

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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