Robert E. Hemenway. The first full-length study—using unpublished letters and manuscripts and personal interviews with many who knew her—of Zora Neale Hurston, daughter of the Harlem Renaissance, novelist, folklorist, anthropologist, child of the rural black South. "... a great book ... a major work, and one for which scholars and readers and writers will be extremely eager."—Alice Walker. 432 pages. $15.00.

Gloria G. Fromm. A full-scale portrait of the author of Pilgrimage, the serial novel recognized as a pioneer of literary modernism and a masterwork of autobiographical fiction. The book traces the development of Pilgrimage, including details of how and why it was begun and the extent to which, as the novel continued to be written and published, Richardson’s life and art interacted. 448 pages. $16.00.

THE FEDERAL WRITERS’ PROJECT
A Study in Government Patronage of the Arts

Monty N. Penkower. A comprehensive study of the FWP, the work relief program that provided a modest income for 4,500 to 5,200 writers and white-collar professionals during the turbulent thirties. Includes an extensive explanation of how the American Guide Series was developed. "By far the best single sustained work of scholarship I have seen on the FWP."—Burl Noggle. 276 pages. $10.00.

UNIVERSITY OF ILLINOIS PRESS Urbana, Illinois 61801
The Modern Language Association of America

ORGANIZED 1883  INCORPORATED 1900

OFFICERS FOR THE YEAR 1977

President: Edith Kern, Hofstra University
First Vice-President: Walter J. Ong, St. Louis University
Second Vice-President: Jean A. Perkins, Swarthmore College
Executive Director: William D. Schaefer
Deputy Executive Director: Hans Rütimann

EXECUTIVE COUNCIL

For the term ending 31 December 1977

Mary Ann Caws
Hunter College, City University of New York
Stanley B. Greenfield
University of Oregon
Theodore J. Ziolkowski
Princeton University

For the term ending 31 December 1978

Sidonie Cassirer
Mount Holyoke College
Ruth S. El Saffar
University of Illinois, Chicago Circle
Edward Wasiolek
University of Chicago

For the term ending 31 December 1979

David J. DeLaura
University of Pennsylvania
Carolyn G. Heilbrun
Columbia University
Ronald Paulson
Yale University

For the term ending 31 December 1980

Geoffrey H. Hartman
Yale University
Winfred P. Lehmann
University of Texas, Austin
Marilyn L. Williamson
Wayne State University

TRUSTEES OF INVESTED FUNDS

Gordon N. Ray
Guggenheim Foundation, Managing Trustee
Robert Lumiansky
American Council of Learned Societies

C. Waller Barrett
Charlottesville, Virginia

PMLA is issued six times a year, in January, March, May, September, October, and November, by the Modern Language Association of America, 62 Fifth Avenue, New York, New York 10011. Membership is open to those persons who are professionally interested in the modern languages and literatures. Annual dues, which include subscription to PMLA, are based on members' salaries and are graduated as follows: student members, $10; unemployed regular members, $10; regular members (first 2 years), $20; regular members (salary under $12,000), $25; regular members (salary $12,000-$18,000), $30; regular members (salary over $18,000), $35; joint members (with only one subscription to PMLA), $45; foreign members, same as regular members.

The subscription price of PMLA for libraries and other institutions is $30. A subscription including a bound volume at the end of the year is $45, domestic and foreign. Agents deduct 10% as their fee. Single copies of the January, March, May, and October issues may be obtained for $5 each; the November Program issue for $10; the September Directory issue for $15.

Issues for the current year are available from the MLA Publications Center. Claims for undelivered issues will be honored if they are received within one year of the publication date; thereafter the single issue price will be charged.

For information about the availability of back issues, inquire of Kraus Reprint Co., Millwood, N.Y. 10546; (914) 762-2200. Early and current volumes may be obtained on microfilm from University Microfilms, Ann Arbor, Mich. 48106. Purchase of current volumes on film is restricted to subscribers of the journal.

OFFICE OF PUBLICATION AND EDITORIAL OFFICES

62 Fifth Avenue, New York, N.Y. 10011 Tel.: 212 741-5588

All communications, including notices of changes of address, should be sent to the Membership Office of the Association at 62 Fifth Avenue, New York, N.Y. 10011. If a change of address also involves a change of institutional affiliation, the Membership Office should be informed of this fact at the same time.

Repression’s Rainbow: The Presence of Norman O. Brown in Pynchon’s Big Novel. LAWRENCE C. WOLFFLEY . . . 873

Abstract. In Gravity’s Rainbow, Thomas Pynchon shows his indebtedness to the school of psychoanalytic culture criticism best exhibited in the two major works of Norman O. Brown—Life against Death and Love’s Body. Brown’s neo-Freudian view of repression as the source of man’s uniqueness in nature is mirrored in virtually every thematic aspect of Gravity’s Rainbow. In one sense, the physical gravity of the title is a metaphor for the human repression that engages Pynchon on the psychological level. Pynchon’s understanding of history, like Brown’s, reflects “the slow return of the repressed.” Other themes include the hypertrophy of the death instinct as manifested in weapons of destruction, the pernicious influence of Calvinist dualism opposing true dialectics, the interdependent abuses of sexuality and power, and the need for an antirational conception of art based in transcendental symbolism. The novel enacts the struggle of life against death, and its style affirms man’s freedom. (LCW)

Nature and Self-Love: A Reinterpretation of Rousseau’s “Passion primitive.” JULIET FLOWER MACANNELL . . 890

Abstract. Rousseau opposed both traditional and modern (empiricist) thinking when he made self-love the cornerstone of his system. Other modes of thought treat self-consciousness as constituted primarily by temporal desire. Rousseau raises love, for him the suspension of desire, to a position of ontological primacy in regard to self-consciousness. Like Pascal, he throws the empirical existence of the self into radical question and finds it to be as insubstantial and empty a concept as the Western tradition has found it—from Ecclesiastes and Socrates on. Rousseau declines the moralistic reproof of the self, however, and emphasizes its insubstantiality as its one strength, although a fictional one. The self exists only in the mode of a hypothesis (the fictional “as if”); it is a failure at being. But to amour (and to pitié) it makes all the difference and is worthy of their support. (JFMAC)

Blake and the Artistic Machine: An Essay in Decorum and Technology. MORRIS EAVES . . . . . . . . . . . . . . . . . . . . 903

Abstract. By describing arts as technologies we gain a new perspective on the shift from classic to Romantic esthetics that clarifies Blake’s term “machine” in relation to art. Printing drove visual arts to systemize picture reproduction on a principle Blake called “intermeasurability,” essentially atomism, by which art was adjusted to commercial technology. While efficient production requires division between conception and execution, in art conception is execution. Blake saw neoclassical artists divide them, then disguise the incoherent results with classical doctrines of generalization, harmony, and high finish adapted to the needs of systemization. Because the machine is execution and does not change, mechanical order becomes artistic order. (ME)
Contents

Coleridge’s Marginal Method in the Biographia Literaria.  
JEROME C. CHRISTENSEN . . . . . . . . . . . . . . . . . 928

Abstract. Coleridge’s mode of composition in the Biographia Literaria is best considered as marginal discourse, and here the chapters on Hartleian association are analyzed from this point of view. Coleridge’s previous attempts to refute Hartley depended on a proof of the free will, a proof that he did not complete and that, for moral purposes, he does not hazard in the Biographia. Instead, Coleridge proffers a subsidiary criticism that he had formed years before, affixing his comments to borrowed arguments. Although Coleridge’s marginal rhetoric persuades that Hartley’s model is insufficient, it also illustrates that there is no coherent alternative principle. The text vanishes beneath the burden of its marginalia. Coleridge’s criticism subverts a partial truth only to substitute a rhetoric partial to the demands of a desire too restless to abide in any principle or text. (JCC)

Literature and Law in Medieval England.  
JOHN A. ALFORD . . . . . . . . . . . . . . . . . . . . . 941

Abstract. The use of law in Middle English literature is not extraneous but grows naturally out of a profound faith in law as the tie that binds all things, in heaven and in earth: all law—divine, natural, and human—is, in essence, one law. Hence, Christ’s victory over Satan is dramatized in the language of Westminster, the promise of salvation is seen in terms of the emerging law of contracts, and our place in heaven is treated as real estate. The process is seen most clearly in the Château d’Amour, Piers Plowman, Pearl, and “Quia Amore Languor.” With the disintegration of the belief in a single, coherent law, however, the legal metaphor lost most of its force and economy. As heirs of that disintegration, we must be careful not to impose it unwittingly on Medieval literature and thus fragment a vision that was whole. (JAA)

Plato’s Four Furors and the Real Structure of Paradise Lost.  
MICHAEL FIXLER . . . . . . . . . . . . . . . . . . . . . 952

Abstract. The four invocations to the Muse in Paradise Lost signal the stages of a compositional process coordinating the levels of the poem’s inspiration and overall design. Using in downward sequence the four inspirational “furors” Neoplatonism derived from Plato’s Phaedrus, Milton calibrated each narrative stage of his work to the thematic range governing that inspirational level, while the entire progression of the poem expresses the structural significance of this scalar paradigm. Such techniques were used by Dante and others and by Milton himself in Lycidas. But in Paradise Lost the inspirational pattern, as the spatial axis governing the poem’s descending and ascending movements, combines with the narrative movements of the poem’s temporal axis to shape a particular form that Milton considered essential to every art dedicated to the highest good and final end implicit in the divine scheme. It is this “universal form” that both metaphysically and structurally underlies Paradise Lost. (MF)

The Easter Cantata and the Idea of Mediation in Goethe’s Faust.  
ROBERT ELLIS DYE . . . . . . . . . . . . . . . . . . . . . . . 963

Abstract. Goethe’s Werther and his Faust respond divergently to the Resurrection. Whereas Werther reclassifies Christ from exclusive mediator to model in order...
to emulate His death and rebirth, Faust is prevented by an Easter cantata from attempting self-translation. Faust’s subsequent words and acts show that, although an unbeliever, he views Jesus as a mediator and has been reminded by the cantata of man’s multifaceted dependence on mediation. The rainbow of “Anmutige Gegend” similarly affects a restored and newly hubristic Faust. Mediation underlies Goethe’s concept of symbolism, and, like other Goethean mediators (e.g., the “Schleier” of the dedicatory poem to his collected works), the introductory symbols of Redeemer and rainbow in Faust, Parts i and ii, symbolize symbolism itself, man’s essential mode of relating to ultimates. Mediation helps explain such puzzling inclusions in Faust as the quarrel between Neptunists and Vulcanists and is the central concept in the finale by the Chorus Mysticus. (RED)

Hopkins’ Linguistic Deviations. JACOB KORG . . . . . 977

Abstract. Hopkins has recently been treated as a representational poet who aimed to praise God by imitating His creation, but his unconventional uses of language, which are related to his temperamental originality, introduce an autonomous quality into his poetry. His deviations, by their very nature, set reference aside to exhibit the inherent signifying capacity of language, a capacity that Hopkins’ journals show he fully appreciated. His original methods, including his phonetic structures, his conception of inscapse as it applies to poetry, and his unconventional syntax and imagery, give language dominance over experience and use it to re-shape reality according to linguistic principles. (JK)

RUTH APROBERTS . . . . . . . . . . . . 987

Abstract. Translation is notoriously impossible, and yet people persist in doing it, perhaps nowhere so much as in the case of the Bible. And, while prose is generally more translatable than poetry, it is Old Testament poetry that survives the process with peculiar success, by reason of the peculiar poetic form of the original: a system of parallelism, or “rhyming” of ideas rather than sounds. The remarkable degree of overlap of form and content ensures a remarkable degree of accuracy, or transfer of meaning. The field is rich for structuralist studies, in that it offers an exemplary combinatoire, and the psalm structure is a model of totality, transformability, and self-regulation, an “instrument of coherence,” which may in turn constitute a subunit of a larger structure. (RAPR)

Forum . . . . . . . . . . . . . . . . . . . . . . 1005

1977 MLA Elections . . . . . . . . . . . . . . . . . 1009

Forthcoming Meetings and Conferences of General Interest . 1021

Professional Notes and Comment . . . . . . . . . . 1026
A STATEMENT OF EDITORIAL POLICY

*PMLA* publishes articles on the modern languages and literatures that are of significant interest to the entire membership of the Association. Articles should therefore normally: (1) employ a widely applicable approach or methodology; or (2) use an interdisciplinary approach of importance to the interpretation of literature; or (3) treat a broad subject or theme; or (4) treat a major author or work; or (5) discuss a minor author or work in such a way as to bring insight to a major author, work, genre, or critical method. Articles of fewer than 2,500 or more than 12,500 words are not normally considered for publication.

Only members of the Association may submit articles to *PMLA*. Each article submitted will be sent to at least one consultant reader and one member of the Advisory Committee. If recommended by these readers it will then be sent to the members of the Editorial Board, who meet every three months to discuss such articles and assist the Editor in making final decisions.

Submissions, prepared according to the second edition of the *MLA Style Sheet*, should be addressed to the Editor of *PMLA*, 62 Fifth Avenue, New York, New York 10011. Only an original typescript, not a photocopy or carbon, should be submitted.