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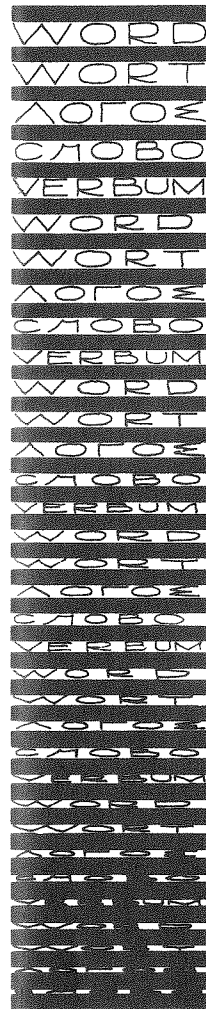
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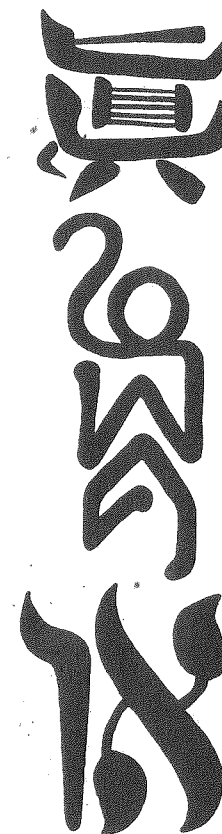
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VOLUME XXIII  
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PROCEEDINGS OF  
THE  
LINGUISTIC  
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# FOREWORD

The 1983 Conference of the Linguistic Circle of Manitoba and North Dakota was held on October 28 and 29 at the Town House Motor Inn, Grand Forks, North Dakota. The Members were greeted by Dr. Bernard O'Kelly, Dean of the College of Arts and Sciences of the University of North Dakota and by Circle President Esther Lesér. Twelve papers were heard and discussed during the Friday sessions.

The Annual Banquet was enjoyed at the Town House; instead of an after-dinner address, the membership was graced by Tammy Hensrud-Kerian, mezzo soprano, who sang selections from Fauré, Brahms, Hugo Wolf, Richard Strauss, J. Rosamond Johnson, Robert MacGimsey, and Rossini. Ms. Hensrud-Kerian was accompanied by Mr. Paul Swenson. It was a brilliant performance. Following the banquet and concert, a reception, hosted by President Esther Lesér, was held at the University Faculty Club.

At the Saturday morning sessions, eleven papers were read and discussed. This year seemed one for intriguing titles; some of the most interesting were: "Etude Brute: A Study of the Technique of Greatness in Shakespeare's *Julius Caesar*"; the gustatory, "The Reader's Digest: Words and Eating in *The Ordeal of Richard Feverel*"; "Ocean: A Drop in the Bucket?"; "Cecropids and Tettiges: The Entomology of an Attic Myth and Cult"; the unlikely "Chaucer Meets Chomsky: The Generating of Infinities"; "Why Should the Devil Have All the Good Tunes?"; and "Fractured English: From Ambiguity to Zeugma."

The Business Meeting was called to order at 12:30 p.m. by President Esther Lesér. The Nominating Committee presented the following members as officers for 1984: A. L. Gordon, President; William Morgan, Vice President; Esther Lesér, Past President; Walter Swayze, Secretary-Treasurer; Ben Collins, Editor of *Proceedings*. The nominees were passed unanimously. President-elect Gordon invited all to attend the 1984 Conference in Winnipeg at a date yet to be determined. The Meeting was adjourned at 1:15 p.m.

I am always reminded at these meetings of what the late Professor C. Meredith Jones said at the Twentieth Anniversary Conference (1979): that "the Circle has maintained its spirit of fraternity, good fellowship, and high standards, and that the quality of the papers presented has always been at least equal to those delivered at larger national and international conventions in America and Europe." 1983 was no exception; the excellence was maintained.

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It is pleasant to announce that *The Michif Dictionary: Turtle Mountain Chippewa Cree*, edited by Circle member John Crawford, a work that took over eight years in the making, has been published. Those wishing copies may find them in their University bookstores or at Pemmican Publications, Inc., 701/310 Broadway Avenue, Winnipeg, Manitoba, Canada R3C 0S6.

The University of North Dakota is this year celebrating its Centennial. The green and white cover of and the Centennial logo on *Proceedings* are in recognition of this auspicious occasion.

## A ROMANCE OF HISTORICAL POSSIBILITIES

John W. Bailey, Jr.  
Mayville State College

The *Romance of the Rose* remains readily applicable to twentieth century culture because it incorporates man's timeless efforts to understand human nature and the world around him. While the twentieth century man has adopted various avenues to achieve this end, such as Marxism and Freudian analysis, the medieval man had only literature as a secular means of humanistic exploration. Consequently, the allegorical structure of the *Romance of the Rose* exists as a definitive attempt by the medieval writer to facilitate his understandings of those aspects of humanity which have been constant for every age. In turn, the modern reader can attain a truer, more basic comprehension of his own characteristics by realizing the historical significance of this narrative. In the first chapter of *A Distant Mirror*, the recently published saga of the fourteenth century which is centered around the life and activities of an exemplary family from the French nobility, Barbara Tuchman states that the *Romance of the Rose* is a "... vast compendium of everything but romance ...". She then proceeds to demonstrate this statement by explaining that one of the significant physical properties of the monumental medieval allegory is directly patterned after a castle, the fortress of the warring nobility. Tuchman does this by pointing out that an actual castle was more than a bastion for people who were living under the specter of a prolonged seige. She contends that the castle was not only a defensive structure, but it existed as a prominent icon, comparable to the cross. Hence, she concludes that it was natural for Guillaume de Lorris to adapt the castle as an allegorical image in his romance. This image symbolizes a seemingly insurmountable barrier of emotional defenses that house and protect the Rose, which in turn represents the goal of sexual desire. Tuchman's reference to the *Romance of the Rose* in a work which is purely an historical narrative stands as an important testimonial to the continued relevance of literary analysis from an historical perspective. She does this by utilizing the reverse process of analyzing history, or medieval culture in particular, from the perspective of the consummate literary achievement of the period, the *Romance of the Rose*. Moreover, it is possible to take Tuchman's conclusion concerning the vastness of this romance one step further by asserting that, although its value as a romantic allegory may be negligible, it nevertheless exhibits a great deal of historical verisimilitude because of its insightful portrayal of the Medieval cultural and social mentality. Consequently, by examining some manifestations of this insight into the humanistic milieu of the Middle Ages, it can be demonstrated that the literary value of the *Romance of the Rose* is enhanced by its capacity to represent historical truths

about humanity, or as C. S. Lewis stipulates: "... the 'abstract' places and people in the *Romance of the Rose* are presentations of actual life." Ultimately, the fundamental purpose of literature is to illuminate the various facets of actual life.

Since the entire romance is centered around a seemingly simplistic plot, it becomes apparent that the most important elements for the historian are encompassed in the ancillary sections of the story and in the existence of the allegory itself. More specifically, although the allegorical plot is ostensibly concerned with the frustrated pursuit of love, the theme of the poem entails a much broader spectrum of humanistic detail — especially in the second section — which is often only tenuously connected to the concept of romantic love. Hence, there are some very lengthy digressions which interrupt the plot at various points in order to present some extended analyses about moral and social dilemmas with universal implications. These digressions can provide a certain amount of historical insight into the Medieval man's perspective of his own culture. Beyond this, the utilization of allegory as a literary medium carries further implications concerning the Medieval man's perspective of himself. In effect, allegory is nothing more than the use of fantasy to characterize and convey a realistic situation. Therefore, due to the basic nature of the allegory, it often becomes an exercise in the direct substitution of symbolism for actuality. In works with a well defined historical reference, such as the first book of *The Fairie Queen* by Edmund Spenser; the actual figures that the allegorical characters embody are readily perceived by anyone with a fundamental understanding of Renaissance England. For example, the Red Crosse Knight can be easily defined as St. George, while Glorianna, the Fairie Queen, is obviously meant to be Queen Elizabeth. Although there can be several levels of allegorical meaning attached to these symbolic figures, the extent of their interpretive value is limited by their allegorical character traits. Specifically, Glorianna can only symbolize those qualities that can be attributed to Queen Elizabeth's character. This premise also applies to the *Romance of the Rose*, even though the allegorical references in this poem are not as tangible as those in the *Fairie Queen*. Ironically, Guillaume applied his allegory in a fashion that is just as direct as Spenser's; however, the Medieval writer was attempting to symbolize a much more nebulous entity: the human psyche. Consequently, it was natural for Guillaume to use allegory as a means to grasp concepts which would enable him to understand the basis of human behavior. Since there were very few precedents for this sort of endeavor in the secular world of the Middle Ages, the allegorical process provided a way for Guillaume to translate the familiar manifestations of the human psyche into a form that he could categorize and understand. In short, Guillaume used the allegorical method in the *Romance of the Rose* to symbolize human behavior, thus giving him something solid and relevant to analyze.

In summation, *The Romance of the Rose* can be used to convincingly substantiate the compatibility of literary and historical research. Very often, literature is considered to be an art form which maintains only a slight connection with its historical foundations, and it is only for atmosphere. Perhaps this maxim is true for more modern forms of literature; however, medieval poets, such as Guillaume de Lorris and Jean de Meun, were too close to the social and cultural idiosyncrasies of their own time to convey their message about the inequities and complexities of man's interaction with man in the medieval world through the use of allegory. It is unfortunate that, given the sophistication of modern learning, many literary artists of the twentieth century are less profound.



ETUDE BRUTE: A STUDY OF THE TECHNIQUE  
OF GREATNESS IN SHAKESPEARE'S  
*JULIUS CAESAR*

Richard W. Bovard  
*North Dakota State University*

I have long had difficulty in appreciating Shakespeare's great play, *Julius Caesar*. I am amazed that we continue to teach it to tenth graders in our public schools, and I am puzzled that I cannot pluck out the heart of its mystery when I approach it every year in the university.

I have taught the play as Caesar's tragedy, but Shakespeare has insisted that I emphasize Caesar's frailty and early departure from his own high drama. Shakespeare's poetic vision of chaos in this tragedy of order provides another approach, but it is no more moving than a description of the play in terms of Northrop Frye's ironic mode. Modal criticism forces one to notice the many failures in the play, including the ultimate irony of Brutus' efforts to end Caesar's reign by creating a vacuum for another Caesar's reign.

Emphasis on frustrated failure, however, leads only to an increased sense of the hollowness of the great men of Rome, who dwell in the brutal world of pre-Christian existence. But such an understanding stresses further the emptiness of the play, where gentler figures are ignored. In Rome, as Shakespeare defines it, soothsayers, poets, and wives are dismissed as dreamers and fools. Portia, Brutus' wife, can gain attention only by perverting her nature to a manly suffering over self-inflicted wounds. But a leap to feminist readings is no more helpful, for it only intensifies the dissatisfaction felt with such a world — and such a play.

The traditional consolation, and the surest reference for greatness, has been Brutus — “the noblest Roman of them all” (V.v.68). But I find no answer in his character. Shakespeare displays Brutus’ shallowness as a thinker in the soliloquy about killing Caesar, in the argument for going to Philippi, and in the suicidal contradiction of his own philosophy. Furthermore, Brutus’ moral weakness is stressed in his efforts to transform Caesar’s murder into a sacrifice, in his condemnation of Cassius for getting money by “vile means” (IV.iii.71) *but* not sharing it with him, and in his behavior over the loss of his loved ones. I sense an affected, staged greatness in his stoic acceptance of the loss of Portia, especially. Shakespeare twice stages Brutus’ response to the news of Portia’s death. Intentionally, I think. Brutus is more concerned with his greatness than with Portia. The similarities in his behavior when he bemoans the loss of Caesar and Cassius and when he speaks consciously of his own greatness suggest a pattern. It is not a consoling one.

And when I review the ways in which Shakespeare has reduced the stature of the other great men of Rome, I remained puzzled. Like Brutus, I am haunted by the spirit of this play, *Julius Caesar*. Like Brutus, I cannot rid myself of it.



## INDO-EUROPEAN INITIAL \*SR- AND \*WR- IN HITTITE AND GREEK: THE INDO-HITTITE HYPOTHESIS HOISTED ON ITS OWN PETARD

*Charles Carter*  
*University of North Dakota*

Hittite and Greek share a number of features in common. Among these is the fact that neither has words beginning with *r*.

The closest approximation to initial *r* in Greek is found in those words beginning with *hr*, which have developed from earlier I-E roots beginning \**sr*- (sometimes \**ser*-) and \**wr*- (sometimes \**wer*-). The evidence for this is more difficult to come by for roots with initial \**sr*- than for those roots beginning with \**wr*-; that is, none of the various stages in the development of Greek, from Mycenaean to classical times, preserves the *s*- of Indo-European initial \**sr*-. Such evidence as there is that bears on this point comes from comparative I-E studies, not the observation of developments within the Greek linguistic sphere itself. But, for those I-E roots beginning \**wr*-, it is possible to trace the changes that led to its transformation into *hr*-, and to do it

from Greek texts. Thus, Mycenaean *we-re-ne-ya*, “pertaining to a sheep’s skin” (Ventris and Chadwick; *Documents in Mycenaean Greek* (2d ed.), p. 591), and classical Attic *hren*, “sheep”; Mycenaean *wi-ri-no*, “ox-hides” (*ibid.*, p. 592), and classical *hrinos*, “skin”; “ox-hide shield”; Mycenaean *wi-ri-za*, “root” (*ibid.*, p. 592), and Attic *hridza*, meaning same. Again, digamma before rho is found especially but by no means exclusively in Homer where later Greek has *hr*-.

Now, in view of all this, I thought it would be interesting to determine, in so far as possible, what happened to Indo-European initial \**sr*- (or \**ser*-) and \**wr*- (or \**wer*-) in Hittite; and, by comparing this with what occurs elsewhere in I-E, to ascertain whether Hittite deviates from normal I-E patterns or remains in the mainstream of I-E traditions.

For Indo-European roots beginning \**sr*- (or \**ser*-), Greek, not Hittite, is the deviate. However, Greek is not completely alone or isolated in its deviation from the norm. Other Indo-European languages also pursue their own paths. So, the root \**ser*-, “to flow vigorously,” is found as Greek *hrōmai*, “to move swiftly,” and in *hris*, *hrinos*, “nose”; in the Old Persian place name, *Haraiva*-; and in Albanian *gjize*, “cheese.” A second root \**ser*-, “to protect,” is found in Avestan *haraiti*, “to pay attention,” “to protect”; Old Church Slavonic *charaniti*, “to preserve”; and in Greek *hēros*, “hero.” Still another root \**ser*-, “to arrange in rows,” “to tie,” is found in Greek *hōrmio*, “fishing line” and *hormathos*, “series,” “chain.” It is found in Hittite as *sarra*, “to break,” “to divide,” “to separate.” In this, Hittite is found in the mainstream of Indo-European traditions, preserving the *s* and *r* of the Indo-European root. For several more I-E roots beginning \**sr*- or \**ser*-, the same sort of thing happens again and again; viz., Greek and occasionally other I-E languages deviate, but Hittite stays in the mainstream. Thus, I-E \**serk*-, “to enclose with wicker-work,” becomes Greek *herkos*, “fence,” “wall”; *horkane*, “enclosure”; *horkos*, “oath”; but, in the other languages where it occurs, including Hittite *sarnink*-, “to replace,” “to indemnify,” the original I-E root’s *s* and *r* are preserved. And so on and on. Greek never preserves initial \**ser*- or \**sr*-; some other I-E languages alter them in a variety of ways. All this while initial \**ser*- and \**sr*- are maintained by the majority of I-E languages, including Hittite.

As with initial \**sr*-, so too in the case of \**wr*- or \**wer*-, Greek (and some other I-E languages) deviate from the I-E norm, while Hittite generally does not. Thus, an I-E root \**wer*- (“to protect,” “to deliver”) is found in Greek as *hruomai*, “to protect,” “to deliver”; *hrama*, “protection”; *hrusios*, “protecting”; *hruror*, “liberator”; *hrusipolis*, “protecting the city.” Middle Cymric has the root in *gwerthyr*, “fortress.” Hittite preserves the original I-E root in *warressa*-, “to help,” and in this is like most other I-E languages. A second I-E root \**wer*- (“to speak”) is found in Greek in the words *hrētos*, “agreed upon”; *hrētor*, “speaker”; *hrētra*, “decision,” “treaty”; *hrēma*, “word”; *hrēsis*, “speech.” Other

I-E languages preserve the original root. Hittite has *weriya*, "to call," and the enclitic particle, *-war*, which introduces direct discourse. Another I-E root *\*wer-* ("to burn" (intr. and tr.); "to blacken") is not preserved in Greek, but is found in Hittite *war-*, "to burn" (intr.) and *warnu-*, "to set ablaze," "to burn" (tr.). The I-E root *\*wers-* ("to drag along (on the ground)") is found in Greek in *erro*, "to go away," where the digamma has already been assimilated. Hittite preserves this root as *wars-* and *warsiya-*, "to pluck," "to harvest"; "to wipe off," and in this follows a pattern set by other I-E languages. The I-E root *wren-* ("to sprinkle") is found in Greek *hraino*, "to sprinkle"; *hranos*, "drop"; *hrathaminks*, "drop," "grain of dust"; and *hrathaino*, "to sprinkle," "to bestrew." This root is found in Hittite as *hurnai*, "to sprinkle," where it is tempting to see a similarity between the laryngeal of the Hittite word and the ' of *hraino* in Greek.

In the preceding survey, no attempt has been made to be exhaustive, except that no known pertinent Hittite material has been omitted. But, a more exhaustive analysis of the material would only more completely demonstrate what is by now clear. That is, where the Hittite and/or Greek vocabularies contain words related to I-E roots beginning with *\*sr-* (or *\*ser-*) and *\*wr-* (or *\*wer-*), Greek and some other languages deviate from typically I-E norms by introducing innovations not found in other I-E languages. Moreover, each of the deviate traditions is different from the others. That is, there is no one pattern of innovation as these roots are transformed by forces at work in those languages. By way of contrast, Hittite generally stands aloof from innovative tendencies as far as the I-E roots under discussion are concerned. Thus, in the treatment of initial *\*sr-* (or *\*ser-*) and *\*wr-* (or *\*wer-*), Hittite stands in the mainstream of I-E traditions, and one of the props of the Indo-Hittite hypothesis is thereby destroyed.



## THE MONSTER AND THE RING NEW-FORGED: TOLKIEN'S RHETORICAL CHANGES IN THE THREE EDITIONS OF *THE HOBBIT*

Bonniejean Christensen  
University of North Dakota

*The Hobbit* (first published in England in 1937 and in the United States in 1938) was revised to bring its contents into accord with the requirements of the plot of *The Lord of the Rings* (1954-56). The second edition appeared in England in 1951, before the publication of *The Lord of the Rings*, and in the United States in 1958, a few years afterward; the major revisions occur in this edition. The third edition (1966, 1967) has just minor revisions, an occasional word or phrase, to eliminate and overlooked reference to the ring as a present intended for Bilbo, to give emphasis to Gollum's depravity, and to excise any references that still showed where the two earlier editions had been stitched together.

The most significant revisions occur in Chapter V, "Riddles in the Dark," reflecting the changes required as Tolkien developed his conception of *The Lord of the Rings*. The revisions reflect Tolkien's enlarged conception of Gollum, an utterly lost creature through whom, ultimately, come grace and deliverance; his need to include a reference to the evil Lord; his need to introduce the Ring of Power; and his growing awareness of the dramatic possibilities of transforming a "run-of-the-forge" magic ring into a sentient and malevolent force.

The rhetorical techniques employed by Tolkien in the revisions of *The Hobbit* include semantic change, expansion of material in the original version, substitution, deletion, negation, transposition, revision, and insertion — in mid-chapter — of long passages of expository material extraneous to *The Hobbit* but necessary to the development of *The Lord of the Rings*.

The results of the use of such techniques include the following:

The elimination of all references to the ring as a present offered to Bilbo — and freely offered, at that — by a fallen creature who nonetheless respects the ancient and sacred riddle contest and who keeps his troth, leading Bilbo safely out of the cavern when he cannot find his ring.

The transformation of Gollum from a pathetic descendant of Cain to a doomed and vicious creature who is a slave to the ring. It is not character development, but character transformation; it is not growth, but alteration.

The introduction of the Ring of Power, an active, sentient, and malevolent agent for evil.

The introduction of the Master of the Ring of Power, the evil

Sauron, whose desire for domination brings about the great war and the End of the Third Age.

The introduction by name of the orcs — a more terrifying conception than the goblins of childhood's fancy.

The shadowy indication of Bilbo's already being under the power of the ring — just from his brief possession of it even before he learns it is Gollum's lost "precious." Bilbo becomes a liar, a thief, a deceiver.

As a consequence, the shadow of the future in *The Lord of the Rings* is made palpable in the revisions of *The Hobbit*, particularly in the chapter "Riddles in the Dark."



## IGNATIUS AURELIUS FESSLER'S REPLY TO FRIEDRICH SCHLEGEL'S *GESPRÄCH ÜBER DIE POESIE*

Linwood DeLong  
University of Winnipeg

In 1809 the novelist Ignatius Aurelius Fessler, a former Austrian Capuchin monk, theology professor in Lemberg, private tutor in Carolath (Silesia), and author of 10 historical novels, published his last novel *Der Nachtwachter Benedict*. In this satirical novel Fessler sought to expose what he believed to be excesses and aberrations among the Jena Romantics, in particular Friedrich Schlegel.

This paper will first discuss Fessler's early polemics against Schlegel, in particular five short articles that Fessler wrote criticizing what he regarded as the dictatorial attitudes and the confusing terminology in Schlegel's journal *Das Athenaeum*.

This will be followed by a careful study of one of the central chapters of *Der Nachtwachter Benedict* which describes an allegorical tapestry that depicts the history of romantic poetry. It will be argued that this chapter serves as Fessler's reply to the history of romantic

poetry that is set out in Friedrich Schlegel's *Gespräch über die Poesie*.

Finally, the paper will examine the implications of the ideas on the romantic tragedy that are presented in the concluding chapters of Fessler's novel. Fessler's ideas do not constitute a theory of romantic tragedy, but they do add an interesting dimension to the ideas on the interrelationship between history, literature, philosophy and religion that were set out by the German Romantics.



## CECROPIDS AND TETTIGES: THE ENTOMOLOGY OF AN ATTIC MYTH AND CULT

Rory B. Egan  
University of Manitoba

This paper correlates three sets of data: one pertaining to the Attic ritual of the Arrhephoria as described by Pausanias; one dealing with the "dew-sisters", Herse, Pandrosus, and Aglauros, who are the daughters of Cecrops and the wardens of Erichthonios; the the third having to do with the habits of the cicada (Greek tettix), a conspicuous denizen of Mediterranean lands, a symbol of Athenian autochthony (as were Cecrops and Erichthonios), and a figure that is ubiquitous in Greek poetry where his main characteristics are his "song" and his alleged consumption of dew.

While others (most of the relevant literature is cited by E. Kadletz, "Pausanias 1.27.3 and the Route of the Arrhephoroi," *American Journal of Archaeology* 86 (1982) 455 and E. Simon, *Festivals of Attica* (Madison 1983) 39ff.) have postulated a connection between the cultic Arrhephoroi, the young female officiants in the Arrhephoria, and the mythic daughters of Cecrops, or between the cicada and the Cecropids' ward Erichthonios (whom, *ex hypothesi*, they nourished on dew), I would now link the cicada with both the dew-sisters themselves and with the ritual of the Arrhephoria. These identifications depend on the fact that the cicada (who actually produces "dew" or "honey dew" in large quantities from trees and other plants), the Cecropids, and the Arrhephoroi (whose name or variants thereof have been construed as meaning "dew-bearers"), all have dew associations in common. In performing their ritual, moreover, the Arrhephoroi, like the larval cicada, go beneath the earth for a time. Also like the cicada they re-emerge after an interval. The Arrhephoroi come back bearing a mysterious object which they have found below. Another of the cult duties of the Arrhephoroi is to make the circular robe, called the *podonychos* which



was dedicated to Athena. This ritual might be performed in imitation of the cicada who emerges from the earth and sheds his integument in one piece as it enters upon its adult phase.

While it would be excessive to claim that the habits of the insect, the mythology of Cecrops' daughters, and the cult practices of the Ar-rhephoroi are precisely isomorphic, their respective *disiecta membra* have affinities which cumulatively can hardly be fortuitous.



## WHY SHOULD THE DEVIL HAVE ALL THE GOOD TUNES?

*Carol J. Harvey*  
*University of Winnipeg*

It is common wisdom that a practical man does not expect sinners to become saints overnight. In the early days of the Christian Church, St. Gregory wrote to St. Augustine, enjoining him to accommodate the ceremonies of Christian worship as much as possible to those of the heathen. "Do not abolish the sacrifice of oxen, but allow the converts to sacrifice them to the glory of God."

The authors of many religious lyrics composed in medieval England seem to have shared St. Gregory's view of human nature. In addition to original religious compositions in Anglo-Norman are to be found many adaptations of secular lyrics of the era. In general, there may be conscious imitation in religious poems of structure, melody, themes or terminology of secular origin; sacred verse may also be written unconsciously in the secular vein because the conventions and *topoi* of profane poetry were imbued in the writers. Certain Anglo-Norman poems demonstrate the adaptation of specific popular poems for religious purposes. A thirteenth-century poem in honour of Saint Nicholas is written in Latin, the language of learning and religion; yet it incorporates two refrains in Anglo-Norman which are popular in character. A well-documented case of imitation is that of Richard of Lederede, Bishop of Ossory, who wrote new, pious words to the tunes of popular songs of his day. A lyrico-narrative poem describing the martyrdom of Saint Catherine utilizes a simple form of four-line stanzas *aaab* followed by the two-line refrain *BB*, a popular form appropriate for the vulgarization of the story. One or two poems exploit the ambivalent atmosphere created by the interplay of the sacred and the profane, producing a sustained effect of irony.

Though the examples quoted above demonstrate the utilization of profane elements for religious purposes, the opposite practice is also

found in poems of the Anglo-Norman era. The *Laetabundus*, possibly the most famous of all medieval sequences, was adapted many times into the vernacular; the only Anglo-Norman version extant is not a mere translation, but a profane adaptation, a rollicking drinking-song.



## KENNETH BURKE IN THE CLASSROOM: RHETORIC AND LITERATURE IN THE TEACHING OF WRITING

*Martin J. Jacobi*  
*North Dakota State University*

The recent reports on the American educational system have drawn attention to university students' weak reading, thinking, and writing skills, and although composition teachers struggle to improve students' abilities, the weaknesses persist. A recent movement to re-emphasize the process of writing serves the admirable end of increasing practice with the various tasks involved in writing, but even classes based on this approach—the approach which asserts that students learn to write by writing—fail to exhibit significant improvement in writing skills.

Part of the problem lies with the kind of writing practiced. Students are often asked to produce personal, expressive writing; these assignments downplay the needs academic and professional writers have to analyze subject matter and audiences, and to adjust their discourse to take into account their rhetorical contexts. Nor do these assignments lead to skills needed for "real world" writing. If Jean Piaget and William Perry are correct, students must develop cognitively if they are to become good writers, and personal, expressive writing does not lead them to use formal operational reasoning and to hold a relativistic perspective on knowledge and values.

Kenneth Burke offers a means by which students can improve their reading and thinking skills, and subsequently their writing skills. Following his dramatic theory, I suggest that literary analysis be reintroduced as an integral part of the writing curriculum. Because communication demands that we understand our audiences, it depends upon our ability to experience perspectives other than our own. Literature, for Burke, is symbolic action that makes other perspectives clear, vivid, and accessible to readers. As students collect various ways of seeing the world, and are confronted by their persuasiveness, they come to understand better the relativity of any way of seeing and they find themselves in an environment that demands higher order

reasoning to mitigate the effects of these confrontations. Further, literature provides students with content and a focus, and further provides them with a context and a reason to communicate.

Burke's theory, then, removes the objections of those who would reduce literature's importance in composition, because it shows the analysis of texts to be the most effective and pleasant way to help students improve cognitively and rhetorically. Ironically, those least likely to be pleased with this application to writing classes might be the literature teachers. Burke's theory depends upon much more textual determinacy than allowed by the deconstructionists, yet, at the other extreme, it distorts the readings and uses of literature far beyond conventional bounds. However, as a pedagogical tool for the teaching of composition, the dramatic use of literature should be given serious consideration.



## EITHER OR: THE SIGNIFICANCE OF DEATH IN HEBBEL'S DRAMA

*Esther H. Lesér*  
*University of North Dakota*

The examination of the significance of the concept of Death in Hebbel's dramas shows that Hebbel was independently and powerfully experiencing his time, and that he, rather than taking influence from and reacting upon the works of his contemporaries, was one of those individuals who significantly contributed to build the mentality of his Zeitgeist. Soren Kierkegaard, Schopenhauer, Richard Wagner, Grillparzer, his contemporaries all had reached a *Weltbild* of existence in clearly defining their opinions of the values of an existence beyond death.

It is shown in this study, limited to only five of Hebbel's plays, that he attempted to find an acceptable standard of moral and ethical values in order to define his *Weltanschauung*. In his early dramas *Judit* (1841) and *Maria Magdalena* (1844) the heroes are not convincing yet as their actions are not bred by values satisfying to Hebbel. In his mature dramas *Herodes and Marianne* (1850), *Agnes Bernauer* (1855), and *Gyges und sein Ring* (1856), however, the hero has chosen his values and grows to the capacity to vision his existence with individual power and learns to make decisions which free him from the limitation of the norms of the empiristically earthbound environment. Hebbel expressed three ways to face existence through his characters, ways which are to be identified by the manner they confront Death. Death,

technically, is the high and turning point in Hebbel's dramas; it is, however, only a tool to express Hebbel's theme, the message being the definitions of the ethical values Hebbel had come to find as being relevant. The ideal of the individual character's ethical development is leading to spiritual dignity in a metaphysical sense, representing his freedom and survival. Another level in the plays is the angle of the empiric thinkers which contrasts the standard of the heroes. The third category is the role of the bystander most often expressing the dilemma. Marianne, Rodope, and Agnes Bernauer, the heroes representing the ideal values, clearly reflect the heritage of the vision of the German Romantics at the same time that they foreshadow the values of the approaching existentialism and thus in the face of Death they accept the challenge in making a choice and so they free themselves from positivistic standards. They attain individual maturity, quintessence of understanding, the acceptance of loneliness, and the unconditional responsibility for their ethical decision. These values develop independently and parallel in the *Weltanschauung* of Hebbel's contemporaries.



## OCEAN—A DROP IN THE BUCKET?

*Ian McDougal*  
*University of Winnipeg*

It has been suggested by a number of scholars (e.g. Kitto, *Greek Tragedy*, p. 57; Stoessl, *Dio Trilogie des Aischylos*, p. 118) that Oceanus' confrontation with Prometheus in Aeschylus' *Prometheus Bound* does not make a significant contribution to the development of the play and could be easily inserted elsewhere or, indeed, omitted altogether. The scene, however, does have a vital role to play in the drama. In the first place, it serves to highlight the absolute nature of the conflict between Prometheus and Zeus, as Prometheus rejects scornfully the only real attempt to have him submit to Zeus' tyrannical authority and thus to secure his release from his dreadful punishment. Furthermore, in order to have the dramatic tension gradually increase and to have Prometheus' heroic stature gradually revealed, it is important to have the scene placed, as Aeschylus has located it, fairly early in the play, in the context of Prometheus' suffering alone, and before the presentation of other examples of Zeus' tyranny. It is only after the scene with Io that the true dimensions of Zeus' abuse of power is exposed and the audience realizes the justification for Prometheus' stubborn stand.

## CHAUCER MEETS CHOMSKY: THE GENERATING OF INFINITIES

*David F. Marshall*  
*University of North Dakota*

Were Noam Chomsky and Geoffrey Chaucer to meet, despite a 600-year gap, there would be several topics of mutual interest, among these: phonology and the processes of sound transmission; the affects of prejudice, notably anti-Semitism; educational methodology and the questions of how persons learn; the effect of war on a nation's people. However, the topic of greatest interest might be how to generate infinities; for the linguist, those in language production and understanding; for the poet, those in literary interpretation.

This study cursorily examines the above topics the two might have in common, attempting to explain their similar approaches to the generation of their respective infinities. How infinite interpretation is mathematically and linguistically possible is studied, as is the question of how such rules operate in a work of fiction. What is advanced in *The Canterbury Tales* is processed in fiction in a manner analogous to that used in natural languages for producing sentences.

Other questions approached are: Why is *The Legend of Good Women* unfinished? How does Chaucer structure tales within tales? Why does he do so? What is gained from framing a literary action?

Proposed is the hypothesis that Chaucer's goal in "The General Prologue" is a major shift in how literature was written, and that his attempting to construct infinities in the interpretation of fiction was conscious and well-planned, that his quest for these marks a major turning point in the history of English literature.



## INDIAN CULTURE AND VALUES IN MCGRATH'S LETTER TO AN IMAGINARY FRIEND

*Thomas Matchie*  
*North Dakota State University*

At least one critic has described Parts I and II of Tom McGrath's *Letter to an Imaginary Friend* as "the best long poem in America since *Leaves of Grass*." After the appearance of the "Christmas Section" of Part III in the early 1980's, Diane Wakoski said it is definitely in the

tradition of Whitman, and "could become the greatest poem out of the heart of the American midwest." Comparing McGrath to Whitman is helpful; and I want to mention several connections; after all, both wrote critiques of their respective centuries using open poetic forms for which there was no model at the time—Whitman beginning in 1855, McGrath in 1955.

But more important is how McGrath is different from his predecessor, and as a way of commenting on this I want to focus on the use by McGrath of three aspects of Indian culture. One of these is an event, the Battle of Wounded Knee (1890), which is really the end of Whitman's life and the beginning of McGrath's vision. Second, a personality, Crazy Horse, too far West for Whitman, but a man from whom McGrath draws much of his inspiration. And finally, a type of dance, the Hopi kachina, foreign to Whitman, but which underpins the structure and rhythms of *Letter to an Imaginary Friend*.



## MARGARET LAURENCE IN FRENCH: PROBLEMS OF TRANSLATION

*Hubert G. Mayes*  
*University of Winnipeg*

When a distinguished Quebecois author translates into French the masterpiece of one of Canada's best known English writers, anyone who is interested in the art of translation is eager to see what the result will be. Unfortunately, Claire Martin's translation of Margaret Laurence's novel, *The Stone Angel*, is a disappointment. It is not that the essential spirit of the book is lost or that the French is generally inadequate: in fact, a francophone reader without any knowledge of the English text would no doubt be fully satisfied with the French version. However, a comparison of the translation with the original reveals that in many places the translator has had limited success and sometimes no success at all in transposing into French the atmosphere of the protestant prairie milieu. An examination of Claire Martin's French equivalents for certain aspects of the prairie landscape, prairie buildings and English songs, sayings, inscriptions and expressions shows that what is frequently lacking in the translation is an intimate knowledge of the culture which pervades the English narrative.

The conclusion is an obvious one, but because so many bad translations of both French and English works have been produced in Canada, I think it is worth emphasizing. Translators have an obligation to make themselves as familiar as possible, by whatever means are at their

disposal, with the physical surroundings and cultural ambience from which the work has emerged. If this is not done, imperfect translations will be the inevitable result. In Canada, where more and more works are being translated from French to English and English to French, and where better understanding between the two major language groups is imperative, it is particularly important that the members of each of each language group have access to faithful translations of the major works of their compatriots.



## DESCARTES' UNCOMMITTED FAULT

Theodore Messenger  
University of North Dakota

In his First Meditation, Descartes ushers in a series of monumental doubts which are succeeded by an equally memorable series of moves to neutralize those doubts. Over the years these doubts and countermeasures have received the lion's share of philosophical attention. Yet, one sentence in Descartes' opening paragraph seems to deserve more attention than it has so far received: "... I should feel that I was doing wrong (Lat.: "essem in culpa"; Fr.: "commetre une faute") were I to occupy in deliberation the time that yet remains to me for action." Precisely what fault did Descartes feel he would have been committing by failing to address the "general upheaval" of all his former opinions?

Answers can be drawn from two sources: the *Discourse on Method* and *The Search After Truth*. The *Discourse* provides biographical and methodological contexts for the *Meditations*; and just as the *Meditations* follow the same itinerary as the Fourth Part of the *Discourse*, *The Search after Truth*—until it abruptly breaks off—follows the same route as the *Meditations*.

Descartes' attitude towards intellectual contact with other people is more consistent than it might at first appear to be. Instead of referring to languages, geography, history, etc., as "empirical knowledge," we might call them forms of "lexical knowledge"—i.e., knowledge from other people. But in his dialogue Descartes' point is that learning classical languages, reading the ancients, or resorting to "the schools" are none of them necessary for the acquisition of rational knowledge. He would doubtless accord lexical knowledge instrumental value towards the gaining of experimental and rational knowledge. Even "instruction from a wise man" is a legitimate means of gaining rational knowledge, although Descartes prefers learning for oneself to learning

from another. He opposes intellectual dealings with others only insofar as such intercourse threatens the attainment of truth.

This brings us back to the fault that Descartes believed he was avoiding at the beginning of his *Meditations* by scrutinizing all his former opinions. In *The Search after Truth* he says that "each one who has reached a certain term of years known as the age of knowledge, should set himself once for all to remove from his imagination all the inexact ideas which have hitherto succeeded in engraving themselves upon it, and seriously begin to form new ones, applying thereto all the strength of his intelligence with such zeal that if he does not bring them to perfection, the fault will not at least be laid on the weakness of the senses, or on the errors of nature." Where *would* the fault be laid? According to the Third Part of the *Discourse*, to the failure to use one's God-given faculty of judgment. "For as God has given each one of us some ability to distinguish the true from the false, I should not have been content for one instant to rely on the opinions of others if I had not planned to use my own judgment at the proper time; nor could I have followed these opinions with a clear conscience if I had not hoped to take advantage of every opportunity to find better ones, if better ones there were."

In Descartes' universe, each person is individually responsible for undertaking the search for truth; each person can find truth; and each one will find the same truth. Moreover, the elementary, intuitive starting-point for the search and the means of reaching the goal are for each person the same. Cooperation among truth-seekers, though possible and perhaps helpful, is unnecessary. While this is a colony of equals (or potential equals), it is not necessarily a community, and it is not a "kingdom of ends." At the intellectual level at least, it is not clear what difference the deletion of one soul from the population would make to the lives of surviving souls. (And if this holds for one soul, why not for ten million?) Contrast this approach with a view according to which each finite spirit possessed a unique truth. Then truth could not be found without cooperation. If for no other reason, people would be valued to the extent that they made the truth more accessible to one another. There might even be more than one "method for rightly conducting the reason and seeking for truth..." Under these circumstances, it would still be a fault not to seek to join what Descartes calls in the *Discourse* that "studied conversation in which the authors show us only the best of their thoughts."



SYMBOLIC PATTERNS IN  
BRITISH MYSTERY FICTION, OR  
"THE MYSTERY OF  
THE MYSTERIOUS MR. QUIN"

Donna M. Norell  
University of Manitoba

In December of 1926, Mrs. Archibald Christie, wife of a British army officer, disappeared from her country home in southern England. The next day, when her car was found abandoned in a field, a nationwide search was set in motion, involving over 500 policemen, and costing the British public many thousands of pounds. On the eleventh day, Mrs. Christie was located at a hotel in Yorkshire, more than 200 miles away. The official medical diagnosis was amnesia, although Mrs. Christie was travelling under an assumed name and gave a South African address.

The complete story of that incident has never been made public and, now that Mrs. Christie is dead, may remain forever obscure. One salient piece of information did, however, subsequently emerge: Lieut. Col. Archibald Christie had told his wife that he wished to leave her for another woman. That Mrs. Christie's disappearance was the result of a psychological or emotional crisis seems therefore a reasonably good guess, particularly as the rift in the marriage was confirmed by the couple's divorce two years later. Flight, with or without amnesia, permitted escape from an intolerable situation.

But of what interest is all that to scholars of literature? In the first place, though she held her own work in little esteem, Agatha Christie was just starting out on a career that would one day make her the world's best-known mystery writer. Indeed, she had just published her first best-seller. Secondly, and perhaps more importantly, one of her less popular books, *The Mysterious Mr. Quin*, a collection of twelve short stories published in 1930, reveals a complex structural and symbolic pattern that betrays the working out of an inner struggle, and the key to this pattern surely lies in the relationship of the two central characters to each other and to their creator.

Mr. Quin and Mr. Satterthwaite are the only characters to figure in all of the stories, each of which offers a crime problem for solution. Yet neither of them actually works towards solving the crimes, which seem to solve themselves while people are talking. Furthermore, Mr. Satterthwaite admits repeatedly that his role in life is "that of the looker on," while Mr. Quin, whose appearances are brief and tentative at best, seems to be wearing a mask and fancy-dress costume when he is not looked at directly. And therein lies the central mystery of the book: why are Mr. Satterthwaite and Mr. Quin present at all?

Exploration of this central mystery uncovers a wealth of motifs

and patterns that provide clues to a Jungian reading of the text. Is Mr. Quin an *animus* figure? If so, why the costume? Of what significance is the preponderance of love triangles in the plot situations? Are there elements suggestive of a major step forward in the author's psychological development? Was it a forced step initiated by events beyond the author's control? Or was it a development that was going to occur anyway, but which was triggered by the domestic trauma? Whatever the real-life truth, there is evidence that the twelve stories of *The Mysterious Mr. Quin*, never ranked among the mystery writer's best works, are the literary manifestation of a call to consciousness which she may have tried to resist, but could not.



A UNIFIED ANALYSIS OF KRIO *na*

Dudley K. Nylander  
University of Manitoba

Krio is an English-based creole language spoken in Sierra Leone and other parts of West Africa. The object of this paper is to present a unified analysis of the Krio word *na*. *na* in Krio (and, in fact in some other creole languages) is at once a preposition (as in [1a]) and a copula (as in [1b]).

- (1) a. i de na os                    'he is at home'  
      he-be-in-house  
      b. John na dokta            'John is a doctor'  
          John-be-doctor

In traditional analyses of Krio, it has been assumed that there are two distinct *nas*. (See, for example, E. Jones (1971) 'Krio: An English-based Language of Sierra Leone,' in J. W. Spencer (ed) *The English Language in West Africa*, Longman, London.) I shall now question that analysis and contend that there is, in fact, only one *na* in Krio.

The reason for claiming that there is only one *na* is the following. Whether a preposition or a copula, *na* never appears at the end of a clause. Let us consider, first, the preposition *na* (2b) alongside the preposition *pan* (2a). (*na* as a preposition, corresponds to several English prepositions, including 'in', 'on' and 'to'.)

- (2) a. di buk de pan di tebul    'the book is on the table'  
      the-book-be-on-the-table  
      b. di buk de na di tebul    'the book is on the table'  
          the-book-be-on-the-table

If the noun phrase *di tebul* ('the table') in (2) is relativised, the result is

(3). (3a), in which *pan* appears at the end of a clause, is grammatical.  
 (3b), in which *na* appears at the end of a clause, is ungrammatical. (The notation used in (3) is that of transformational-generative grammar.)

- (3) a. di tebul<sub>i</sub> (S di buk de pan e<sub>i</sub> . . . . .)  
       'the table- that- the-book-be-on  
       b. \*di tebul<sub>i</sub> (S di buk de na e<sub>i</sub> . . . . .)  
       the-table- that- the-book-be-on

Consider, now, the case of the copula *na*. It cannot appear at the end of a clause either. It must either be replaced by *bi* (see (4a) vs. (4b)) or subject-verb inversion must take place, with the result that *na* no longer appears at the end of the clause (4c). (4c) is, in fact, the *only* case of inversion attested in Krio.

- (1b) John na dokta                    'John is a doctor'  
       John-be-doctor  
 (4) a. uda John bi?                    'who is John?'  
       who-John-be  
       b. \*uda John na?  
       who-John-be  
       c. uda na John?                    'who is John?'  
       who-be-John

The obvious question to ask is the following: What do a preposition and a copula have in common? The answer is that each needs a (nominal) complement. The ungrammaticality of (3b) and (4b) can, then, be attributed to the absence of a complement for *na* in these sentences. Under this analysis, it is claimed that there is only one *na* in Krio, and that it has the property of functioning as a preposition and a copula.



## SONG IN FAUST I

Karin Pagel

University of North Dakota

Several 19th century German composers, particularly Zelter and Schubert, have used the "songs" of Gretchen in *Faust, Part I*, that is, "Der Konig in Thule" and "Gretchen am Spinnrade," as texts for their musical settings, thus producing a *Gesamtkunstwerk*, a fusion of the two art forms, poetry and music. The musical setting has various effects on the poetry and the question arises of how (or whether) the integrity of the poem can be preserved when the music is added.

## TWO LEVELS OF INTERPRETATION IN SOME PASSAGES OF *THE AENEID*

Louis Palanca  
 University of North Dakota

Virgil introduces the parts of his epic which deal with human wars and with the hero with: "I sing." When he introduces the portions which deal with the divine machinery, however, he traditionally invokes the Muse to relate to him matters concerning the gods and their motives. By this means, he manages to keep separate the actions of men and the divine sphere of influence—although the two may appear to overlap. Scholars seem to agree that even if the divine machinery were removed from *The Aeneid*, we would still have episodes with actions which can be rationally accounted for.

The divine machinery is often used to advance the narrative in a more colorful way. So, when in *Aeneid I* a violent storm at sea is called for, Virgil magnifies this storm by ascribing it to Juno's wrath against the Trojans; the storm is then incited by Aeolus himself to destroy the entire Trojan fleet. By invoking the divine interference in human matters, the poet can show that it was not really of this world, and utilize hyperbole. Even the war fought between Turnus and Aeneas to gain Lavinia and the kingdom of Latium may be blamed on Juno. The reasons for the war are, in the main, three: (1) Allecto, the infernal war-monger, is sent by Juno to so poison the mind of Amata that she would rather die than see her daughter married to Aeneas. On the human level, she had ample reasons for objecting to this marriage: Aeneas was married to Creusa and had a sort of marriage with Dido; Turnus, to whom Lavinia was engaged, is a young and noble prince, worthy of Lavinia's hand. (2) Turnus, too, is visited by dreams Allecto has inspired to turn him against Aeneas. But on the human level, Turnus has reasons for his restlessness: he stands to lose his beloved Lavinia and her kingdom. (3) Allecto causes Ascanius to hunt and then places Sylvia's stag in his sight. The anger of Sylvia's father, when he discovers his daughter's pet slain, causes the first blood to be shed in the war between the Trojans and the Italians. The events leading to first bloodshed, however, even on the human level, progress logically. But Virgil uses the divine machinery to add importance and the "color tragicus" to these incidents.

In other passages, Virgil seems to use the divine machinery to point out the Lucretian belief that man himself invents and empowers the gods to his own detriment. The fall of Troy (*Aeneid II*) is depicted by several Virgilian episodes through which the poet clearly points out that when man bases his practical plans and actions on irrational metaphysical beliefs, he destroys himself. Troy, then, falls like a tragic hero. Its hamartia is represented by their religious beliefs or supersti-

tions, especially after the death of their only true and great leader, Hector. To make the point even more trenchant, Virgil uses — perhaps for the first time in literature — three episodes in the so-called parallel-suspended narrative. The third episode, which concludes with the ironic third climax, braces the other two episodes which have been suspended at their high points, and causes all three climaxes to occur at the same time. The three episodes, Laocoon, Sinon, and Laocoon and his sons and the serpents, must be described in some detail.

*Laocoon:* the Trojans are not in agreement as to how to dispose of the wooden horse left by the supposedly departed Greeks and are pressed by Laocoon to destroy it. His impassioned speech to that effect ends with the famous line: "*Quidquid id est, timeo Danaos et dona ferentes*" ("Whatever it is, I fear the Greeks even when bearing gifts"). Note that the epithet *Danaos* denotes *perfidy*. He then throws a huge spear at the horse, which resounds ominously: "*insonuere cavae gemitumque dedere cavernae*" ("the cavernous inside resounded and gave forth a groaning"). Note that *gemitum* is placed in the very center of the line.

*Sinon:* Virgil suspends the Laocoon episode at this high point by having the Trojans find a Greek in hiding. Sinon, the greatest blasphemer and liar of all time, left behind by the Greeks to convince the Trojans that the horse is a gift of Minerva, and that if they molest it, there will be a great slaughter. The Trojans believe Sinon ("*credita res*"), but Laocoon again is there to admonish them not to bring the horse into Troy.

*The Serpents Episode, replete with Climax and Tragic Flaw:* as the Laocoon and Sinon episodes reach their high points, an even more horrifying episode takes the Trojans' attention away from Sinon. As Laocoon warns the Trojans not to allow the horse to enter Troy's gates, two enormous serpents come from the sea and kill Laocoon and his two sons; the serpents take refuge beneath the shield of Minerva. The Trojans take the death of Laocoon to be deserved for his sacrilegious hurling of the spear at the horse, and ask that it be taken in and placed at the citadel. Boys and virgin girls sang sacred songs to it, and the Trojans bedecked the temples with sacred wreaths, little knowing that this day was to be their last. Thus the three episodes come to the climax at the same time, and the reader is shown how the gods may be misinterpreted by man and how that misinterpretation may lead to his own destruction.

It may be seen, finally that Virgil was addressing two general classes of people: the majority, the *hoi polloi*, who wanted to believe in the divine, and wished to, needed to, see it in his epic; and the educated few who wished to find in the work logical development. Virgil was able to satisfy both groups without allowing one level of interpretation weaken or interfere with the other.

## THE READER'S DIGEST: WORDS AND EATING IN *THE ORDEAL OF RICHARD FEVEREL*

Jane E. Pearson  
North Dakota State University

Throughout *The Ordeal of Richard Feverel*, George Meredith employs images of food, eating, digestion, and various disorders of the system or System. Richard's Ordeal is somehow one of eating, of assimilating experiences to his internalized System. He must watch his diet, be continent, be moderate in his tastes, and beware the eating of "apples," else he will disrupt the physical and spiritual harmony of his youth. Richard must choose from among the options presented by other characters in the book, who practice different dietary/philosophical/linguistic habits and who advocate different systems — of cooking and eating, of learning and teaching, of reasoning and imagining, of reading, and of making meaning.

For example, Adrian, the epicurean and wit, indulges in food-oriented philosophizing which is expressed by means of culinary metaphors. Sir Austin, the "moral dyspeptic" who cannot abide "undigested" imaginative schemes, is a most unpoetic writer, whose *Script* is a repressive verbal system. Lucy, the dewberry-munching "daughter of earth," is a physical and spiritual natural. She, like the other women, translates the "daily prose" of mortals into poetry.

Further, the characters' attitudes toward food reflect their attitudes toward words. They struggle with victuals and verbalizations, with ingestion and interpretation. The ordeal of the Feverels (and, Meredith implies, of the Victorians in general) becomes one of hermeneutics, of reading and interpreting are extended and applied to people as well as to texts. Richard's task is to learn to be a critic, and his ordeal is instructive for those who are readers of texts.



## THE "CHESTERBELLOC" AND EZRA POUND

Lorne A. Reznowski  
University of Manitoba

One of the more mystifying statements made by Ezra Pound concerns his judgement on G. K. Chesterton: "Chesterton is like a vile scum on the pond". This was written in 1918 after Pound had met

Chesterton in the editorial offices of A. R. Orage's *New Age*. Pound tells us much later: "Chesterton and I buried the hatchet at St. Margharita, Italy". The burying of the hatchet probably took place in 1936 when Chesterton visited Pound in Italy.

What could have been the reason for Pound's initial harsh judgement of Chesterton? If one examines the philosophy of the Chesterbelloc and Pound, one finds that they had a great deal in common. Certainly the distributist philosophy of the Chesterbelloc was not incompatible with the Social Credit philosophy to which Pound had dedicated his career.

It certainly can be argued that Social Credit provided an excellent way in which to implement distributism. C. H. Douglas had insisted in *Economic Democracy* that Social Credit would combine the best aspects of medievalism with the best aspects of ultra-modernism. He often bewailed the disappearance of an age of leisure which in 13th-century England provided the English with one hundred and fifty work-free holy days. He compared this to the Bank Holidays with which the modern English have to make do despite our much vaunted improvements in technology. Certainly both Chesterton and Pound would have agreed that the modern industrial system had enslaved rather than liberated man.

Another point of agreement would have been a common hostility to usury. Pound's definition of the usurocracy as the big usurers gathered in conspiracy," certainly would not have provoked any criticism from either Chesterton or Belloc.

Another point of agreement between Pound and the Chesterbelloc is certainly their common conviction that usury is in complete control of the means of publicity. C. H. Douglas had often spoken of "the prostitution of the press" and its propensity to publish not all the news fit to print but rather all the news that fits.

C. H. Douglas had also advised Pound to investigate the modern form of taxation as a form of highway robbery. The Poundarian conviction that high taxation is simply the instrument of usurocracy to ensure the financial enslavement of the citizen would not have met with any opposition from the Chesterbelloc.

Even the Chesterbelloc's admiration for Napoleon was shared by Pound. Both Chesterton and Belloc saw Napoleon as having offered Europe a chance for a united Christendom and his defeat as having inaugurated the 19th century age of usury.

Distribution was really based on that distributive justice which the papal social encyclicals had called for. At the same time it provided a means of implementing the principle of subsidiarity which was always a key point in Catholic social teaching.

The Chesterbelloc insisted upon decentralization of property rather than decentralization of finance. Pound-Douglas, on the other hand, insisted that no man's property was safe in the face of the

monopoly of credit and the dictatorship of finance. The Chesterbelloc put its first emphasis upon property and Pound-Douglas put their first emphasis upon credit. It was, therefore, a matter of emphasis which separated the distributists from Social Credit, the Chesterbelloc from Pound-Douglas.

Another area where there was certainly agreement between the Chesterbelloc and Pound was in the field of historiography. Pound was very critical of modern historiography with its use of what he called "mullitudinous detailing," and he recommended the use of "luminous detailing" or "purposeful focus" which in fact was the method of *The Cantos*.

The Chesterbelloc was just as critical of modern historiography. Both Chesterton and Belloc agreed with Christopher Hollis that "the Whig interpretation of history" had dominated modern historiography from the time of the establishment of the Regius professorships in History at Oxford and Cambridge.

Thus while there were differences of emphasis between the Chesterbelloc and Pound-Douglas, it is difficult to understand why Pound was so harsh in his initial reaction to Chesterton. It may be that Chesterton's ability to keep his sense of humour seemed wrong to Pound, in the face of the enormity of the problem. Nevertheless, it is difficult to see why it took until 1936 for Pound and Chesterton "to bury the hatchet".



## REMEMBRANCE OF THINGS PAST IN BECKETT'S *ENDGAME*

Paul Schwartz  
University of North Dakota

Proust's *Remembrance of Things Past* narrates his own personal salvation. An apparently wasted and meaningless life becomes meaningful as time, the agent which had been responsible for the initial appearance of waste, becomes the medium of salvation. The narrator's life comes to occupy a fourth dimension in time and thus becomes one of the "giants" in time of the novel's final image. Samuel Beckett, recognizing this contradictory role of time in Proust's work, refers to time in his 1931 essay on Proust as "double-headed monster of damnation and salvation."

This monster preoccupies the characters of *Endgame* who have a limited two-dimensional perception of time, whose cycles have been replaced by a relentless urge to end.



The characters watch and count and note life's "progress", waiting for life to end. But despite this obsession, *Endgame* frequently turns back upon itself. The characters, while waiting for the end, fill their time with remembrances of the past. The beginning of the play symbolically announces this reversal, as Clov draws back a closed curtain, uncovers ashbins and uncovers Hamm, as if a previously unseen closing were being reversed. Clov's first words have the same effect: "Finished, it's finished, nearly finished, it must be nearly finished." Uttered in reverse order, these phrases might have ended an unseen Act Zero of *Endgame*. Despite their expectations, the characters are dragged backwards to confront their past.

For Nagg and Nell, remembrances of the past seem to constitute their primary function. They are stored relics of the past: Hamm's, their own, and the world's. Nagg remembers, among other things, his insensitive refusal of paternal affection for his child Hamm. Hamm has inherited his father's callousness, and many of Clov's remembrances of the past are of Hamm's refusals to help his fellow beings: his refusal of oil for Mother Pegg's lamp and his refusal to buy Clov a bicycle. Mother Pegg's resulting death extinguished one more light from Hamm's universe. The lack of a bicycle wheel has further limited his mobility. To at least this extent, Hamm's past acts have created his present environment. In *Endgame*'s linear universe, cause and effect are mercilessly constrained. Time never forgives but rather pushes events relentlessly towards their conclusions. Hamm himself explains the process: "The end is in the beginning and yet you go on."

This apparent infallibility of consequence suggests that the present universe of *Endgame* existed embryonically in all visions of the past. The germinal presence of the present state of the world in the past imposes itself necessarily into the future also. Hamm projects upon Clov a future in harmony with his own knowledge of the past.

Hamm's most important activity is his story, the literary account of his response to a nameless petitioner. Three times in the course of the play he narrates and revises his text, an incident from his past to which he attaches great importance and which he desires to embellish and immortalize as a work of art.

If, as Hamm says "The end is in the beginning," what chance is there of salvation? The damning effect of time carries each character of *Endgame* to his logical conclusion. Glimpses into the past serve only to emphasize the inescapable fatality of time's advance.

But do we really have the complete picture? We have previously postulated an unseen Act Zero of *Endgame*. Why not also an Act Two? The "brief tableau" which ends the play is remarkably similar to the "brief tableau" with which it begins. "The end is in the beginning and yet you go on." A curious new interpretation of Hamm's line suddenly imposes itself, and we sense that we have not seen all. The play is poised ready to begin anew when the curtain falls. To see the next act, the spectator has only to return to the theater the next night and the

characters will be at it again. It little matters that Act Two will be remarkably similar to Act One — Beckett has already done that in *Godot*, anyway. What matters is that although the end is in the beginning, they will go on, telling the same stories, airing the same complaints, remembering the same past. Hamm will go on heroically revising his narration for an ever indifferent audience. Nagg will again tell his story of the Tailor. Nell will dream again of Lake Como. Clov will make new plans for his departure. Without any real conclusion in sight, even though they are victim and plaything of time, even though they are condemned to repeat and conscious of their condemnation, there is a heroic will to go on, to go on revising one's narrative, polishing life's story. And this will is perhaps more astounding, more remarkably courageous and human and more ultimately redemptive than a quick salvation.



## MONTESQUIEU: DOES THE END REALLY JUSTIFY THE MEANS?

*Sante Viselli*  
*University of Manitoba*

The aim of this paper is not the study of the relationship between Montesquieu and Machiavelli. The famous line "the end justifies the means", is only used as an ironical starting point for further inquiries into Montesquieu's thinking concerning Canada and North America in the eighteenth century.

At this time two gigantic powers, France and England were quarreling for control of the North, rich in furs, timber, mines and fishing. In the midst of the fighting two important agents played a decisive role: the Jesuits and the "savages" as the Indians were called by the European settlers. Ecclesiastical colonization went hand in hand with political conquest and economic exploitation.

The Jesuits seized every opportunity to link the Indians to the Roman Catholic Church; while the fur traders went in search of new markets, the indefatigable missionaries went (according to the Pere de Charlevoix) to "negocier pour le Ciel".

Montesquieu is aware of the North American struggle, and many references to this can be found throughout his works. Jesuits are often pictured as machiavellian figures, who would take full advantage of the gullibility of the Indians. Under pretence of teaching them the Christian religion, Montesquieu notes for instance that they inspire

them with hatred for the English nation: "On dit que quelques missionnaires, pour faire battre les sauvages, leur disoient que Jesus Christ etoit Francois; que les Anglois l'avoient crucifie". (Montesquieu, *Pensees* 54, ed. A. Masson, t.II, p. 191.)

The political power which we only divine behind this strange remark is not to be underestimated. The Reverend Cotton Mather speaks of it in a very pugnacious manner. The *Lettres edifiantes*, known to Montesquieu, often give examples of Jesuits who pride themselves on having all the qualities of a perfect missionary, and are skillful in blending political interests with religious ones. Many of the stories, like the one reported by Montesquieu, were current in England in the era of Queen Anne. One such report was that the popish missionaries taught that the Virgin Mary was a French lady, and that Jesus Christ was a Frenchman who was murdered by the English. Consequently, all those belonging to the "Faith" must avenge their God taking arms against the English heretics. History shows that they very often succeeded; despite all efforts, however, the French eventually lost, the Jesuits were defeated, and North America became English.

Does "the end justify the means?" The use of the cliché seems to get the message across: France as well as England fought for hegemony in North America, and certainly not for humanitarian reasons. After 1763 England, in the midst of its political and economic ascension, dominates the world. But for how long? Montesquieu predicts its fall, and once again proves the end doesn't justify the means: "Je ne sais pas, dit Montesquieu, ce qui arrivera de tant d'habitants que l'on envoie d'Europe et d'Afrique dans les Indes occidentales; mais je crois que si quelque nation est abandonnée de ses colonies, cela commencera par la nation anglaise". (Montesquieu, *Notes sur l'Angleterre*, ed. R. Caillois, t. I, p. 883.) Shortly after Montesquieu's death England's American colonies declared their independence, and his prophecy was fulfilled.

## FRACTURED ENGLISH: FROM AMBIGUITY TO ZEUGMA

Murray Wanamaker  
University of Winnipeg

I should like to take a light look at the way some people (native and non-native users of English) mangle the language, often inadvertently. These are some possible categories for examples and comments:

*Howlers*: "In Memorandum is an elegy written by Shelley in memory of Keats."

*Literary Lapses in English Translation* (from Italy): "Act I. Carmen is a cigar-makeress from a tobago factory who loves with Don Jose of the mounting guard."

"*Doublespeak*," *Including Jargon and Euphemism*: "air support" for "bombing," "energetic disassembly" for "explosion," "rapid oxidation" for "a fire."

*Spelling Aberrations*: The Savage (in *Brave New World*) is unable to understand Lenina's advances, and can only think of her as an "Impudent war"; let us consider the "rhymne skiem and the rhythmn."

*Gobbledygook*: A noted scientist testifying at a U.S. Congressional hearing: "It is a tricky problem to find the particular calibration and timing that would be appropriate to stem the acceleration in risk premiums created by falling incomes without prematurely aborting the decline in the inflation-generated risk premiums."

*Ambiguity*: from the New York *Herald Tribune*: "Men Recommend More Clubs for Wives."