous variation on a theme, that of the corpse. Words, phrases, paragraphs, actions and colours reappear throughout the work, but always in different contexts. The narrative voice shifts constantly from one point of view to another. There is unity in the *ton*, established in

the opening phrases. Sounds, in repetitions, echoes, resonances and amplifications, are as important as the constantly changing visual effects in creating a story eternally in the process of becoming. *Passacaglia*'s lyricism also associates it with the musical *passacaglia*. (J. Brumlik)

336. COHEN, Paul, 'Art in the Soviet Union: Davenport's Visual Critique in "Tatlin",' *Mosaic* 18, i (Winter 1985) 65-78

In Tatlin's Guy Davenport adopts cinematic narrative techniques, and integrates drawings and text in a complex interplay of verbal and visual images that reflect the progressive petrification of the Revolution and the plight of the experimental artist in the Soviet Union. The portraits of Tatlin, Lenin, and Stalin especially illustrate the movement from portrait to icon, which expresses the Soviet rejection of individualism and idiosyncratic artistic creation. Through the transformations Tatlin effects on the human image, Davenport represents Tatlin's challenge to traditional artistic boundaries and limitations. (M.G. Hamilton)

337. DEMERS, Patricia, 'Childhood's Music,' *Mosaic* 18, iv (Fall 1985) 85-99

Music has been put to at least five distinct uses in children's literature. It has been used in lyrical catechesis by writers of many religious affiliations, including Puritans like Bunyan and Evangelicals like Mrs. Sherwood. Charles Diddin and E.E. Thomas are among the authors who have produced volumes of illustrated musical instruction. Since the time of the chapbooks, alliterative humor has been used to express the mesmerizing, inexplicable force of music. Music is often an integral narrative element in children's literature. In this role, it may serve as the perfect expression of emotion, celebrate a festive occasion, or support themes. The most popular use of music in children's literature is in songs. (M.G. Hamilton)

338. DRUKONINGEN, F.F.J., 'Rhétorique Surréaliste et Cinéma: L'Étoile de Mer de Man Ray,' *Neophilologus* 69, iii (July 1985) 342-51

Man Ray tells us in his *Autoportrait* that he conceived the images for his thirteen-minute short film upon hearing Robert Desnos's poem, 'Étoile de Mer,' recited by the author. Both film and poem are lyric creations, although the film has a narrative framework. Each is very different from the other in many respects. The story outline in the film found its source in the images suggested by the text. It is as if the images produced by single words or groups of words had entered into a dialogue with the text. A study of the dialectic which results demonstrates the surrealist relationship between the two. (J. Brumlik)

339. FRYE, Northrop, 'La letteratura e le arti figurative,' *Lettere italiane* 37, iii (luglio-settembre 1985) 285-98

Every art form has a spatial and a temporal aspect. The spatial element in literature asserts itself when we attempt to understand the overall meaning of a literary work, especially in terms of a moral or an allegory. Historically, the valorisation of the spoken word has given way to that of the visual image. Modern art can be seen, in this context, as an attempt to liberate itself from the verbal constraints imposed by allegory, emblem and illustration, asserting instead the autonomy of art. The development of literary art has followed a parallel course, in its liberation from the need to represent. (R.A. Carroll)

340. HADERMANN, Paul, 'L'image picturale et l'image poétique: analogies, rencontres et quiproquos,' *Yearbook of Comparative and General Literature* 33 (1984) 19-26

The literary image is not necessarily visual, and it appeals to, rather than commands, the senses. The painted image, however, is clearly present and detailed. The world 'image' is used to mean 'analogue' or 'resemblance'; for Erwin Panofsky, however, 'image' is a pictorial motif which both denotes and connotes. Roland Barthes does not make Panofsky's distinction between motif as literal representation, and image as motif invested with further signification; by 'image,' Barthes means 'analogue,' although only photography truly represents literally. Panofsky's distinction appears preferable for art history. In both art and literature, the image gives the work formal specificity as well as multiplicity of meaning. However, current usage understands the pictorial image as one unit composed of several discrete images and motifs, and the literary image as one detail. Yet both fields speak of global as well as specific images. Panofsky's distinction is not applicable to literature, since current literary terminology has not produced a universally accepted definition of 'motif' and since the literary motif is normally not contrasted with image but with theme. With caution, the literary motif may be compared with the pictorial and the musical motif. In literature, motif is a structural element, image a symbolic one. Following Roman Jakobson, it may be said that, in painting, metonymy is most frequently synecdochic, whereas metaphor is established by substitution or formal fusion. Because it is a pure creation of the mind, the image — poetic or pictorial — ultimately defines the lexicographer: *vide* Magritte's pipe which, to the artist, is no pipe. (F. Bergmann)

341. HAMMERSCHMIDT-HUMMEL, Hildegard, 'Johann Heinrich Füssli's Illustrationen zu Shakespeares *Macbeth* unter besonderer Berücksichtigung seiner Kunsttheorie,' *Archiv* 20, iii (1985) 225-38

According to the theory of Karl Lamprecht, whereby both history and art follow a spiralling pattern with distinguishable stages of development, each age leads from initial expansion, increased self-awareness, and intellectualization to passive introspection, only to be succeeded by the enthusiastic, uncritical and boundless influx of new tendencies. Various factors, such as economic upheaval and social transformation, may spur such developments. The art of painting provides, to Lamprecht, the measurement of all artistic and socio-psychological tendencies affecting a culture. This theory is especially applicable to the age of subjectivism as exemplified by the work of William Blake, William Turner, and Johann Heinrich Füssli. In particular, the Shakespeare illustrations of Füssli exhibit the characteristics of psychological excitement, restlessness, discontent, and an irrepressible drive for novelty. (A.M. Wittmann)

342. HUNTER, Mary, 'Pamela': The Offspring of Richardson's Heroine in Eighteenth-Century Opera, *Mosaic* 18, iv (Fall 1985) 61-76

La buona figliuola, Goldoni's opera buffa adaptation of *Pamela*, by concentration partially distills the Pamela archetype. Goldoni borrows *Pamela*'s usually sympathetic, earthy and sweet, sentimental heroine and the structural relation between class conflict and manifestation of sensibility. Goldoni's opera is not, however, essentially didactic. Although their storylines differ from that of *Pamela*, *Nina* and *Griseida* pick up Goldoni's borrowings. *Nina* and *Griseida* further resemble Richardson's novel in the explicit moral to which they point, in the intensity of their heroines, and in the introduction of other sentimental characters. (M.G. Hamilton)

343. HURLEY, Ann, 'The Elided Self: Witty Dis-Locations in Velázquez and Donne,' *Journal of Aesthetics and Art Criticism* 44, iv (Summer 1986) 357-69

Intriguing parallels exist between Donne's Epithalamion at the Marriage of the Earl of

Somerset and Velázquez' *Las Meninas*. Both dislocate the reader/viewer and deconstruct their own identities. Both delight in exposing the limitations of their medium. Yet both reveal not only the limitations of these specifically human instruments but also their power. Velázquez recognizes the potency of the incompatibility between paint and the object depicted. Donne raises similar questions with respect to the possibility, even the desirability, of representation as a valid intentional act. Language does not permit direct verisimilitude. In showing this, Donne's poem and Velázquez' painting enhance our understanding of how in the seventeenth century logic, perspective, epideictic art, and metaphysics intersected in disturbing but also intriguing ways. (R.A. Shiner)

344. KOPEN, Erwin, 'The "Image" in Film: On Cortázar's *Las babas del diablo* and Antonioni's *Blow-up*,' *Yearbook of Comparative and General Literature* 33 (1984) 45-8

Both Cortázar's short novel and its transformation by Antonioni have the photographic image at their center, and both show that mastery of reality may be attempted through the imagination of the artist. Both also show that one cannot duplicate reality, as the photographic image is illusive. (F. Bergmann)

345. KOSTELNICK, Charles, 'From Picturesque View to Picturesque Vision: William Gilpin and Ann Radcliffe,' *Mosaic* 18, iii (Summer 1985) 31-48

Radcliffe's characters are enamoured of the picturesque as defined by Gilpin: that beauty capable of being illustrated by painting and in which there is a pleasing integration of the sublime and the beautiful. With its series of picturesque tableaux, Radcliffe's *Udolpho* parallels Gilpin's tours, but goes further to correlate perception with the observer's moral status. Radcliffe's travellers generally do not, as Gilpin advocates, exercise their critical faculties on the landscape, but respond with an intuitive perception combining emotion and imagination. Whereas Gilpin presents a linear, episodic succession of views, in *Udolpho* Radcliffe constructs a tightly knit circular continuum of multi-layered tableaux which generate both a spatial matrix of interconnected scenes and a human matrix of interconnected sensibility. (M.G. Hamilton)

346. LA CASSAGNERE, Christian, 'Image picturale et image littéraire dans le nocturne romantique: Essai de poétique inter-textuelle,' *Romantisme* 49 (1985) 47-60

La poétique du nocturne esquissée par Coleridge (*Notebooks*, II, no. 2546) trace les traits d'un genre pertinent à l'ensemble du romantisme. La conscience ne s'occupe plus à illustrer les significations de son discours; elle s'approche et se signifie à travers un espace caché derrière l'image. Le nocturne est 'ouverture' (ou vitre) à un espace ambigu qui prend les qualités du fantastique. Le texte linguistique ou le texte pictural se constitue dans un 'système d'images' c'est à dire, la poétique du nocturne. Une parenté profonde relie le 'texte pictural' de Füssli (*The Nightmare*, c. 1790) aux textes linguistiques des poètes romantiques. La poétique intertextuelle du genre du nocturne s'évoque à travers l'étude de cette peinture. (A.M. Wittmann)

347. LECLERC, Helene, 'Venise baroque — XVII^e-siècle ou "Le siècle de l'invention théâtrale",' *Revue d'Histoire du Théâtre* 37, ii (1985) 103-24

After the great age of pictorial and plastic art in the sixteenth century, the seventeenth century is the era of the 'melodramat' in Venice. Although not the opera's birthplace, the Serenissimo theatre amplifies and transforms the musical drama with the addition of musicians, scenographers, troupes of singers, and stage gardens. In spite of the patronage of major Venetian families, the opera takes on historical and heroic themes borrowed from Roman histories which incorporate veiled allusions to popular topical

issues. The development of a public commercial theatre in the oligarchical republic of Venice may be seen as a movement towards democracy, with an accompanying downgrading of themes to appeal to mass taste. With the decline of Venice's political power, its theatre of illusion incorporates the surprise and mystery of the Baroque Movement along with escapist images of a glorious past. (A.M. Withmann)

348. MacCUBBIN, Robert P., 'The Ironies of Dryden's "Alexander's Feast, or The Power of Music": Text and Contexts,' *Mosaic* 18, iv (Fall 1985) 33-47

Although likely aware of the favourable portraits of Alexander in LeBrun's painting, Felblen's commentary on it, and Racine's play, Dryden rearranged both the traditional tale of Alexander and Timotheus and the chronology of Alexander's life, to emphasize Alexander's negative traits. Dryden's Timotheus, who is ironically analogous to a poet laureate, abuses baroque musical theory and subverts traditional Christian humanist expectations for the salutary effects of art. There is probably a satiric political thrust to Dryden's irony aimed at King William and the baroque manner of glorification and representation. Dryden concludes his ode with a reminder that the history of music is a progression mimetic of the advent of Christian grace to post-lapsarian man. (M.G. Hamilton)

349. MAXWELL, Barry, 'Surrealistic Aspects of Michael Ondaatje's *Coming Through Slaughter*,' *Mosaic* 18, iii (Summer 1985) 101-14

Ondaatje's novel about jazz musician Buddy Bolden opens with a pictorial collage which, in keeping with surrealist theory, aids in *dépaysement* and the experience of the *merveilleux*. As a dangerous feat of reconnaissance, the novel coheres with surrealism. Its dislocating verbal images enact Breton's theory of the image. A narrative of what Breton termed the 'crisis of the object,' the novel is surrealist in its attention to silence, madness, and the provisional *union libre* of jazz, the only surrealist music. In surrealist fashion, Ondaatje's novel is concerned with the transformation of violence into beauty. (M.G. Hamilton)

350. MÜLLER, Joachim, 'Beschreibung als Mittel der Kritik in Illustrationen zu *David Copperfield*,' *Arcadia* 20, iii (1985) 239-51

The illustration in the novel has a number of possible functions. It may focus on certain key passages of the text that also contain indices to aid pictorial representation; viewed on its own, it may also possess a certain aesthetic merit. Particularly in the nineteenth century, which figures as the golden age of the illustrated novel, the illustration's decorative nature increases the book's sales potential. For Dickens especially, text and illustration are inseparable, as his letters reveal. While such a harmony is, however, visible in the original *David Copperfield* illustrations by 'Phiz' (H.K. Browne), the later illustrations by Barnard, Reynolds, and Austen are less in tune with the characteristics and outlook of the text. (A.M. Withmann)

351. MULLALLY, Robert, 'Balletic and Ballade,' *Romania* 104, iv (1983) 533-8

In thirteenth-century France there was a rather suggestive cabaret act variously called *ball*, *dance*, *giteu*, or *tour*, or, to use Bedier's term, *ballette*. Two *ballettes* are described in Jacques Brelet's *Tournoi de Chauvency*. The balletic performance is sustained by a number of apparently unaccompanied songs. It has not hitherto been recognized that the essential exchange of dialogue is itself a single musico-poetic number. The final couplets of each verse have a single rhyme, and thus form a refrain. The duet sung and danced in *Le Jeu de Robin et de Marion* takes the same form. Both songs may exemplify a prototype ballad. (J. Brumlik)

352. NIES, Fritz, 'La femme-femme et la lecture: un tour d'horizon iconographique,' *Romanistik* 47 (1985) 97-106

La représentation iconographique des actes de lecture fournit des indications sur l'histoire sociale de la réception littéraire, tout en focalisant les idées directrices des artistes et de leurs publics. Les œuvres des grands sculpteurs, peintres et dessinateurs ne fournissent pas les seuls documents de cette iconographie historique de la lecture: à partir du XIX^{ème} siècle, l'affiche illustrée et la caricature gagnent du terrain. Les enseignements de ces multiples sources nous permettent d'esquisser une typologie des lectures, des situations, des textes lus, et des modes de lecture. (A.M. Withmann)

353. PALMER, R. Barton, 'Eisensteinian Montage and Joyce's *Ulysses*: The Analogy Reconsidered,' *Mosaic* 18, iii (Summer 1985) 73-85

There is an analogical relationship between Eisenstein's concept of film montage and certain of Joyce's narrational techniques in *Ulysses*, especially in the *Oxen of the Sun* episode. Joyce, however, goes beyond Eisenstein in using the self-reflexive montage-like process of decomposition/reconstruction. For Eisenstein, who was attracted to what he saw as the scientific mimeticism of Joyce's naturalism, montage was intended to improve realist *vérité*. Joyce, on the other hand, had a metafictional, not realist, intent. The self-conscious structural function of Joyce's montage was to foreground the representational problematic of artistic expression. *Ulysses*, where stylization is an aspect of content, is essentially a 'writerly,' not a 'readerly' text. (M.G. Hamilton)

354. RABINOWITZ, Peter J., 'Circumstantial Evidence: Musical Analysis and Theories of Reading,' *Mosaic* 18, iv (Fall 1985) 159-73

Contemporary literary theory on reader response can be helpful in musical analysis. There are at least three levels of circumstances affecting the acts of reading and listening. Authorial circumstances or assumptions about such elements as history, sociology, literature, or ethics shape the authorial audience. Fictional circumstances create a double perception in the narrative (or fictional) audience that the artistic object is simultaneously 'real' and 'unreal.' Although the actual circumstances make it virtually impossible for the actual audience to experience a work exactly as its creator intended, it does not follow that all interpretation must be subjective, because we can describe what we cannot experience. (M.G. Hamilton)

355. REAVER, J. Russell, 'How Musical is Literature?,' *Mosaic* 18, iv (Fall 1985) 1-10

Analogies exist between literary and musical structures and between audience experience of the two arts. Works of both literature and music can produce generalized patterns that we identify with musical forms (for example, the sonata allegro). In fact, there are instances in which temporal patterns in literary works anticipate musical forms. From a common archetypal core, literature and music seem to move through similar progressions from abstraction to representation or vice versa. (M.G. Hamilton)

356. REINHARDT, George W., 'Thomas Mann's *Doctor Faustus*: A Wagnerian Novel,' *Mosaic* 18, iv (Fall 1985) 109-23

Mann associated his *Faustus* pact with the devil with German acceptance of Nazism. Although aware of the interrelationships between Wagnerism and Nazism, he tried to prevent Leverkühn's life and music from resembling Wagner's, probably because Mann remained fascinated with Wagner's work. Mann revised out a lengthy tribute to Wagner and the *Tristan* chord, but left other laudatory references to Wagner's work in the novel. Mann's novel contains Wagnerian parallels, especially with *Parsifal*. Both revolu-

tionary conservatives in their art, Wagner and Mann shared similar goals and techniques, including leitmotiv clusters and contrapuntal manipulation of time. Critics have attempted to link Mann's work with that of other composers like Bach, Beethoven, and especially Schoenberg. The Schoenberg connection, however, remains unconvincing. (M.G. Hamilton)

357. REMPEL, W. John and Ursula M. REMPEL, 'Introduction,' *Mosaic* 18, iv (Fall 1985) v-xi. Despite differences in approaches to the two arts, the interdisciplinary study of music and literature is appropriate, since these arts have long been intimately associated in the West and share much critical terminology. Scholarship in the history of ideas has contributed to this interdisciplinary study. Two areas are particularly important in the relationships between the two arts: the use of musical themes in literature, and the tendency of poets, especially, to regard themselves as musicians, and the interdisciplinary criticism of composers who become poetic interpreters when setting literary texts to music. (M.G. Hamilton)

358. SPERING, Juliette, 'Richard Wagner — ein Leitmotiv in Prousts *Recherche*?' *Arcadia* 20, iii (1985) 252-72. The Pétade register claims that Wagner and his works are mentioned thirty-four times in Proust's *Recherche*. That Proust incorporates a large number of elements from the German composer's artistic techniques is a major topic of criticism on the novel. A mere listing of references to Wagner and his work does not, however, probe or assess his true significance to Proust. References to Wagner, his work, and his characters are scattered throughout Proust's novel, with the exception of the final portion, *Le Temps retrouvé*. These comprise almost seventy passages in the text, varying in length, context, and significance. Extreme polyvalence characterizes the Wagner motifs in Proust's text. Their role is not so much to clarify the French author's position vis-à-vis Wagner as to fuse into the components of a larger mosaic, the text as an entity. (A.M. Wittmann)

359. SEYER, Wolfgang, 'Das wahre Porträt: Zur Rivalität von bildender Kunst und Literatur,' *Arcadia* 20, ii (1985) 195-201. The German Baroque poet Christian Wernicke joins an ancient tradition revived by renaissance humanists when, in his satirical epigram on the 'Bild' (portrait, i.e., wood-cut or copperplate) and the 'Buch' (book or literary text), he condemns the former as a plagiarism and falsification of the latter. The debate about the relative value of the literary and the plastic arts with respect to reality, truth, and spiritual worth, takes two major directions. In the Platonic tradition, the visual arts are seen only as a representation of external reality, while the verbal arts are a lasting expression of spiritual and eternal essences. In the early Christian tradition stemming from John and Paul, the visible (that is, physical) world is a manifestation of sin and, by consequence, spiritual and physical death. By the same token, representations of visible reality have little value, since they are merely imitations of temporally bound and worthless phenomena. (A.M. Wittmann)

360. STEINMAN, Sara Zimmermann, 'Discovering the Nature and Function of the Image in Photography: Towards a Methodology,' *Yearbook of Comparative and General Literature* 33 (1984) 37-44. Deductively and inductively, two hypotheses are tested: (1) that the nature of a photograph is to be static (stable) and unstable at the same time; (2) and that because of that paradox, the function of a photograph cannot always be predicted at the moment of creation. Functions are twofold: intended function and response function. The inductive

method is more scientific than the deductive method. Parallels with literary texts, and the use of photographs in literature, help illustrate the photograph's different functions. Just like the literary image, the photographic image is able to inspire personal responses. (F. Bergmann)

361. STEWART, Garrett, 'Singer Sung: Voice as Avowal in Streisand's *Yentl*,' *Mosaic* 18, iv (Fall 1985) 135-58. Streisand adapts Singer's story, reshaping the plot to place Yentl at the center of the romantic triangle and sexual duplicities. The interplay of voice-over song (musical stream-of-consciousness) with lip-synchronized song (sung soliloquies) is vital in the development and revelation of the heroine's self, and provides a metaphor for the pervasive motif of 'finding a voice.' Streisand's voice becomes the carrier of Yentl's subjectivity and raises questions about the status of voice on screen. A generic romance with analogies to Shakespeare's comic plots, *Yentl* recycles and ironically reconstitutes folk narrative formulas analyzed by Greimas, Girard, Jameson, and Propp. (M.G. Hamilton)

362. STEWART, Jack F., 'Cubist Elements in *Between the Acts*,' *Mosaic* 18, ii (Spring 1985) 65-89. Although there is no evidence that she consciously adopted Cubist techniques in her writing, particularly in her last novel, Virginia Woolf shows an affinity with Cubism. A dialectics of multiple opposites underlies both Cubism and Woolf's novel. Her work shares with Cubism a sense of fragmentation and atomized perception. In her last novel, Woolf presents an ironic vision of reality through a kaleidoscope or mosaic of images and scenes which, in their radical disjunction and simultaneity, recall Cubist dissection, resynthesis, and iridescence. Woolf plays with words in a self-reflexive foregrounding of verbal surface equivalent to the Cubist technique of collage. (M.G. Hamilton)

363. VALDES, Jorge H., 'Cardenal's Poetic Style: Cinematic Parallels,' *Revista Canadiense de Estudios Hispánicos* 11, i (Otoño 1996) 119-29.

After a general study of the motives and the techniques in Ernesto Cardenal's 'documentary' poetry prior to 1960, Valdés turns to parallels between cinematic techniques and those he finds in the first thirty-five verses of the 'Oráculo sobre Managua.' He argues that Cardenal had always mistrusted highly figurative language, and that the effectiveness of his objective, documentary poetry, results from poetic devices which can best be described in cinematographic terms. (G. Lang)

364. VALENTI, Patricia Dunlavy, 'The Frozen Art of the Ethereal Domain: Hawthorne's Concept of Sculpture,' *Studies in Short Fiction* 22, iii (Summer 1985) 333-30. Hawthorne's concept of sculpture is twofold. The permanence of sculpture often expresses loss of vital human nature. Conversely, the transience of the butterfly in 'The Artist of the Beautiful' symbolizes the highest achievement of human creativity. (F. Bergmann)

365. WINKLER, Martin M., 'Classical Mythology and the Western Film,' *Comparative Literature Studies* 22, iv (Winter 1985) 516-40. A transposition of heroic figurae from classical antiquity to contemporary America cinema culture, a study of the hero of the Western and his permutations in terms of five themes, the rise of hero myths, the hero and his arms, violence and catharsis, journeys and quests, immortality and apotheosis, and in terms of their relevance to western mythology today. (G. Lang)

366. Wolf, Bryan J., 'A Grammar of the Sublime, or Intertextuality Triumphant in Church, Turner, and Cole,' *New Literary History* 16, iii (1985) 322-41
Through a discussion of paintings by Church, Turner and Cole, Wolf demonstrates the limitation of the notion of originality. In using 'a grammar of the sublime' to examine the works of these three painters, Wolf indicates how narrative requires the ambiguity of multiple meanings and a poetics of intertextuality. (P. Morris)

367. Zak, Rose A., 'L'Histoire du soldat: Approaching the Musical Text,' *Mosaic* 18, iv (Fall 1985) 101-7
Stravinsky entered the debate about the referentiality of musical signs, insisting that music expresses only itself. Yet, as in *L'Histoire du soldat*, Stravinsky frequently yoked his music with non-musical systems. In this work, Stravinsky presents a text simultaneously in terms of music, theatre, and dance. Both text and music are fragmented temporal structures that progress by repetition and interruption. The text is a hybrid of themes and plots synthesizing Russian folk tale elements while the music displaces popular structures (tango, waltz, rag, chorale) into a new context. The intertacing of text and music evokes an oracular, mythic present. (M. G. Hamilton)

Les résumés sont classés par nom d'auteur et sous trois rubriques: (1) *Histoire et relations littéraires*, (2) *Théorie littéraire et méthodes d'études littéraires*, (3) *La Littérature et les autres arts*. Le choix des articles porte sur les revues suivantes (parues pour la plupart en 1985-6):

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