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**Abstract.** Metrical organization exists more importantly in the pattern constructions of the listener than in the physical signal. It serves a major function in control of attention, as prosodic features do in daily speech. The accents of speech are timed attention peaks, presenting meanings for which they prepare our attention in advance. Metrical organization fosters expectancy through larger durations—metrical stanzas are larger expectancy spans. The metrical effect is not a mere physical drumbeat; it is an atmosphere of shaped sustained expectancy. Perception is an active process, in which the perceiver contributes pattern. The rhythm of speech is a conspicuous example of such contribution. A technique for investigating and demonstrating the order contributed by meter is provided by unled choral reading. (PCB, WC, and GSH)

- Unamuno's *Niebla*: From Novel to Dream. FRANCES W.  
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**Abstract.** Critics have said that *Niebla* shows both the protagonist's emergence into conscious existence and the author's attempt to create himself through the novel. But the plot repeatedly points up the character's self-deception, which makes the author's effort problematical. *Niebla* begins with a comic view of Augusto Pérez's falling in love with the image of a woman he has invented; it ends with a philosophical defense of the confusion of fiction and reality. The ambiguity caused by these incompatible approaches is heightened by the similarities between Augusto's ideas and Unamuno's. The ironic exposure of self-delusion alternates with a serious theory of fantasy. In the last chapters Unamuno, like Augusto, seems to argue for total delusion. This view is most explicitly formulated in the "Historia de *Niebla*" which appeared as a prologue to the 1935 edition. In it Unamuno fuses legend, novel, *novela*, and eternal life into the image of a communal mist in which one can be saved. Throughout his life Unamuno tried to see himself as a substantial entity and not merely an idea in the minds of others. As that goal became more elusive, he chose instead to imagine that the world was a dream in which he could be eternally represented. In order to perpetuate his illusory self, he turned all reality into fiction. *Niebla* anticipates this maneuver. (FWW)

- Brechts braver Schweyk. HERBERT KNUST . . . . . 219

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- Design in Deloney's *Jack of Newbury*. MAX DORSINVILLE . . . . . 233

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and symbols, is portrayed as a self-sufficient state where peace and harmony reign. Second, this state is shown to be such because of the nature of its ruler, Jack, a benevolent, generous, wise man. Third, the middle-class way of life—hard work, thriftiness, material gains—serves as princely education; accordingly, Jack, from a menial position, goes on to become ruler of the state. *Jack of Newbury*, as a systematical reordering of an aristocratic tradition, represents the world view of the emergent middle class; and as such, a momentous shift in the social temper of the Renaissance and an important step in the evolution of the novel. (MD)

“The Elements Were So Mix’d . . . ” RUTH M. LEVITSKY . . . 240

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**Abstract.** Where they touch on political themes, Browning’s early works—particularly *Sordello* and the plays—are reflective less of the kind of liberalism he derived from Shelley than of a growing skepticism as to the value of partisan commitments and a distrust of merely “political” solutions. In *Strafford*, *Sordello*, *Pippa Passes*, *The Return of the Druses*, *Luria*, and *A Soul’s Tragedy*, Browning explores the relationship between a character or group of characters and a culture in turmoil. Virtually all the characters, in their limitations—whether imposed by blind idealism, indecision, or charlatanism—are unequipped to assume a truly heroic role, and they are frequently poised between two equally unacceptable political alternatives. The rare, truly heroic figures of Browning’s poetry are those who transcend the political obsessions of their culture and decisively assert their own best selves. In his distrust of institutional machinery and his emphasis on personal salvation, Browning belongs with Victorians like Dickens and Carlyle; in the major monologues, most of which followed this formative period, he views religion, art, and human love, rather than political action, as the motivating forces in human relationships. (LP)

Hemingway and Stendhal: The Matrix of *A Farewell to Arms*.  
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Styles of Cognition as Moral Options in *La Nouvelle Héloïse* and  
*Les Liaisons dangereuses*. CAROL BLUM . . . . . 289

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The Bible and *Les Fleurs du mal*. ABRAHAM AVNI . . . . . 299

**Abstract.** The sources of the Bible's influence on Baudelaire, which is greater than previous research would indicate, are his education at home and school, the example of other French poets, and some preoccupation with the Bible in his criticism of art and literature. The influence manifests itself in allusions to the Bible's characters, often involving use of its imagery, and many other echoes of its diction, including some Hebraisms. Of single books of Scripture, Job, the Song of Songs, and the Apocalypse exerted the strongest influence: Job affected not only the diction but also the structure and train of thought of "Bénédiction"; many love poems of *Les Fleurs du mal* are indebted to the Song of Songs for their stark sensuality and bizarre similes; the Apocalypse helped to shape the visions of "Une Gravure fantastique" and "Rêve parisien." Also, the poet blunted the anti-Biblical edge of the chapter "Révolte" in *Les Fleurs du mal* by a genuine Biblical tone and diction. Yet, although Baudelaire is much plagued by a sense of sin and evil, the effect of the Bible on his poetry remains generally external, limited to the use of image, symbol, and event or character. (AA)

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