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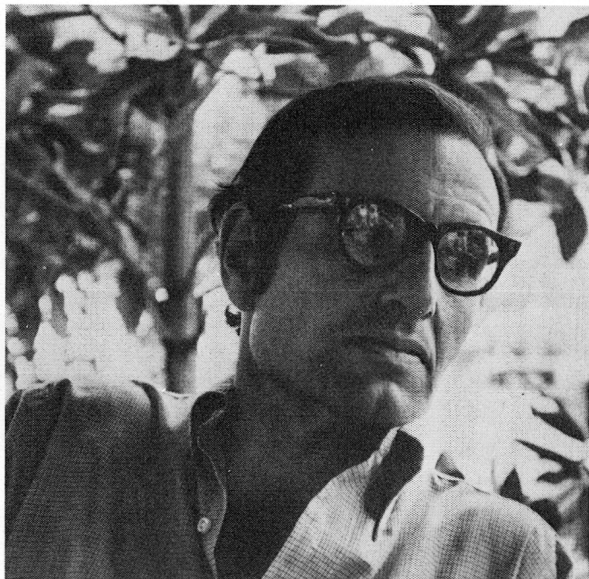
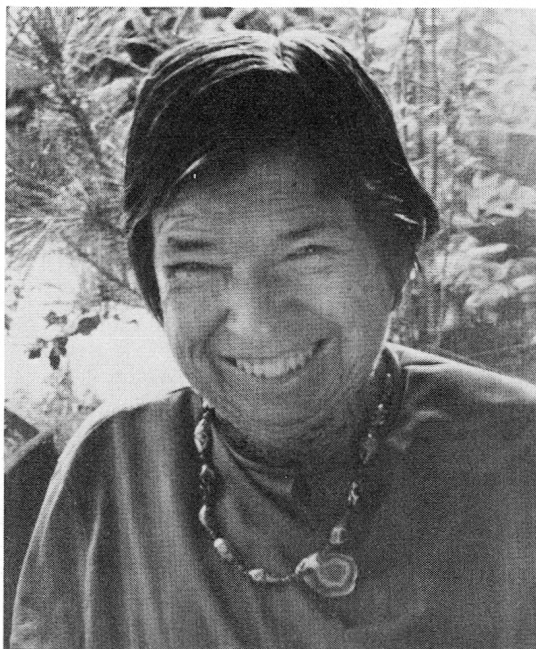
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Abstract. The prevalence of dentists in recent novels by Grass, Bellow, Updike, Pynchon, and Vonnegut suggests a shift in cultural attitudes toward teeth. Teeth have conventionally represented potency, beauty, or pain. The first attribute is most common in myth, folklore, and psychoanalysis. The topos of beautiful teeth, familiar in literature from the Old Testament to Poe, was inverted parodistically by fin-de-siècle writers like Mann and Benn. The attribute of pain assumed particular significance for Dostoevsky, H. C. Andersen, and Mann—heirs of the romantic association of disease and art—as a clue to the psychic state of the individual. Following the revival of the organismic theory of society, decaying teeth were seen to provide a more general symbol: in the novels of Koestler and Greene dental health consistently reflects social health. Hence the dentist enters contemporary fiction as psychic healer and social analyst. (TZ)

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Abstract. The Earl of Surrey's five "personal elegies" demonstrate his sophisticated use of traditional rhetorical patterns, specifically his manipulation of the two types of structure for epideictic praise, that focusing on the subject's biography, or that delineating his virtues. His sonnet on Thomas Clere follows the first type, and the *Excellent Epitaffe* on Wyatt adheres closely to the second, but even in these pieces Surrey departs from convention when it suits his larger rhetorical and poetic purposes. Individual modifications are even more apparent in his three less public tributes. The two sonnets on Wyatt serve as sequels to the satiric ending of the *Epitaffe*, and "So crewell prison" extends personal grief over the death of the Earl of Richmond to the level of an *ubi sunt* lament for the passing of an age. The elegies illustrate, finally, that the successful manipulation of convention by a good Tudor poet is itself a kind of originality. (CWJ)

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Abstract. Five of Jonathan Swift's scatological poems of the early 1730's—*A Beautiful Young Nymph Going to Bed*, *The Lady's Dressing Room*, *Strephon and Chloe*, *Cassinus and Peter*, and *A Panegyrick on the D--n*—are comic masterpieces. In the case of *A Beautiful Young Nymph*, appreciation of the comedy involves recognition of its grimness, lightened only by the precarious successes of Corinna's daily struggles for survival, indeed, for resurrection. With the other poems, this appreciation depends on a perception of the basic incongruities between fantasy and fact, sublimation and reality, the standards of pastoral romance or polite society and the need to evacuate waste. Although Swift satirizes those who would ignore or deny this need, his own willingness to face its results and his mock-heroic allusiveness in the scatological poems suggest the tolerance and playfulness characteristic of and conducive to a comic outlook. (TBG,Jr)

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Abstract. Critical reactions to the denouement of Corneille's *Le Cid* are generally divided between the comic notion of a complete and happy union of Rodrigue and Chimène and the tragic notion of the impossibility of their marriage. However, it is possible to incorporate the two views into an interpretation of the play that emphasizes in the ambivalence of this ending the complexity of Corneille's vision of man's possibilities and limitations. Rodrigue represents the heroic order of humanity; Chimène and her mirror image, the Infante, exemplify the common order. The representation of the heroic quest in *Le Cid* not only portrays Rodrigue's triumph but also depicts the women's failures. Heroism and frailty coexist and interact; and it is essential to note that in the different outcomes of Rodrigue's, Chimène's, and the Infante's efforts to unite hand, heart, and mind respectively, *Le Cid* offers a complex vision of humanity. (WOG)

- Emerson and the Dialectics of History. GUSTAAF VAN CROMPHOUT 54
- Abstract.** Emerson's lectures in *Biography* (1835) and *Representative Men* (1850) reveal his conception of history as a dialectical process involving the heroic individual and society. The heroes of *Biography* play an "antithetical" role: perceiving the ever-progressive truth of the Spirit, they express that truth in and against a static and retrospective world. Their words and actions constitute the Spirit's response to the alienation from which the Spirit suffers in society, the established "thesis." *Representative Men* demonstrates Emerson's increasing reconciliation with society in the 1840's. His heroes are no longer inspired rebels, but instead are products of both Spirit and society. History, Emerson now shows, is not so much a matter of conflict as of synthesis. In the dialectical process rightly conceived, however, no synthesis is final—a fact which Emerson illustrates by severely criticizing his *Representative Men* and by showing the tentativeness and defectiveness of even their greatest achievements. (GVC)
- Talking in James. RUTH B. YEAZELL 66
- Abstract.** Henry James's late novels suggest a world of talk which is morally ambiguous because epistemologically unstable. James's early and late dialogues are radically different: in the late fiction, talk becomes a process of imaginative collaboration, and language virtually creates the conditions under which perception is possible. In *The Ambassadors*, Parisian talk educates Strether even as it seems to dissemble. And in *The Wings of the Dove* and *The Golden Bowl*, conversation shapes the terms in which certain actions will be possible; talking together, characters create a world that fits the shape of their desires. Jamesian talk is at once hypocrisy and art: lying becomes a mode of vision. But if James's liars are artists, his artists are also liars. We prefer Maggie Verver to Charlotte Stant not because she is more honest, but because her language makes for the most harmonious and inclusive order. (RBY)
- Conrad's Eastern Expatriates: A New Version of His Outcasts. LLOYD FERNANDO 78
- Abstract.** Conrad's knowledge of the Malaysian Archipelago was that of a sensitive expatriate, not of a native. But he balanced his lack of intimate knowledge with profound "suggestions" drawn from his Malaysian experiences. The events in his fiction reveal the historical disarray of a region invaded by colonial powers, and serve as an inclusive metaphor for the discovery by his characters that no life pattern, Eastern or Western, has any final validity. In this sense nearly all the characters, European and Malaysian, are expatriates, not outcasts. They are mocked by the folly of seeking to master the infinite possibilities of human development revealed to them. In *The Rescue*, for example, Hassim and Lingard, both expatriates, have an ideal vision of successful intercultural commingling before their defeat by the abstractness of this objective. Such "nebulous ideas" or "suggestions" largely account for both the obscurities of Conrad's style and the greatness of his vision. (LF)
- Some Contexts for Bede's *Death-Song*. HOWELL D. CHICKERING, JR. 91
- Abstract.** When read in the contexts of psychology, theology, and Old English poetry, Bede's *Death-Song* can be confidently valued as a fine poem, and not merely as venerable wisdom. The design of this eighth-century poem shows substantial correlations with the design of the *Epistola Cuthberti*, in which it appears. The letter appears to combine eyewitness report with hagiographic conventions. Ambivalence at meeting one's Judge is expressed both in its narrative and the poem; troubled feelings are balanced by a certain faith. Scriptural echoes reveal Cuthbert's conscious intention to present the Bede of the letter as an imitator of Christ. Comparison with other Old English poetic treatments of Bede's theme shows that the poem fully exploits the artistic potential of the vernacular tradition. (HDC, Jr)
- Objective Image and Act of Mind in Modern Poetry. CHARLES ALTIERI 101
- Abstract.** One major theme in modernism is the desire to wring the neck of rhetoric. The best modern poetry feels compelled both to accept the metonymic mode of discourse and to transcend it to allow for the full play of human consciousness without making consciousness equal interpretation of experience. Both the symbolist mode of Yeats and Eliot and the objectivism of Williams and contemporary poets can be seen as methods for responding to this problem.

Symbolism seeks to complement the objective image by reconstituting versions of Idealism's Absolute Self. The poet achieves a vision of the fullness of human consciousness by meditating on the implications of his own creative act, a process first adumbrated by Flaubert. Williams, on the other hand, particularly in "The Red Wheelbarrow," brings the full play of consciousness into objective experience by seeking to render the act of mind as a process sharing the palpable physical qualities of things. (CA)

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