

The unique quality of the novel lies in the penetration of human character. These people come so much alive, that one can never forget them. The novel is a literary masterpiece; it is more than an autobiography—it is a study of tortured human relations on the one hand, a parable of the misery of human existence on the other. The novel is reminiscent of Kafka's *Der Prozess*, Salinger's *Catcher in the Rye* and the early parts of Dickens's *David Copperfield*. Edwin McClellan's translation is superb; his introduction is concise and gives Sōseki's biographical background as well as a summary of those facts about Japanese customs which the Western reader must keep in mind to understand some of Kenzō's actions.

Ingrid Schuster

## CRISTÓBAL DE TAMARIZ

*Novelas en verso*

Ed. Donald McGrady.

Charlottesville: Biblioteca Siglo de Oro, 1974.

One of the most enduring traditions in the writing of fiction is that of the literary adaptation or reworking, in which an author does not wholly invent the plot and circumstances of his tale but rather borrows them, either from one or more writers' works or from a general fund of commonly-shared folk stories. The *Novelas en verso* (Novels in Verse) of Cristóbal de Tamariz (fl. 1580) participate in this tradition: of the seventeen stories and one brief fable edited by McGrady, eleven are based on Italian models (Straparola, Ser Giovanni Fiorentino, Masuccio Salernitano, Boccaccio, Bandello), four stem from Spanish sources (*El caballero Cifar*, Juan Timoneda, *La vida del Ysopet con sus fabulas hystoriadas*, *Floresta espanola*), and the remaining three have their roots in the *Disciplina clericalis* of Pedro Alfonso, an "emblema" of Andrea Alciato, and a folk theme of wide diffusion.

Popular tales and folk motifs are an important ingredient of almost all Tamariz's stories in verse, and their presence is ably detected and documented by McGrady in his extensive introduction and notes to the text. In many cases the determining

of sources has involved a considerable amount of literary detective work. Regarding two of the most artistically ambitious of his works, *El envidioso* and *La madrastra*, McGrady remarks that the researcher is faced with "a fabric made up of such diverse threads that he abandons any hope of finding all the skeins which contributed to it." In addition, the editor establishes the hitherto uncertain identity of Tamariz, discusses his role as precursor in the adoption of the Italian *novella* in Spain, and examines the moralistic justification which the author frequently provides for his entertaining stories.

McGrady has given us a text faithful to the original, with the modifications in abbreviations, punctuation, accentuation, capital letters, and word division which are customary in presenting a manuscript of the period. He has chosen as his text a copy from c. 1640, reporting that other MSS, which he does not fully identify, are incomplete and generally inferior. The text is followed by detailed notes for each *novela*, four appendices of related works in verse, an exhaustive bibliography, and indices both of names cited and of the notes themselves, making the results of the editor's research easy to consult.

Of particular interest is McGrady's discussion of the audience for which the *novelas* were written. Noting the excessive frequency with which Tamariz points out that the substance of his tales is borrowed, and the author's practice of introducing himself into his work, McGrady argues that Tamariz was writing not for the single reader but for a live audience, a small group of friends, probably occasional writers themselves, who made up an informal literary circle. The existence of these groups is well documented in sixteenth- and seventeenth-century Spain, and McGrady aptly remarks that the publication of the present work makes it possible for the modern reader to sit in, in spirit, on a literary experience typical of four hundred years ago.

The editor's exploration of the sources of the narrative material of these brief novels by no means leads to the conclusion that Tamariz was an uninspired plagiarist. On the contrary, the author was skilful in refashioning his material to create a deliberate and appealing air of fantasy, and to provide an opportunity for humor (No. 15, *Novela del torneo*); he was adept

at creating and maintaining narrative suspense (No. 5, "Cuento de una burla que hizo una dama"); his most ambitious novelistic efforts are successful in introducing brief yet credible psychological character studies (No. 13, *Novela de la madrastra*, No. 16, "No la culpa y error de las hermanas . . ."); and he could borrow from his sources freely and selectively, producing a story noteworthy for its originality of conception and development (No. 1, *Novela del envidioso*).

The *Novelas en verso* are old, but not out of date. The wit and craft of their author make them eminently readable today. We are indebted to Professor McGrady for making Tamariz's fiction available, and hope that future volumes of the *Biblioteca Siglo de Oro* will maintain the standards of scholarship established in this edition.

Anthony J. Farrell

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## DISCUSSION AND COMMENT

### Butor's Beethoven: A Bibliographical Footnote

When I wrote my review of Michel Butor's *Dialogue avec 33 variations* (IFR, 3 [1976], 65-9), I had not been able to see the dossier on Butor and music in the periodical *Musique en Jeu* 4 (1971), 63-111, which includes a full account of the genesis of the work by the animator of the Liège lecture, Henri Pousseur ("Ecoute d'un dialogue," pp. 73-82). It appears that Pousseur approached Butor in the spring of 1970, and that the first version was written in July and August. At the concert itself (17 September), Butor was able to present only a portion of what he had noted, and he wrote to Pousseur on 20 September: "Je vais réécrire mon dialogue pour en faire, pour commencer, un petit livre. Je vais réaliser dans le texte, la double grande reprise irréalisable en concert." This answers my question about the relationship of the book to the actual concert (p. 67).

On line 15 of the same page, the word "works" should have read "words."

Anthony R. Pugh