

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The *Novelas en verso* are old, but not out of date.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

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