

(2) her excessively bold experimentation with prosody and (3) a general scorn, on the part of the critics, for female writers. Rodríguez Puértolas, however, ascribes it to the imposition by the dominant class of its own aesthetics, including the undervaluation of anything not written in Castilian. To bolster his argument, he cites Juan Villegas, Pierre Machery, Nils Castro, and his own co-authored *Historia social*, all of which take an historical or marxist view of literary production. What I find paradoxical in all this may be summed up by the following: what has changed? Has the "hegemony" been transferred to women and *galleguistas* (now the dominant class) or have we, in fact, discovered a universal appeal and value (horrors!) in a poet previously neglected?

I have reserved for the last a question that has long intrigued me, that of the influence of Rosalía on Antonio Machado. Javier Gómez-Montero ("El paisaje, el viajero, el camino blanco y otros motivos poéticos recurrentes en R. de C. y A. M." II: 113-25) explores the subject with lucidity and understatement. Machado's most prominent themes—those listed above, and also *el reloj*, *el tiempo*, existential loss—are clearly present in Rosalía. The diction is also remarkably similar, to the point where at times it is difficult to identify the author of a given lyric (e.g., "El viajero, rendido de cansancio / que ve del camino la línea escabrosa . . ."—Rosalía—or her "Cenicientas aguas . . ."). G.-M. doesn't speak of influence, although he calls Rosalía *precursora*. I think it is time that we admitted that Machado's characteristic lyric manner and tone could not have existed without Rosalía. The only apparent defect in the great Castilian poet's character seems to have been the refusal to acknowledge (at least in print) the shadow of Rosalía that overshadowed him. But isn't her pervasive presence in itself a kind of silent homage?

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Studies on Clarín: An Annotated Bibliography. By David Torres. Scarecrow Author Bibliographies 79. Metuchen, NY and London: 1987. xiv+204 pages.

Leopoldo Alas (Clarín): An Annotated Bibliography. By Noël M. Valis. Research Bibliographies and Checklists 46. London and Wolfeboro, NH: Grant and Cutler, 1986. 279 pages.

The recent—and coincidental—publication, in English, of the two first book-length "annotated bibliographies" dedicated to Leopoldo Alas, "Clarín" affords an excellent opportunity for a comparative review. Both are the products of considerable dedication and perserverance: Valis, whose

Introduction is dated "November 1984," embarked upon her project in 1978, while Torres collected his entries between 1980 and October 1986—the date of his Prologue.

One's initial reaction to the simultaneous appearance of two such ostensibly similar works might be to bemoan what would appear to be an unfortunate duplication of scholarly efforts. However, a closer examination of their contents reveals significant differences between the authors' stated objectives, the methods they employ, and, of course, the ensuing results. For the reader, no matter what his or her degree of specialization, an annotated bibliography should be an easy-to-use reference tool and reliable guide. Let us examine briefly both volumes, first as entities, then by way of specific examples, to see what kind of orientation each of them provides.

David Torres' hardbound book is printed in an old-fashioned, uniform typeface that does little to enhance its readability. His aims are ambitious: "my goal," he states in his Introduction, "has been to compile a descriptive bibliography of every reference I have been able to locate on Clarín, regardless of length or critical value" (in the following paragraph he does, however, establish certain limitations). He would thus appear to have adopted a kind of all-inclusive, impartial stance that would delegate much of the responsibility to the reader, as is clear in the caveat that follows: "The user of this volume shall decide which items to consult or ignore in accordance with his own judgment or objectives." Nevertheless, his alleged neutrality is not always maintained in the entries, whose length, we are forewarned, "does not necessarily reflect the value or length of the item itself." Also disconcerting is the fact that Torres includes under "entries without a description" both those that were not examined personally by him (in no way indicated as such) and those that "upon examination did not require comment."

The reader's confidence is further eroded by an uncalled-for generalization used by the author in defense of his decision to limit to only one entry articles that have been reprinted or have appeared in more than one journal. For the latter situation, he says:

Spanish editors are largely to blame, by not acknowledging receipt of manuscripts or by not notifying writers of the approximate date of publication. Under the "publish or perish" pressures of the academic community, a scholar cannot afford to wait four or five years to find out if his research efforts have been accepted or rejected.

While perhaps a reflection of David Torres' own experience, such a sweeping accusation is a distortion of reality.

After a lengthy list of Abbreviations of Periodical Titles (some according to MLA, some not) and a shorter one of Other Abbreviations (a hodgepodge of titles of some of Clarín's works along with the names of three of the latter's contemporaries, three cities, and three recent critics), Torres divides his 1,128 consecutively-numbered entries into five major

categories: Books and Pamphlets, Articles and Prefaces, Master's and Doctoral Theses, Reviews, and Miscellaneous—a rather questionable decision, in my mind, which hampers direct and easy consultation. Here, as in other places, his criteria are less than clear: Why should Ramos-Gascón's *Clarín, obra olvidada* (#47) or Torres' *Los prólogos de Leopoldo Alas* (#58) be listed under "Books," for example, and Baquero's prologue to *Clarín. Cuentos* (#112), or my own to *Treinta relatos* (#476), be relegated to "Articles" (where, by the way, the same entry for the Ramos anthology is indeed listed for a second time as #462)? Most of the items included under "Reviews" are identified by author's name and a "q.v." at the end of previous entries—an awkward setup that makes for much page shuffling. And for some mysterious reason, several significant studies, such as Azorín's "Una novela" (#849) or Ciplijauskaitė's *La mujer insatisfecha: El adulterio en la novela realista* (#893), are included in the final "Miscellaneous" catch-all. At the end of the book there is a Subject Index, broken down into seventeen broad categories, and an extensive Author Index that lists, together with authors of entries cited in the bibliography, those whose names appear either in titles or in the descriptive text of the entries.

Because of its attractive format Valis' softcover bibliographical guide of both primary and secondary materials is far easier to read. So, too, is her Introduction, where, after stating the need for such a volume, she clearly and succinctly describes what she has set out to do and how. Cognizant of the team work still needed before a complete list of Clarín's vast contributions to the press of his day can be published, she has wisely limited her Primary Material (Part A) to a tentative catalogue of "those works of Alas which did appear in the form of books, collections, anthologies, translations, reprints, and the like," divided into nine consecutively-numbered subsections (Anthologies and Selections, Criticism, Novels, Short Story Collections, Plays, Correspondence, Prologues, Reprints, Translations, and Miscellaneous) in which Alas's works are listed chronologically by date of publication. The 1,380 entries under Secondary Material (Part B), on the other hand, are arranged alphabetically by author, without subdivisions, which greatly facilitates consultation (an Addendum to Secondary Material contains another seventy-one items; like Torres, Valis is aware that no bibliography can ever hope to be really complete—she is presently working on a follow-up volume).

Valis' bibliography is a model of organization and clarity, from her use of abbreviations (limited to the sigla of the MLA International Bibliography) to her logical and concise system of cross references (by number, not name) and the alphabetized lists of reviews under each pertinent entry. The reader can be confident that she has personally examined all items except for those preceded by an asterisk. She also draws attention to recent centennial celebrations as well as to scholarly works in progress (the *Obras completas*, doctoral dissertations, translations, books, etc.). Particularly

helpful are the nine-page Subject Index (almost a hundred subsections under "Alas, Leopoldo" alone), the Index of Alas's Works (also nine pages long), an Index of Literary Figures, and one of Scholars and Critics mentioned in the entries.

It should be evident from the above that while the Torres volume may contain an occasional reference missing from Noël Valis' list of secondary material, her bibliography is far more coherent, reliable, and complete. It is certainly easier to use. To appreciate more fully the difference between the two, one has only to compare several entries for the same work. This is how Torres describes Frank Durand's "Characterization in *La Regenta*" (#199):

C believed that the author, not the character, was best qualified to interpret the thoughts and acts of a character. Durand attempts to point out some of the relations between point of view, theme, characterization, and the ironic presentation of diametrically opposed perspectives. One of the most important themes is the interaction of life and literature, especially in Víctor and Saturnino. The use of mirrors and multiple perspectives: "A sees A as A thinks B sees A."

Valis' entry (#B334) is more to the point:

An excellent article. Demonstrates how LA, by using the omniscient point of view, is able to give the reader "both extensive and intensive views of the characters and the city."

Occasionally Torres is capable of concision. This is what he writes about Marino Gómez Santos' *Leopoldo Alas Clarín. Ensayo bio-bibliográfico* (#29):

Especialmente útiles son los capítulos sobre las ideas religiosas de C, las polémicas, y (incompleto) el índice de artículos que escribió para *MC*, 1883-97.

Valis (#B514) is less generous:

Though a superficial and sometimes disorganized biographical study, G.S.'s book is useful for the hard to find documents published in it.

Most of the time, Torres is content with paraphrasing the contents of a study, as in his entry for Fernando Ibarra's "Clarín-Galdós: Una amistad" (#284):

Clarín, who idolized Galdós, wrote a biography of him (1889) and maintained correspondence from 1879-1901. Yet Galdós never really confided in him (as he did in Pereda or Dr. Tolosa Latour) and took more than a year to write the preface to *LR*.

Valis' entry for the same article (#B596), on the other hand, dismisses the article:

Contributes nothing new to the subject.

Whom should we believe? There's no doubt that David Torres is less discriminating—and less critical—than Noël Valis, with whose judgments,

by the way, this reviewer does not always agree. Perhaps, after plodding through Torres' "descriptive" entries, the non-specialist will learn more about the actual contents of the items listed than he/she would by consulting Valis, but scholars will surely appreciate the concision, clarity, and critical insights offered by the latter bibliography, which, I repeat, is also far more comprehensive. I heartily recommend it as a primary reference tool; however, since not all is duplication, nor does everyone think alike, it would be wise to double-check the Torres book, which just might hold a surprise or two.

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Self and Image in Juan Ramón Jiménez. Modern and Post-modern Readings. By John C. Wilcox. Urbana and Chicago: University of Illinois Press, 1987. xvi+207 pages.

Along with other major contemporary Spanish poets (Federico García Lorca, Antonio Machado, Jorge Guillén, Vicente Aleixandre), Juan Ramón Jiménez has drawn constant attention from literary scholars and critics. His extensive *Obra*, the different literary periods through which it extends, his constant revisions—all make him a very elusive writer. It would be difficult to comprehend him in a single study, or even through multiple critical readings. In addition, numerous posthumous publications have recently appeared. One has to go back three hundred years in Spanish literary history to find such a massive collection of poetic writing (Lope de Vega, Góngora, Quevedo); a *corpus* characterized by various styles, poetic forms, conflicting and yet complementary stages of development. Juan Ramón Jiménez was obsessed with beauty and perfection. He forces his work through continuous and often contrasting dynamic changes.

Playing with the metaphorical representation of "Dr. Jekyll and Mr. Hyde," John Wilcox offers a new and intriguing reading of the poet from Moguer. He uses this duality to capture two opposite personas of the poet: the solar self and the lunar self. The solar self is concerned with beauty and perfection, while the lunar self represents a languid and melancholic poet, a doubter lost in darkness, overwhelmed by negative psychic forces (ix-x). Thus, from the outset, the study is clearly structured. The lunar images, argues Wilcox, belong to Jiménez' first period, the solar to the second; both blend in a final stage in which the darkest voice of the lunar persona dominates. Consequently, this playful combination of poetic selves, presented in three different phases of Jiménez' poetic life (1900, 1916-1919, 1941-1954), maps out a constant yet often contradictory *desdoblamiento*.