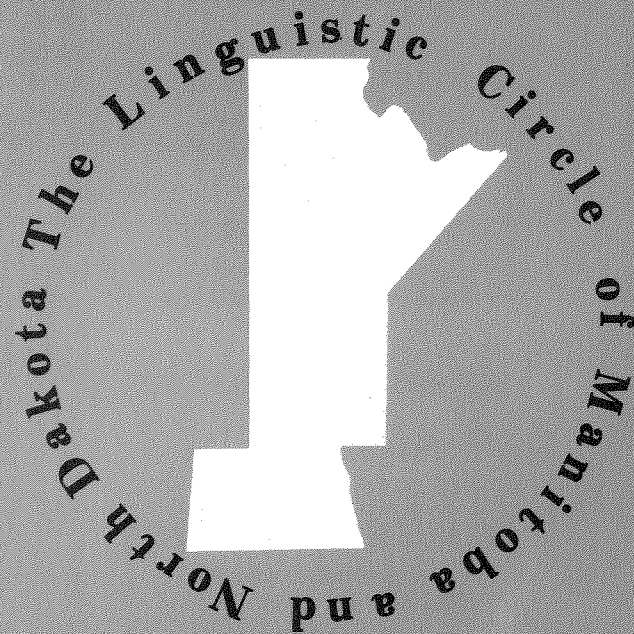


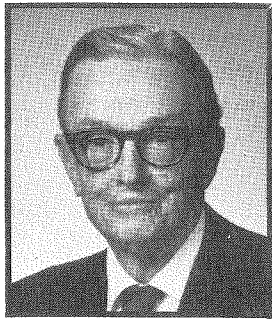


PROCEEDINGS
OF



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ROBERT ATCHINSON
CALDWELL

(November 14, 1907 - May 31, 1980)

*"And gladly wolde he lerne
and gladly teche."*

The Linguistic Circle of Manitoba and North Dakota and the academic community in general suffered a profound loss in the death of one of its most distinguished members, Robert A. Caldwell. A member of the Circle for over two decades, Professor Caldwell was respected and admired for his meticulous scholarship and steady influence. He served the organization as officer, President, and subsequently as Honorary President; and he served the University of North Dakota honorably and well for three decades.

Robert Atchinson Caldwell was born in Oklahoma City, Oklahoma. He received his bachelor's degree (Magna Cum Laude, Phi Beta Kappa) from Colorado College in 1930, his master's degree from the University of Colorado in 1932, and his doctor's degree from the University of Chicago in 1938. Professor Caldwell taught at the University of Arkansas (1936-1942), was Research Analyst for the United States Department of War (1942-1946), and was Associate Professor of English at the University of Toledo (1946-1949). In 1949, he came to the University of North Dakota as Associate Professor and was promoted in 1954. Until he was made Professor Emeritus in 1978, he was Professor of English at the University of North Dakota where he distinguished himself for his teaching, service, and scholarship.

His memberships in learned societies include the Early English Text Society, Anglo-Norman Text Society, Modern Language Association, Medieval Academy of America, International Arthurian Society (he was President of the American Branch, 1973-1975), Modern Humanities Research Association, Phi Beta Kappa, and the Linguistic Circle of Manitoba and North Dakota (he was Secretary-Treasurer, 1964-1966; Vice-President, 1967; President, 1968; Honorary Life Member, 1977; Honorary President, 1979).

Though interested and informed in all aspects of English language and literature, Professor Caldwell's areas of specialization were Old and Middle English linguistics and literature and criticism of Geoffrey of Monmouth. He delivered numerous papers at professional meetings and published articles in *Modern Philology*, *PMLA*, *Speculum*, and *Medium Aevum*. Of particular importance are his articles on Geoffrey of Monmouth in the celebrated anthology edited by R.S. Loomis, *Arthurian Literature of the Middle Ages*, and in the *New Catholic Encyclopedia*.

Robert Caldwell leaves his wife Mary Ellen Fulks Caldwell (whom he married in 1936; she is the current President of the Linguistic Circle) and his daughter Elizabeth Caldwell Kaplan.

To the memory of our respected friend and colleague, the Linguistic Circle of Manitoba and North Dakota dedicates this present issue of *Proceedings*.

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FOREWORD

The Twenty-first Annual Meeting of the Linguistic Circle was held in University College of the University of Manitoba on October 24 and 25, 1980. Following a cordial greeting by Dr. F.G. Stambrook, Dean of Arts, and opening remarks by President John J. Gahan, the Friday afternoon session of the presentation and discussion of papers began.

On Friday evening, the annual banquet was held in the Senior Common Room and the Victorian Room of University College. A delightful after-dinner address entitled "Gourmet Latin" was given by President Gahan; the paper is included in *Proceedings*.

Friday's ten papers were followed by as many more on Saturday morning; it was agreed that the 1980 contributions were of the same excellence that members have become used to at the annual meetings. The business meeting, presided over by President Gahan, was held at noon. The Nominating Committee presented and the members approved the following officers for 1981: Mary Ellen Caldwell, President; Carol J. Harvey, Vice-President; John J. Gahan, Past-President; A.L. Gordon, Secretary-Treasurer; Ben L. Collins, Editor of *Proceedings*. The Twenty-second Annual Meeting will be held at the University of North Dakota at a date yet to be determined.

The red and white cover of this number of *Proceedings* is in honor of the University of Winnipeg upon that institution's becoming a contributing member of the Circle. Thanks is due to President H.E. Duckworth and his associates.

IS CIVILIZATION REALLY A FRENCH INVENTION?

Alexandre L. Amprimoz
University of Manitoba

The evolution of modern thinking is perhaps tied to the history of a mere hundred words, some more important than others. The essential ones are not necessarily the most studied (the word "irony," for instance, has been widely studied; see in particular the standard works: D.C. Muecke's *The Compass of Irony* (1969); Norman Knox' *The Word "Irony" and Its Context: 1500-1755* (1961); J.A.K. Thompson's *Irony: An Historical Introduction* (1926); and Maria Helena de Novais Paiva's *Contrabucacão para uma Estilística da Ironia* (1961).

In his *Lexical Borrowing in the Romance Languages* (New York: New York University Press, 1971, p. 368), T.E. Hope dedicates exactly five lines to the gallicism in Italian "*civilizzare, civilizzazione.*" Hope's five lines contain two serious errors.

By using the works of Emile Benveniste (in particular "*Civilisation: Contribution a l'histoire du mot*") as a basis, we plan to analyse critically the history of the word "civilization" by referring specifically to the semantic content given to it by those who probably coined such a word: the Marquis de Mirabeau (France, 1757) and Adam Ferguson (Scotland, 1767).

We will conclude by suggesting a few distinctions between the English and the Latin profile of the word "civilization."



LANGUAGE AND FANTASY IN ST. EXUPERY'S *THE LITTLE PRINCE*

Brian Bendor Samuel
University of Winnipeg

The Little Prince is undoubtedly Saint-Exupery's most widely-read work. Although scholars and academics have not shown any great interest in it, this poetic fantasy has enormous popular appeal and can be considered a "modern classic."

This paper proposes that one of the reasons for this success is found in the profound complexity of the work which underlies an apparent but deceptive simplicity.

The narrative sometimes takes the form of simulated autobiography, substantial portions of the text are told by a known, but essential absent and omniscient narrator, the characterization is developed primarily by means of dialogue or monologue, while the author occasionally resorts to *exordia*, addressing the reader directly. This paper explores the appropriateness of these forms of composition.

The language of *The Little Prince* although fundamentally simple in vocabulary and structure nevertheless contains some surprisingly complex verb forms: the pluperfect subjunctive, for example, is used four times. The extent and the significance of these deviations from the basic simplicity of the language will be explored.


While the richness of the fantasy in this tale may be readily apparent, careful analysis of its various forms will, again, reveal an unsuspected complexity.


The paper will conclude by borrowing a concept from the field of "Transactional Analysis" in an attempt to account for the satisfaction which the demonstrated combination of apparent simplicity and real complexity brings to the reader.




PHONETIC COMPLEMENTS TO CVC SIGNS IN HITTITE WORDS

Charles Carter
University of North Dakota

In cuneiform writing phonetic complements are abundant and diverse in type. Ordinarily, the complement follows the word- or syllable-sign it determines. Thus, in Sumerian, the sign AN () can mean "god" (Sumerian DINGIR) or "heaven" (Sumerian AN). If this sign is followed by RA or NA its meaning is made unambiguous; thus, DINGIR.RA or AN.NA. So too, in Akkadian, the sign KUR can represent "mountain," "country," or "to reach." With the complement U, TIM, or UD, the reading becomes more precise: KUR-U = SADU, "mountain"; KUR-TIM = MATIM, "country"; KUR-UD = IKSUD, "he reached or arrived." Now and then in later times in Akkadian the complement precedes its word: US-TAB = USANNI, "he repeated." Occasionally, the middle of a word has a phonetic complement: MIGI-PARU (for GIPARU), "pasture," "meadow" (Malku II III f); TUSUS-TE-

MID (the sign  having 20 or more values here determined to be TUS by the presence of the US sign "you (sing.) mix" (AMT 85, I ii 9). Once in a while, two signs will be used as a phonetic complement: BISILSI-IL-TUM, "a container" (Malku II 242 f).

Hittite knows and uses these common cuneiform procedures. In addition to Akkadian phonetic complements to Sumerian words in Hittite texts, there are Hittite and Akkadian complements to Sumerian and Akkadian words written in Hittite texts. Sometimes the presence of a Hittite phonetic complement helps to determine a part of the Hittite word's sound or form. Sometimes not. That is, a given Hittite phonetic complement may show something of the nature of the Hittite root word, or it may preserve a case ending, a verbal ending, or an adverbial ending. Thus, GUL-hun for *walkun*, "I struck" (< *walk-*, "to strike"); DINGIR-LIM-ni, for *siuni*, "to the god" (< *siun-*, "god"); MUTILI for *wittili*, "yearly" (< *witt-*, "year"). But note also GUL-un and MUKAM-li.

Rarely in Hittite texts there is an Akkadian phonetic complement to an Akkadian word; thus, KBo III 6 ii 14 has SUMUM, "name," while the duplicate KUB I 2 ii 17 reads SUM-an, with the Hittite phonetic complement -an, for *laman*, "name." Here the Hittite scribe is following a practice found infrequently and late in Akkadian texts. That is, the use of the sign UM requires that the SUM/TAG/BAH sign () must be read as Akkadian SUM = "name." We might note here that the phonetic values other than SUM for the sign are usually late.

This practice of using an intra-lingual phonetic complement is found also with Hittite words. Probably the best known instance of a Hittite phonetic complement in conjunction with a Hittite word is the use of the sign uh after the tah/tuh sign in the writing of forms of tuhs-, "to separate." Thus, tuh^{uh}-sa (3 s. prs., KBo IV 9 ii 22,31; KUB II 8 i 17; X 4 i 4); tuh^{uh}-sa-ru (3 s. imv., IBoT II III ii 5); and tuh^{uh}-sa-an-na-at-ta (3s. prs. durative middle, KBo IX 114, 12). Other spellings without uh as a phonetic complement include tuh-sa-i (KUB XV 42 iii 18,31) and uh-hu-sa-a-i (KUB XXVIII 105 i 7), both 3s. prs.; and tuh-hu-is-ta (3 s. prs. mid.-pass., KBo XIV 101, 3).

Another instance where a vowel-consonant sign may be used after a CVC sign as a phonetic complement in a Hittite word is found in a text that is full of surprises; viz., KBo II 8. Col. iv, line 14 reads, *galwisaniyan ser GURUN dan^{an}-zi*, "They place a *kalwisna*-plant on top of the fruit." The reading of the verb is difficult. Thus, we find either *pa-a-an-zi* or *dan-an-zi panzi*, whether understood as "they go"

or as "they give," makes no sense. *daninuanzi* would be appropriate, but *daninuanzi* and *dan-an-zi* are dissimilar. Again, *Tīyanzi* would fit, but *dan-an-zi* is not *tīyanzi*. Nevertheless, and given the unusual style and spelling practices of the scribe who produced KBo II 8, we might think in terms of a variant — i.e., *danzi* for *tīyanzi*, analogous to 3 s. prs. *dai* for *da*, "to take," and for *dai*, "to set," "to place," as well as the fact that the logogram for both verbs is ME, with ME-*anzi* serving as 3 pl. prs. for *da* in IBoT II 131 ii 14 and as 3 pl. prs. for *dai* in KBo II 6 i 35. If all this is acceptable, then *dan-an-zi* would represent *danzi* (*dan^{an}-zi*), with phonetic complement *an* to the *kal/dan* sign (𐎧𐎢) and meaning, "they set," "they place."

The only other case of this type of phonetic complement in Hittite texts of which I am aware is found in some spellings of the divine name *Milkus*. This material was considered at the St. Louis session of the AOS (1979; see the *Journal of Near Eastern Studies*, October, 1980 (pp. not available at this time), and I shall avoid details here. It is sufficient to note that the name is sometimes written *Mi-il-ku-us*, sometimes *Is-ku-us* where the *is* sign has the value *mil*, and sometimes *Ise^L-ku-us* for *Mile^L-ku-us*, with *is* to be read *mil* as indicated by the phonetic complement *el*.

In the instances treated so far, the signs *uh*, *el*, and possibly *an* serve to indicate which of a number of phonetic values of a given CVC sign is to be read. The use of *uh* is, to be sure ambiguous, since the sign can be read as *ah*, *eh*, *ih*, *uh*, among other things; and, therefore, it does not really help the reader determine whether the first sign is to be read *tah* or *tuh*. Nevertheless, the sign is not to be construed as representing a distinct syllable in the word *tuhs*, and its transliterated value has been customarily written above the line. So, the reason for the use of the *uh* sign is not clear. Nevertheless, the multiple values of cuneiform signs points to the need for some device if the scribe wants to be certain that what he writes will not be ambiguous, even in Hittite where the scribal traditions tended to ascribe one phonetic value to a given sign.

Perhaps some, but certainly not all, of the double writing of consonants is another scribal attempt to indicate which of several phonetic values a particular sign represents. How else can the forms of *assanu* written with double *s*, such as *assanullu* (imv. s. 1, XIV II iii 20), *assanuddari* (3 s. prs. mid-pass., XIII 20 i 10), *assanumas* (verbalsubstantive, gen., KBo II 13 obv. 17), alongside forms with single *s*, such as *asnullu* (imv. s. 1, XIV 8 ii 7), *asnumas* (verbalsubstantive, gen.,

KBo II 7 obv. 8), *asnuwanzi* (3 pl. prs. act., I II i 10), and *asnut* (imv. s.2, XIII 2 iii 32), on the other hand, be interpreted? The *as* sign can have about 16 phonetic values (in Hittite texts values such as *RU* and *INA* are common; since Hittite scribes could read Akkadian texts, they were doubtless aware of other values), of which *as* is of course and by far the most common. The *sa* sign written after it and having only one phonetic value, may be thought of as helping to determine which of the values for the *as* sign is applicable in the forms listed.

Another case in point is the infrequent double-writing of *t* in GIS^{hat(t)}*alke/isna*, "Hawthorn." The genitive sing. is found written GIS^{ha-tal-kis-na-as} (KUB XII 58 iii 33) and as GIS^{ha-at-tal-ki-es-na-as} (KUB XII 58 iii 20). As noted by Goetze in *Tunnawi*, p. 91, the *at* sign in the second spelling requires a reading of *tal* for the *ri/tal* sign. The same observations can be made for LU^{hat(t)alwala}, "gate-keeper" (sg. pl.nom. LU.MES^{ha-tal-wa-li-e-es} (XX46 iii 2) and LU.MES^{ha-at-tal-wa-la-as} (XIII 9 iii 6). Apparently some of the scribes recognizing the ambiguousness of the *ri/tal* sign decided to indicate to the reader which value was intended by inserting an *at* before it.

This same explanation may hold for the unusual form, *tar-ru-uh-ha-an-zi* (VII I ii 9), 3 pl. prs. act. <*tarh*-, "to be able"; "to conquer." Ordinarily, forms of *tarh*- are written with single *r*: here it is double. Why was *is* written double in this case? Perhaps for the same reason that the 3 s. prs. act. was written *ta-ru-uh-zi* in section 50 of the Hittite Code; viz., to avoid the problem posed by the *has/tar* sign. If this is so, then the *ru* of the 3 pl. form spelled *tar-ru-uh-ha-an-zi* is a phonetic complement.

To sum up: there is not much use of intra-lingual phonetic complements to Hittite words in the documents from Bogazkoy. Where it occurs it follows patterns used by cuneiform scribes from other places writing languages other than Hittite. So far as can now be determined, the practice is limited for the Hittites to relatively late times.

THE RAM AND THE BULL IN THE GENERAL PROLOGUE

Bonniejean Christensen
University of North Dakota

The interpretation of Chaucer's meaning in the *General Prologue* to the *Canterbury Tales* with the announcement that "the yonge sonne/Hath in the Ram his halve corse yronne" has been varied, and not really satisfactory. It is my contention that scholars have missed the mark because they assume that Chaucer's announcement is founded on the scientifically accurate calendars and astrolabes available in his time, and indeed known to him: he names Nicholas of Lynn and John Somers of Oxford in his *Treatise on the Astrolabe*. With that assumption, there is no special reason astronomically for him to have the sun several degrees into Taurus. However, if we have recourse to the astrology of his time — an astrology well known, and as respected a science as astronomy — we discover that the sun has completed his half course in the Ram and is in the first day of his course in the Bull.

But first, a brief review of scholarship relying on the astronomically correct calendars, scholarship that has gone full circle in the last century and a half: Tyrwitt declaring that the sign in line 8 should be *the Bull*; Walter W. Skeat correcting Tyrwitt's supposition, and restoring the Ram; F.N. Robinson confirming Skeat's judgment, and showing how the sun would have been some days out of the Ram and into the Bull (and leaving us to interpret the starting date of the pilgrimage as April 17); Chauncy Wood arguing persuasively for the April 17 date as the beginning date of the pilgrimage, but dismissing the necessity of exactitude in dealing with the Zodiac; D.W. Robinson generalizing on the season, Taurus being the sign for April, associated with Venus by etymology; and Thomas A. Kirby completing the circle, reintroducing Tyrwitt's misreading — "The young sun . . . has passed half way through the Ram . . . , all of which is the poet's beautifully elaborate way of saying that it is mid-April."

We have pretty much exhausted the possibilities of the astronomy available at that time, and can discover no inherent reason for Chaucer to indicate that the sun has completed his half course in the Ram, plus five days. There are reasons, of course, to assume the pilgrimage began on April 17: F.N. Robinson calculates the second day to be the 18th; Chauncy Wood points out the traditional association of the 17th with Noah's Flood. An elegant solution would be one which reconciles the half course with the date of the flood.

And that solution is not only possible, but entirely likely. We only have to set aside the Chaucer familiar with astronomy (he mentions those "reverent clerkes, Frere J. Somer and Frere N. Lenne" in his *Treatise*, and Sigmund Eisner has demonstrated his use of their Kalen-

dars) and to look at the Chaucer familiar with the everyday liturgical calendars, based on the Roman calendar. The Benedictine calendars are examples of the common liturgical calendars of church, abbey, and cathedral in England, for several centuries before Chaucer and for at least a century and a half after him. They contain some of the same information as the astronomical calendars, and in addition list martyrs and saints' days. Sometimes they provide astrological information, generally the zodiacal signs, following the old computations and being about five days off, in contrast to the astronomical ones.

These liturgical calendars, when they contain zodiacal information for April 17 — the fifteenth Kalends of May — they invariably indicate "Sol in Tauro."

Such a reading of the material has the beauty of simplicity. It suggests that Chaucer could use astronomical and astrological calculations both, for the sake of his art. It makes sense of the choice of April 17 for the beginning of the pilgrimage, for the association of that date with Noah's flood, and for the association of the sign of Taurus with the goddess of sensual love.

There is no need to give or take a few days to make sense of lines 7 and 8 of the *General Prologue*. Chaucer knew exactly what he was doing. The sun has run exactly the second half of his course in the Ram, and the first day of the pilgrimage is exactly the first day of the sun's course in the Bull.



CONVENTIONAL HELL: THE PARODIC STRUCTURE OF SHAW'S MAN AND SUPERMAN

Edward J. Chute
University of North Dakota

Shaw's *Man and Superman* becomes his artistic expression that comedy is life presented theatrically on a stage which itself is an art form. Shaw's comic design in this play mirrors his own perceptions of the real world and the theatrical world. Shaw's comedy operates as a twofold parody, of his "civilized" audience, and of the theatre as an art form itself — specifically the manners and style of the then fashionable "well-made play."

Many critics look too much at Shaw's reform topics and fail to realize that he is peering inside culture to see why man subscribes to

social conventions. In adding something "new" to the "perfectly modern three act play," Shaw invites his audience to take notice of this new feature. It is the dream sequence of the third act which gives new dimension and meaning to Shaw's basic parody upon the form of the well-made play. The primary function of the episode in hell, therefore, is to complete the basic parody of the play's comic situation. When John Tanner becomes his ancestral Don Juan and Mendoza the Devil in a Medieval-like allegory, Shaw takes the situation of the rather conventional first two acts and exploits their dramatic potentialities by turning them upside down. Interestingly, Shaw inverts the popular conventional form while obtaining exactly the same results as the more conventional playwrights of his day, again demonstrating the comic truth that while an audience laughs at the stage characterizations they also accept the criticism of the artist. The reason Shaw's audiences trust him, of course, is because he *always* chooses artistic truth.

Tanner's refusal to accept other people's standards causes the audience to re-examine their own conventions. Shaw reveals in the episode in hell how Tanner's refusal to enter into the sexual is as much a revolt as Don Juan's promiscuity in defying the moral laws. Shaw's dream sequence, then, strikes the balance for the audience between what is real and what is artifice, what is authentic and what is conventional in the play.



THE HISTORIC DEVELOPMENT OF THE GERMAN FUTURE TENSE

*Margot Darlington
Brandon University*

This paper is an attempt to trace the development of the future tense of the German language. Beginning with the fragments of the Gothic Bible of the fourth century, literary texts of different time periods, various Grammars of Old High German (OHG), Middle High German (MHG), and New High German (NHG) languages, etymological studies, and histories of the German language were used as a basis for this study.

The study yielded several interesting points. During the very early period, the time of the Gothic Bible, the Germanic language did not possess a formal construction for the expression of future events or ac-

tions. Future acts were expressed either by the present tense plus an adverbial definition, by the use of the optative, or by a form of *duginan* or *haban* (*beginnen* or *haben*) with the infinitive or participle. The last two means for expressing the future were probably derived from Latin and Greek examples.

The OHG continued to use in particular the present tense plus adverbial definition when describing future events, but in addition the verbs *skulan*, *wiljan*, *motan*, *muozan*, and *uuerdan* (*sollen*, *wollen*, *moechten*, *muessen*, and *werden*) took on the function of an auxiliary in the future tense construction. They occurred in combination either with the infinitive or participle of another verb.

Although the construction of *werden* plus infinitive or participle became more frequent, MHG grammars reported that the preferred means of expressing the future I (One) was the present tense plus adverbial phrase, and for the future II (Two) was the present perfect. *Sollen*, *wollen*, and *muessen* were listed side by side with *werden* as possible auxiliaries for future tense constructions.

The MHG language offered a colorful variety for expressing things in the future, but it was confusing, especially to later generations. As Adelung's grammar of 1572 testifies, the MHG custom of expressing the future continued well into the NHG period.

In the eighteenth century, Gottsched proposed that the uncertain future should be expressed by *wollen* and the infinitive, and that the certain future be expressed by *werden* and the infinitive. Gottsched's proposal narrowed down the auxiliaries for the future to two verbs, about one thousand years after the initial custom of using all of the modals to express future actions or events. *Sollen*, *wollen*, *moechten*, *muessen*, and *werden*, all carry to a certain degree the meaning of a future intent, hence they were used to express a future action. Most of them, however, had strong overtones: *sollen*, *wollen*, and *werden* emerged eventually as the main candidates; *sollen* was eliminated because it indicated that the future intent was dominated by a strong external force; *wollen* indicated domination by an equally strong internal force. Of the three preferred verbs, *werden* showed the "future intention to the purest extent" (Fritz Tirsch, *Geschichte der Deutschen Sprache*, II [Berlin: Erich Schmidt Verlag, 1969], 42), and therefore the time component had the fewest overtones.

It is not surprising that *werden* at last crystalized as the legitimately recognized auxiliary for the future tense construction. Besides this formal future tense construction, however, there is still in use today the very oldest form of the present tense plus adverbial definition to describe future events.

The other verbs that once were used for future tense construction belong today to the group of modals, for their modifying meaning was more strongly developed than their future intent.

non Stemma' ('[It's] Virtue [that counts] Not Ancestry'). Viscount Astor knew no mortal bounds himself as his '*Ad Astra*' ('To the Stars') makes clear. Earl Alexander of Tunis reached even higher, though with '*Per Mare, Per Terras, Per Astra*' ('Across the Sea, Over the Land, and *Through the Stars*'). Then there are those mottoes here too, which are somewhat dubious of interpretation, like the 'Eagle and Fly' with which I began. Baron Airedale's '*Palman Qui Meruit Ferat*' ('Let the Man, Who Has Earned It, Win the Glory') and Sir Hamilton Kerr's, Baronet, '*Donate Omnia*' ('Give All') fall into this category, though I suspect, as I suppose you do too, that the Baronet's injunction is aimed at us, not them, and that Baron Airedale thinks of himself really as deserving of the 'glory'.

Some mottoes make their possessors bullies. '*Respice, Aspice, Prospice*' Viscount Knutsford proclaims ('Look Back, Look Around, Look Ahead'). On the other hand, Sir William Waterlow's of Harrow Weald, Baronet, '*Per Mortem Vinco*' ('In Death I Conquer') and Sir Charles Well's, Baronet, '*Qui Patitur Vincit*' ('He Who Endures Conquers') make these men seem rather long suffering.

Finally, considering the history of the British peerage, it is not unexpected that the idea of war figures prominently in their mottoes. '*Bella! Horrida Bella!*' ('War! Terrible War!') - Baron Lisle was obviously fed up with so many skirmishes. The Duke of Leeds was more the military man according to his '*Pax in Bello*' ('There's Peace, i.e., Peace Results from War'). Viscount Kemsley supported the Duke: '*Persevera et Vince*' ('Persevere and Conquer').

But to end in a lighter vein. I rather like the following not so randomly selected mottoes: '*Surge et Fulge*' ('Rise and Shine') - Sir John Lawson, Baronet; '*Nunc aut Numquam*' ('Now or Never') - the Earl of Kilmorey; '*Numquam non Paratus*', a variation on the more familiar, '*Semper Paratus*' ('Always Prepared') - Baron Luke; and '*Dum Vivimus Vivamus*' ('As Long As We Live, Let's Really Live') - Sir Geoffrey Cory-Wright, Baronet.

The '*Dum Vivimus Vivamus*' echoes the lyrics of the republican Latin poet, Gaius Valerius Catullus (c.84-54 B.C.). One of the most famous of his poems to his lover begins: '*Vivamus, mea Lesbia, atque amemus*' ('Let us live, my Lesbia, and let us love'). Catullus belonged to the generation just before the one that produced perhaps the greatest of Latin poets, Quintus Horatius Flaccus (65-8 B.C.), 'Horace' to his friends. We all know Horace's '*Nunc est Bibendum*' (*Odes*, I, 37, 1) ('Now Is the Time for a Drink'). We've run the full circle ourselves. We are back to the gourmets, or to the connoisseurs at least of fine drink. The talk is over, but the party begins. Remember, though, *In vino veritas*.

GOURMET LATIN

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The process of thought by which I came to decide on these after-dinner words may be of some interest; at any rate its explanation will doubtless make crystal clear the reason for the verbal ramblings that follow. It went something like this: After-dinner talk, dinner, food, good eating, good eater, gourmet, magazine, *Gourmet* magazine, . . . Latin mottoes. Clear enough? For those very few of you who just may still be in the dark about the connection between *Gourmet* magazine and Latin mottoes, I go on.

Last June's *Gourmet* magazine (it styles itself 'The Magazine of Good Living') contained the first of a two-part article on the publication of the 1980 edition of Debrett's *Peerage and Baronetage*, the volume, this year in 2,784 pages, that has recorded the lineages of Britain's titled families since 1769. Even if the magazine did not contain a column called 'London Journal', the latest edition of Debrett's would no doubt have cried out for inclusion anyway, for, after all, who has better mastered the art of 'good living' than the British aristocracy? So much for why *Gourmet* magazine included an article on Debrett's *Peerage and Baronetage*, but still, what has all this to do with Latin mottoes you may ask? I go on.

Curiosity, I must admit, got the best of me, and I eventually wound up having a look myself at what seemed to me to be so Herculean an undertaking, the 1980 Debrett's, but what eventually caught my eye were the coats of arms, along with their mottoes, of the families included, and most of the mottoes were of course in Latin. Finally, then, the missing link! *Gourmet* magazine and Latin mottoes, you see, are really not so oddly connected at all, and taken literally and without additional biographical information, what diverse pictures these mottoes paint of the families who possess them.

Did you know, for example, that the motto of Baron Graves is '*Aquila non Muscas Captat*' ('The Eagle Does Not Catch Flies')? What this means must certainly remain enigmatic, but I have a feeling that the Baron and his fellow peers would tend to identify themselves with the eagle. That interpretation unfortunately leads to associating commoners with the *muscas*, the flies! Hardly noble oblige! No more optimistic is Sir Garnet Wolseley's, Baronet, '*Homo Homini Lupus*' ('Man is a Wolf to his Fellow Man').

Some mottoes are rather snobbish. Viscount Southwell's proclaims, albeit with restrained understatement: '*Nec Male Notus Eques*' ('I am Not an Unknown Knight'). To which Baron Grantley adds: '*Avi Numerantur Avorum*' ('The Ancestors of My Ancestors Are Many'). The Duke of Westminster cuts them both short, however, with '*Virtus*

WORDS FOR BEING: BONNEFOY'S REFLEXION ON ENGLISH AND FRENCH

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Yves Bonnefoy, the best known poet of modern France, is also a subtle literary critic and the distinguished translator of Shakespeare and Yeats. He is thus well placed to judge what might be termed the "ontological capability" of both English and French.

Bonnefoy sees French as a fundamentally "platonic" language, while English is "aristotelian." Francophones, by virtue of their language, create a verbal world of essentialistic truths which they take to be a faithful reflexion of the world of things; anglophones engage their world pragmatically, noting its multiple aspects in a prodigiously rich vocabulary. English thus seems impelled to random linguistic proliferation while French tends towards intellectual reduction.

For Bonnefoy these distinctions explain the differences between creative writing and criticism in French and corresponding work in English. As he examines the French creative tradition from the *Chanson de Roland* through Racine to Baudelaire and Rimbaud, Bonnefoy observes that all the writers reach out for universal truth, while the greatest among them recognize of course the sacrifice of individual realities which this ambition entails. English writers on the other hand emphasize, in Bonnefoy's view, the presence of innumerable existants while the best of them also believe in some transcendent unity. This is especially true of Shakespeare, whom Bonnefoy admires for his extraordinary concern for both universal and particular.

Bonnefoy believes that the English critical tradition is mainly formalistic and "hard-reading" since it is obliged to discover meaning and pattern in a body of creative writing which seems at first glance only richly chaotic. By contrast French critics, especially the so-called critics of consciousness, must uncover the fertile existential confusion which lies behind the orderly schemes of the French literary heritage.

Bonnefoy's assessment of English and French as instruments for the understanding of being has been developed over many years in his speculative essays and through his close involvement on the practical level with writing in both languages. While the reader may quibble over certain details, he will probably admit the general persuasiveness of Bonnefoy's views. Bonnefoy's own poetry in French is concerned both with "French" order and "English" immediacy. This dual loyalty is the best guarantee that the poet's opinions are gravely held.

VISIBLE WORDS: THE SPATIALIST POETRY OF PIERRE GARNIER

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Impatient with a language of subject, verb and object, Pierre Garnier has decided to create a new "spatialist" poetry out of the visual and phonic substance of words without regard for their conceptual content. In theory his poetry does not seek to describe a known phenomenal world, but to create an original field of consciousness animated by various energies, tensions and coruscations brought about when words are pulverized on the page.

Garnier's aims and achievements may be illustrated by a close study of his *Soleil mystique* (Paris: Gallimard, 1968). This sequence is written in two codes, a "titular" conventional one, and a spatialist one which allows the individual letters of *soleil* to be scattered and combined in various patterns on the page. The titular code gives names to each spatialist poem and so provides a conventional key to an unconventional text.

The spatialist texts are first of all pictographic and represent visually: the door of the sun, the sun's heraldic shield, the mystic sun, a solar mask and a "sun" omega. The spatialist texts are secondly a locus for letter play. The whole word *soleil* appears in four poems out of five as a *basso continuo*. Individual letters from *soleil* are scattered throughout the poems according to various identifiable mimetic and acoustic needs. Multiple letter groups are often wittily arranged and are particularly rich in the central poem "Soleil mystique."

Garnier's spatialist poetry is no doubt ingenious and will seem gratifying to the reader who enjoys a puzzle. It continues a tradition of "visual" writing which in France runs from Rabelais through Mallarmé and Apollinaire. It may be objected that Garnier's texts are not extreme enough. As mimetic representations they cannot hope to compete with the subtle work of the graphic artist. As linguistic game-structures they seem to "play" with only a few of the elements which make up formal language. Garnier's texts may thus seem too lean even in an age of minimal art.

MATTIE LAMPMAN'S KLONDIKE DIARY, 1898

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Most public literature, and the instruction in writing professed in schools, assume hierarchical principles. We expect to read and are taught to write about subjects that are important partly because they are different from what is ordinary, large, more violent, always exceptional. Manners of writing tend to favor organizational and linguistic devices that emphasize large over small concerns: topic sentences, introductions, conclusions, and the like. But such ways of understanding events or conventions to explain them are not necessarily universal; indeed, they may be highly favorable to rather selected groups, persons of intense academic education and of the upper classes (admittedly the source of most public literature). To cite an example. The writings of most working class women at the turn of the twentieth century demonstrate writing that is repetitive rather than selective. One might argue, of course, that writings by working women are repetitive because their authors' days were so. Yet when outward circumstances would seem to insist upon discreet, one-of-a-kind events, adventure even, women who kept diaries persist in thinking primarily about what happened over and over. Patterns emerge.

In 1898 Mattie Lampman was going from her farmstead in Grinnell, North Dakota, to the Klondike. The diary she kept for that year, a miniature three-by-four inches, details virtually every town and landmark along the water route between Edmonton, Alberta, and the place where the party spent the winter, Snyetown, on the Liard River in the Northwest Territories. This journey ostensibly was undertaken for the purpose of finding gold, but Mattie Lampman never says so. Her summaries day by day of what certainly was an unpredictable and dangerous progress do not emphasize distance achieved or obstacles overcome. Rather, she makes us remember continuous states, tedium, loneliness, and "dull days." Although not complaining, she resisted change and movement, doing what she could to impose stasis and permanence. She wrote that she fixed up the tent, cooked, and sewed even on a moving boat, visited with other travelers and local Indians, wrote and read. She used the word "men" to designate a group that did not include her: "Men rested, I baked," and she imagined differently than they her sequence of days, for her writing lacks the conviction I would think necessary to successful gold-digging.

Her entries conspicuously leave out comprehensive explanations of what was happening, what the purpose of the expedition was, even whether gold mining was its intent. The party established their last camp for the year on September 6 near Snyetown, on a day when the boat sprang an irreparable leak, yet her diary never explains how close this was to their intended destination, assuming that they had one. She

had almost as little to say about landscape and was vague about place: "nice country, all timber and pine." Nature as something external to be accommodated was not part of Mattie Lampman's understanding. The word *gold* appears only three times.

She placed herself in other ways. Dwelling places were important to her, they located her in comfort and order, settled spots from whence she could extend help to others and gather her own forces: "We put stove into tent. I made it look as homelike as possible." She wrote about shelters as though she were achieving something, dry floors and fireplaces more to the purpose than gold. She also placed herself among people, whether she knew them or not, listing people she met and counting tents around hers. When deprived the company of Klondikers, steamboat passengers, and Indian women, Mattie Lampman found her days dull, and when her husband, Linden, was away getting supplies or hunting, she wrote that she was especially lonely. She mentions sending and receiving mail once or twice, and once not having any letters when mail was delivered. She improvised holidays: "Nothing extra for the 4th excepting apple dumplings."

Whatever "home" meant to her, it was not placed in the Klondike, and whatever that adventure signified, it did not match in value her longing for home, where comfort lay in repetitive activities, much as she tried to replicate with dumplings, a beaver dress, and doctoring babies, the best she could do, but clearly not the same. Mattie Lampman's diary is not a call to the wild. In the midst of bears and a dead man's skull that she reports, she tried her best to make life ordinary, to keep herself and others clothed, fed, warm and unhurt. She liked having a little music and something to read. But her diary does not stir up longings for adventure, challenge, contests against the elements. The most singular fact of the trip may well be her writing every day on the miniature pages, and their lasting all this time. (The original copy of the diary is at the historical museum in Epping, North Dakota, and a xerox copy at the North Dakota Chester Fritz Library.)



TEACHING FRENCH IN MEDIEVAL ENGLAND

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Following the Norman Conquest of 1066 and up to the end of the thirteenth century, the prestige and prevalence of the French language — the Anglo-Norman dialect — was but rarely challenged in

England. In the course of the fourteenth century, due largely to the rise of nationalism during the Hundred Years War, English gradually replaced Anglo-Norman as the spoken language and as the literary language of England. Anglo-Norman remained however the language of law, of records and of official correspondence in England and French was the usual language of communication between French and English diplomats and merchants.

In response to the continuing need to acquire some knowledge of French, various books and treatises were produced on different aspects of the language: orthography, grammar, pronunciation, composition and conversation. As early as 1296 Walter of Bibbesworth composed a verse treatise "Ke les enfaunts pussent saver les propretz des choses ke veyunt et kaunt dire moun et ma, soun et sa, le et la, moy et jo"; *Femina* (c. 1415) seeks to make learning French as easy as learning one's mother-tongue: "Lyber iste vocatur *femina* quia sicut femina docet infantem loqui maternam sic docet iste liber iuvenes rethoricae loqui Gallicum prout infra patebit." Among the works produced for older students and others intending to travel in France for business or pleasure are the *Manieres de langage* which taught conversational French and the collections of model letters used for teaching composition and correspondence skills.

These different works are interesting from various points of view. They enable the modern linguist to understand something of the methods used centuries ago for foreign-language teaching. In addition to the interest of early second-language methodology, the materials used for vocabulary lists, conversation or composition afford a fascinating glimpse of everyday life, from children's games in England to the young traveller in France paying court to the innkeeper's daughter. As regards both methods and materials, the works used for the teaching of French in medieval England are a fruitful source of information.



THE ELEMENT OF TRAGEDY IN TRILLING'S "OF THIS TIME, OF THAT PLACE"

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"Of This Time, Of That Place" reflects Howe's coming to terms with himself, as Tertan, absolutely true to himself, is lost. Tertan's

associations with the tragic hero, the *alazon*, and Howe's with the *iron* — the observer, friend, ultimately antagonist — create much of the story's impact. In the manner of the *alazon*, Tertan knows less than he thinks he does — specifically, how to survive in his world. Reflecting the action of the tragic hero, he traces a path from the midst of his community to its edges, and finally quite beyond the pale. Concomitantly, Howe moves from the edges of his community to its midst. Like the *iron*, Howe knows more than Tertan. Though he loves Tertan, he betrays him, in the manner of Enobarbus, until with the Dean he assumes the choric stance of observing Tertan's destruction, responding appropriately to the completed tragic movement, with pity and fear.



ROBERT FROST'S "NOTHING GOLD CAN STAY" AND THE ART OF COMPRESSION

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"The Figure a Poem Makes" may well be Frost's fullest statement about writing poetry — about the way a poem works — yet even there he depended on an elusive imagery, and it may be that one can learn more about this remarkable craftsman through an analysis of his poetics by tracing the development of some of his poems from early drafts to the finished work. In the Robert Frost Library, Amherst College, are two earlier versions of "Nothing Gold Can Stay," one running to twenty-four lines. A still earlier version of the poem is in the Jones Library, Inc., Amherst, scribbled on the back of three verses of "Stopping By Woods on a Snowy Evening." This paper tries to examine the reasons for the changes in the poem and the process through which Frost compresses the longer versions into the eight lines first printed in *The Yale Review*, October, 1923, then later the same year in *New Hampshire*.

THE ANTI-HERO IN WILLEM ELSSCHOT'S WORK

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Willem Elsschot (1882-1960) was a Flemish author whose novels and short stories deal primarily with common people who find themselves in situations familiar to all readers. These naive, decent "anti-heroes" are frequently victims of exploitation and remain unsuccessful in their efforts to climb up the social ladder. Generally, the author does not emphasize truly sad consequences, although they are implied. He often uses literary tools such as ironic distance and comic relief. The result is that the readers react with laughter, feelings of pity, and recognition of their own situations.

One of Elsschot's best known characters is Frans Laarmans (*Kaas, Lijmen, Het Been*). Laarmans is a clerk who, for a while, believes that he can conquer the business world by becoming a representative for a Dutch cheese company. Elsschot indicates that the enterprise is bound to fail, and he reaches numerous comical effects by contrasting Laarmans' naivete (for which there is no room in the business world) with the reader's more realistic perception of Laarmans' limited abilities as a representative.

On the other side, Boorman typifies the lucid exploiter (*Lijmen, Het Been*). He relies only on glamorous appearances (e.g. beautiful doors, but empty offices) and is thus able to deceive his fellow men and to make a fortune. It is ironic that he gets into trouble with authorities only when he tries, for the first time in his life, to *correct* one of his shameless business deals.

There are sad, and even frightening passages in Elsschot's stories, which suggest that we live in a tough world where *homo homini lupus est*. Yet, in many instances, Elsschot emphasizes that his simple, naive anti-heroes have stamina and perseverance and will not be beaten definitively by those who try to exploit them.

STRINDBERG AND HIS NATURALISM

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August Strindberg first introduced in the North and then represented there Zola's literary naturalism. This discussion is the first section of a study pursuing August Strindberg's development from his early naturalism to his later symbolism. It intensively examines Strindberg's psychological makeup, especially those elements which made him seek out naturalism and serve it for an important part of his life, when actually naturalism was totally opposed to his personality.



IMPLICATIONS OF "WHICH" SWITCHING

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From one perspective, the history of transformational grammars can be viewed as an attempt to find constraints on the power of transformational rules. From Ross (1967) to Emonds (1976) to Chomsky (1977), these conditions have been a major topic of interest and research.

This study examines a transformation that raises the relative pronoun "which" from a restrictive relative clause (RR) to a pronominal determiner position preceding the antecedent; the pronoun can move alone or exhibit a phenomenon analogous to Ross' "pied-piping":

1. a. He knows the chores *which* are necessary.
- b. He knows *which* chores are necessary.
- c. He knows *which are necessary* chores (and which are not).

The implications for both generative semantics and for the extended standard theory are examined; for the EST, the transformation will require a rewriting of + WH Movement rules (specifically those in Chomsky 1977); for generative semantics, the condition on T-rules that optional rules should not change meaning must be abandoned in light of "which" switching's evidence. While the changes required for EST are cosmetic, the changes required for generative semantics, in particular for its aforementioned condition, are empirically and descriptively damaging.

E. E. CUMMINGS' PROCESS COSMOLOGY

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E. E. Cummings was a life-long sonneteer: probably one-fourth of his poems are sonnets. Cummings is also remembered as an innovator; and in the course of his career he came to apply all his innovative techniques to sonnet-writing. Cummings is less frequently thought of as having had a world-view. (In this he stands in contrast with Gerard Manley Hopkins — another innovative sonneteer — whose Christian Heracliteanism is justly celebrated.) But in at least one of his sonnets, Cummings sketches a "process cosmology" in the tradition of Heraclitus, Plotinus, Teilhard de Chardin, and Whitehead.

Cummings' poem "not times's how (anchored in what mountaining roots)" (no. 31 in his 1940 collection of *50 Poems*) is both poetically and metaphysically adventurous. Poetically, (1) by his line-spacing and choice of ("approximate") rhymes, Cummings indicates that this is an *English* sonnet. An Italian sonnet usually has only four end rhymes, an English sonnet from five to seven. Here the rhyme scheme is: abac/decd/bffe/cf. Like many sonnets, both English and Italian, the octave expresses a protasia and the sestet an apodosis. (The formula for the protasis is something like, "Not that, but this," which is echoed in the apodosis.) In short, the poet's position is that an innovative sonnet must still be *a sonnet*. (2) Like most of Cummings' poems, this one is virtually guaranteed to be "innovative" by his idiosyncratic typographical devices. These force each reader to capitalize and punctuate the poem afresh. (3) One special feature of this sonnet is that the poet seems to be operating primarily at a meta-linguistic level, talking *about* such words as "how," "if," and "the." But there is a figure-ground oscilation between different possible pairs of meta-linguistic messages — between, for instance "nothing arrives" and "nothing 'arrives'." (4) Another special feature is the poet's use of such words as "mountaining" and "onlying." This not only comports with the poem's message but helps verify it by making the reader rethink reality.

Metaphysically, the sonnet is a declaration that the universe is a creative process. All levels of reality can exceed themselves — even empty space contains "not suspecting selves." There is a hierarch of creativity culminating in (or approximating) a supreme mind — "My complexly wisdoming friend." Contrast this dynamic phrase with the static sentence "God is wise." Here, "wisdoming" is reminiscent of the usage of certain ancient Greek logicians who preferred saying "The stylus sharpens" to "The stylus is sharp." The power of this sonnet lies in the fact that the poet, himself creative, offers the reader an opportunity also to be creative, in affirmation of the conviction that all reality is a vast creative endeavor.

not time's how (anchored in what mountaining roots
of mere eternity) stupendous if
discoverably disappearing floats
at trillionworlded the ecstatic ease

with which vast my complexly wisdoming friend's
— a fingery treesoul onlying from serene
whom queries not suspecting selves of space —
life stands gradually upon four minds

(out of some undering joy and overing grief
nothing arrives a so pridigious am
a so immediate is escorts us home
through never's always until absolute un

gulps the first knowledge of death's wandering guess)
while children climb their eyes to touch his dream

E. E. Cummings



MOTIVATION IN THE EPIC THEME "NIGHT MISSION"

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In any episode in epic poems, when the motivation of a character's action is determined by the desire of gods, even a great hero appears as a puppet. Indeed, in such cases, both gods and men seem to lose their dignity and the readers lose their enthusiasm over their heroic deeds and their sympathy of the troubles of the characters. On the other hand, if the human forces proceed logically and consistently, man's motivated actions, even if the divine forces blend without interference into the human element, as in the *Aeneid*, the episode may then acquire great power of appeal to human sensibility.

The incidents of Homer's "night mission" (*Iliad* 10) which are found consistently in later writers may be restated thusly: the Greeks have been sorely beset by the Trojans; the latter have all but defeated them. Agamemnon and Menelaus, wondering what the enemy will do next, cannot sleep. They consult with Nestor and soon decide to com-

mission Ulysses and Diomed to execute a night mission into the camp of the enemy, promising the two riches and glory. Athena helps Diomed to capture Hector's scout Dolon, and, though in order to save his life Dolon details the deployment of Hector's forces and discloses the fact the allied Thracians under King Rhesus (of the fateful white horses) are all asleep, he is cut into pieces by Ulysses and Diomed. Ulysses offers Dolon's furry helmet to Pallas Athena, entreating her for further aid. Indeed, Pallas had already insured that the sleeping Rhesus, his men and his horses would fall easy prey to the two Greek heroes. Now she breathes might into Diomed's heart to enable him to slay a host of sleeping Thracians. Diomed continues his slaughter until Athena comes to warn him that another god may be rousing the Trojans.

What is conspicuous in this episode is the participation of the goddess who has condoned, even sponsored, the bloody slaughter. As a result, the success of the heroes appears too easy to call forth much wonderment or sympathy. Like *Iliad* 10, in Virgil's *Aeneid* (ll. 176-494, Bk. 9), two brave soldiers, Nisus and Euryalus, volunteer for a night mission. As they accomplish their mission of destruction in Turnus' camp, they are much like their Greek counterparts. This episode is clearly borrowed from *Iliad* 10, but the different effect produced is entirely due to the art of Virgil. The death of the friends and the absence of the gods are conspicuous departures from Homer. Even the motives for surcease of the slaughter differ. In Homer, Athena bids Diomed haste back to the Greek camp, saying: "*me pou tis kai Troas egeiresin theos allos*" (*Iliad*, 10, 1.511); Virgil has Nisus, a mortal, state: "*ab-sistamus . . . nam lux inimica propinquat*" (*Aeneid*, 9, 1. 355). (Homer: "lest some other [enemy] god rouse up the Trojans as well"; Virgil: "let us stop [killing and looting] for the unfriendly daylight is nearing.")

In Statius' *Thebaid*, 10, a two-part night mission is found. The first part is indebted to *Iliad* 10, the second to *Aeneid* 9. Moreover, paradoxically he inserts into the Homeric part ideas found in Virgil, while in the Virgilian part he inserts ideas from Homer. Despite this cross "contamination," in the first part men's actions are motivated by gods, while in the second there is no divine intervention, which adheres to Virgil's treatment of Nisus and Euryalus. It is significant that the author makes an obvious effort to retain the Virgilian aspects in his story.

Critics agree that in his night mission Virgil is far more successful than Homer and Statius are in theirs in arousing the enthusiasm and sympathy of the audience. I feel that this is so because Virgil is dealing with *sunt lacrimae rerum*; that is, he plots *mortalia*. By dealing with mortal tragic endeavors, rather than divine, he achieves his unique power of appeal to human sensibility. Virgil himself points out his firm belief in this kind of moving art in Aeneas' declaration: "*sunt lacrimae rerum et mentem mortalia tangunt*": "they are the tears of [human] matters and mortal matters that touch the mind" (*Aeneid* 1, 1. 462).

FORM AND VARIATION IN VINCENTIAN KINSHIP TERMINOLOGY

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In their efforts to discover the principles underlying different systems of kinship terminology, researchers have been preoccupied with normative data, paying less attention to actual conversational usage. Given their British heritage, the ideal structure of kinship terms among the lower class in the English-speaking Caribbean island of St. Vincent follows Euro-American nomenclature. The ongoing day-to-day system, while operating within the ideal system, deviates from it in several ways.

First, there is the frequent use of first names and agnomina as alternatives to terms of address and reference. Second, certain kin are often addressed by kin terms bearing little relation to existing genealogical ties or the terms normally associated with them. As a result, a mother may be addressed by her first name, by a nickname, by the term ideally reserved for one's mother's sister, or by the "normal" terms associated with the role of genetrix. A mother's sister may be addressed by her first name, by some agnomen, by the term for aunt, or by the terms associated with the role of biological mother. A mother's mother may be addressed by a nickname or by the ideal terms associated with motherhood.

Variability in parental role behaviour accounts for these deviations from terminological ideals. When child-rearing is either fully delegated by a genetrix or shared with other household members, the growing child often tends to "adjust" the normal system of kinship terminology to fit the actual content of the roles being performed on its behalf. Thus, a mother comes to be addressed by her first name, by an agnomen, or by the term used for a mother's sister. A biological mother may be addressed by the aunt term or called by her first name even when she is a resident household member if her own mother or older sister is either the most dominant household member or the person most responsible for the child's day-to-day care.

The explanation of the presence of the folk system lies in the utility of choice and personal preference for lower-class islanders in an extremely constraining social and economic environment. The function of the malleability within the terminological system is the role it plays in counterbalancing some of the effects of class stratification and general societal economic stagnation in St. Vincent. Operating within a socio-economic milieu which is characterized by restrictions on social mobility and economic well-being, the best interests of most poor islanders would not be served by an ascriptive system of terminology with clearly defined, obligatory rights and duties attached to persons linked in

pre-determined ways. Rather, an elastic system permitting adjustment to changing circumstances is an appropriate adaptive mechanism, given the marginal social and economic situation which defines the lives of most islanders.

The variability in the terms used for those who fill the roles of mother, mother's sister, and mother's mother is a product of imitation, co-residence, and the behavioural content of the role. Imitation is important because it shows that a child is permitted to select a term based on personal inclination. More important is the fact that the occupants of the roles of mother, mother's sister, and mother's mother are frequently interchanged. Lower-class households are fluid units which quickly respond to changes in social and economic incentives and constraints — labour migration opportunities, the dissolution of conjugal unions, and the addition of members through closely spaced births. For example, wage-labour migration in which mothers are obliged to leave the island in search of employment as well as fosterage in which children are sent to live with close kin in order to ease their mother's economic burden, often mean that a mother's mother or sister is required to play the role of mother. It is as a concomitant of maternal replacement by a mother's mother or mother's sister that they are accorded the term most appropriate to their actual behaviour.

In response to a variety of socio-economic forces, a system of kinship terminology has been generated among lower-class islanders which maximizes flexibility and manoeuvrability and in which actual behaviour determines kinship nomenclature rather than vice versa. In short, the system of naming is achieved rather than prescribed; it is actual behaviour, choice and decision-making processes which determine who calls whom what.



AUDAX TRANSLATIO AC FREQUENS: METAPHOR IN SILVER LATIN PROSE

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Latin prose style underwent drastic and thoroughgoing changes during the century which separated the younger Seneca from Cicero. Rhetorical devices attained to new levels of complexity and sophistication; poeticisms of every sort proliferated as never before; individual

words acquired an expanded range of semantic associations; in general, content came to be secondary to form, matter to manner.

Within this broad temporal and contextual framework I examine metaphor (*translatio*), one of the most conspicuous of all the elements of style. My method is as follows: (1) to review Roman theories of metaphor; (2) to discuss their practical application in the works of Cicero and Livy; (3) to examine representative 'Silver' authors (especially Valerius Maximus and Seneca) with a view to identifying the innovations which they brought to the traditional use of metaphor; and (4) to account for those innovations as thoroughly as the evidence will allow.

The conclusions to which I arrive are these: (1) 'Silver' authors avoided such expressions as *quasi* and *velut*, which Cicero and Livy invariably used to alleviate the abruptness and harshness of metaphor; (2) they combined metaphors with unprecedented abandon; (3) they imparted a new figurative sense to old words; (4) they adapted metaphors, some extraordinarily bold by prosaic standards, from pre-existing poetry; and (5) these innovations are symptomatic of the mania for verbal display which emanated from the schools and halls of declamation.



NATHANIEL LEE'S PLAY: THE PRINCESS OF CLEVE

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This paper points out some structural differences between the French novel by Madame De Lafayette and the English play. It concentrates on the implications of structure variations and character delineation in the two works. Such differences are interesting as they reveal the mental landscapes of the two authors as well as the different trends in literary fashion in France and in England in the second part of the XVIIIth century.

VIOLENCE AND EVIL: TRUTHS IN *THE DAY OF THE LOCUST* AND *PLAY IT AS IT LAYS*

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Nathanael West's *The Day of the Locust* and Joan Didion's *Play It as It Lays* share a similar Hollywood terrain of an absurd world vacillating between dreams and destruction in the first novel, and alienation and void in the second. Both novels depict peril in the truths of the works, but it endangers the central characters differently.

In *The Day of the Locust*, Tod Hackett perceives the violence underlying the fatuous dreams of the emigrees to Southern California, who are disappointed and bored, and have perversely turned to searching for the excitement that was lacking at home. However, Hackett does not live in dread with this knowledge, but instead, expresses it in a prodigious painting project, "The Burning of Los Angeles." Tragically, the demonic riot that breaks out in a crowd prior to a movie premiere victimizes him, and he is last seen meaninglessly wailing with the siren of the police car that carries him away from the mob.

Unlike Tod, Maria Wyeth, in *Play It as It Lays*, is imperiled by her acute awareness of a central void in meaning in relations between people: as well as by a void in the organization of her reasoning. Her fate is to suffer psychic collapse in an insidiously evil world of surface but only shallow substance.

The purpose of this study of these two novels is to compare Tod Hackett's response to the violence of the ill-inspired dreams of the deluded Midwesterners with the portrait of Maria Wyeth's distress in her perception of the evil in a world with no center of focus.



EVIDENCE FOR THE TRANSLATOR OF THE GREEK *RES GESTAE*

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The translator of the *Res Gestae* of Caesar Augustus from Latin into Greek has never been clearly identified regarding nationality or native language. There is no external information regarding the initiative which caused the Latin text to be copied from the emperor's

mausoleum onto a temple in Galatia and to be translated into Greek on the walls of the same temple.

There are two sources which do provide evidence for the translator's nationality, however. First, the errors and peculiarities of the Greek in the translated text, often regarded as inconclusive regarding the homeland of the translator, do in fact show that *the translator could not have been a Roman*. The crux here is the mistranslation in chapter 9 (col. II. ll.17-18) of the phrase *sacerdotum quattuor . . . collegia* as *ek tes synarchias ton tessaron hiereon*, which could not possibly have been so misunderstood by anyone familiar with Roman religion. Other evidence from the version supports this contention.

The second source of evidence is the corpus of official Greek translations of the *senatus consulta*, which, as Robert Sherck has argued, were produced under strict Roman guidance, if not actually by Romans. These translations vary demonstrably from the version of the *Res Gestae* in matters of vocabulary selection, syntactical correspondence, and other matters. Such variations again tend toward the conclusion that the translator was not a Roman.

Additionally, in light of these two sources of evidence, an argument from silence can be made that, since no Greek version has been found elsewhere in the Roman Empire or in any literary sources, it is likely that the version was produced locally in Galatia, though with official sanction (since it is inscribed on the temple of Rome and Augustus). A local product probably had a local creator, so the conclusion of a non-Roman translator is reaffirmed. One might speculate further that the translator was of Galatian or Anatolian origin.

Hence the surprises in the version itself and the evidence of comparable translations from among the *senatus consulta*, supported by the location of the text itself, clearly indicate that the *Res Gestae* of Augustus was translated into Greek by a non-Roman, possibly of Asian extraction.