

October 1974

# PMMLA

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*Publications of the  
Modern Language Association of America*

Volume 89

Number 5

PUBLISHED SIX TIMES A YEAR BY THE ASSOCIATION

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ORGANIZED 1883

INCORPORATED 1900

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Second-class postage paid at New York, N. Y., and at additional mailing office.

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Library of Congress Catalog Card Number 12-32040.

PRINTED IN THE UNITED STATES OF AMERICA BY THE GEORGE BANTA COMPANY, INC., MENASHA, WISCONSIN

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**Abstract.** Classical artifacts, particularly busts and statues, play an important part as image, symbol, plot element, or even character, in a large number of “Gothic” (i.e., romantic horror) contexts. Eighteenth-century neoclassicism provides “classically” serene artifacts to contrast with “Gothic” ones in, for instance, Poe and Hawthorne. But medieval tradition provides the Venus statue story, where the statue itself is the focus of Gothic horror, in Eichendorff, James, Mérimée, Gautier, and others; this, especially in the subtler artist parables, is the key nineteenth-century usage. For the twentieth century, statues become “Dionysian,” classical yet fearful, as in Forster and Lagerkvist. More recently, statues represent a frivolous, melodramatic terror, or else mere emblematic pageantry. In contemporary poetry, however (Rilke, Plath, Seferis), the wheel has in a sense come full circle; classical statues are serious emblems of art and of the artist’s obligation to put together the maimed and shattered fragments of a personal and “classical” tradition. (PM)

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### The Picaro’s Journey to the Confessional: The Changing Image of the Hero in the German Bildungsroman. DAVID H. MILES . . . . . 980

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with *Man* (1851), Thoreau's covert scatological puns embody in style his philosophy of play, blending estheticism and stoicism in the concept of life as a heroic game. Many nineteenth-century punsters including Carlyle and Nietzsche exemplify similar compensatory attitudes; so do other modern hero-worshippers. (MW)

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Pensée rationnelle et responsabilité morale: Le Traité de sagesse dans *La Logique* de Port-Royal. MARIE-ROSE CARRÉ . . . . . 1075

**Abstract.** *La Logique* de Port-Royal is regarded by historians of this science as a treatise that does not fit into any of their categories; indeed, the art of Logic as an independent exercise of the mind seemed unacceptable to its authors. Writing at the end of the Aristotelian era and under the influence of Cartesian theories, but having their own convictions about man's nature and obligations, Antoine Arnauld and Pierre Nicole saw logical reasoning as justifiable only if it trains the mind to distinguish between Good and Bad. They believed in the existence of an immutable, eternal truth; man's reason is intended to make this Truth a perceivable reality. Logic, most importantly, therefore, trains our word-using and concept-making faculty to acknowledge that the needs of man's soul belong to a much higher order of values than the science of "things": it should thus give reason the strength to be "true" to its own nature. (In French) (M-RC)

Saint-Exupéry, The Myth of the Pilot. JOSEPH T. MCKEON . . . . . 1084

**Abstract.** Saint-Exupéry, whether by artistic design or by stylistic spontaneity, wreathes the pilot, the generic hero of his four novels, *Courrier Sud*, *Vol de nuit*, *Terre des hommes*, *Pilote de guerre*, in an aura of such hyperbole that the reader, raised on the banalities of the "nouveau roman," might find such exaggeration naïve if not ludicrous. Yet the legend of the Saint-Exupéryian hero is not cased in a rigid matrix. In these four works—the first two fiction, the others essentially true narrative—the imagery that forms the substance of the myth of the pilot undergoes a subtle transformation: legendary, mythological, and mystical in *Courrier Sud*, it is subtly and successively altered. In the final pages of *Pilote de guerre* the metamorphosis is complete, the myth is dissipated in a profession of fraternal faith, and, through its hero, man is seen in his true perspective, more realistic but no less heroic. (JTMcK)

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# PMILA

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*Published Six Times a Year*

*Indices: Vols. 1-50, 1935; 51-60, 1945; 51-79, 1964*

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\* New Editorial Policy, to which papers submitted after 1 March 1973 must adhere. Papers appearing in the current issue continue to reflect the former policy, for which see any issue prior to March 1973.