twentieth-century figure—is indeed a daring undertaking. Miss Gerrard begins with a brief but competent general philosophical introduction to suicide, and then proceeds to examine the works of Montherlant and the leitmotif of suicide. She supplies a selected bibliography, and this critic was somewhat unpleasantly surprised by the omission of Les Célibataires, a work which I feel is crucial to the understanding of most of Montherlant's literary endeavors. Indeed, the portrayal of the elderly, and the tribulations of the ill and isolated, go far in explaining the possible motivations behind Montherlant's own suicide. In fact, Léon de Coantré dies alone, sadly, in great psychological pain, at a time and under circumstances not of his own choosing. Can one not well compare him to Montherlant? Can one not say that Montherlant, aware of the possibility of a similar death, opted for suicide?

Miss Gerrard then passes on to Montherlant the man, and it is here, somehow, that this study fails. It becomes a repetitious apologia for Montherlant's suicide. We are told that he did not commit suicide out of great despair, but rationally, lucidly, and in possession of all his faculties. All his life, Montherlant vacillated between an eloquent elevation of suicide and a severe criticism of the same. Miss Gerrard's comments in this domain, post facto do not add very much. Perhaps it would have been better to stay with suicide as a literary theme.

Cynthia J. Haft

GUSTAVO A. ALFARO
La estructura de la novela picaresca

La estructura de la novela picaresca is a collection of eight essays on the Spanish picaresque novel. Two parts of the longest study, "La trayectoria del picaro," were published separately as articles, as were three of the other essays. Some of the Spanish picaresque novels examined by Professor Alfaro are deservedly famous (for example, La vida de Lazarillo de Tormes, the picaresque novels of Cervantes, Guzman de Alfarache, El buscon) whilst others (for example, El donado hablador, Periquillo, Bachiller Trapazo, La desordenada codicia) are little known outside that limited circle of critics who specialize in the Spanish picaresque. Much controversy surrounds this term; and Professor Alfaro admits in his introduction (pp. 17-22) that it is not easy to define the picaresque, especially when definitions are based on Wellek and Warren theories of extrinsic, rather than on intrinsic, approaches to the genre.

In fact, Professor Alvaro suggests that the structure of the picaresque novel is much more developed than many critics suppose. In his first study, "La trayectoria del picaro" (pp. 23-76), the longest and probably the most important in the book, he demonstrates that most Spanish picaresque novels have three basic structural elements in common. These are (1) "La genealogia del picaro" (pp. 24-42); (2) "El despertar del picaro" (pp. 42-57); and (3) "El castigo del picaro" (pp. 57-67). In "La genealogia del picaro" the whole question of bloodlines and genealogy is debated and the picaro's lot is shown to be determined both by his family tree and by the society around him. This determinism contrasts effectively with the emphasis on libre albedrio (free will) which frequents the theater of the period. In "El despertar del picaro" the moment of the picaro's awakening to the harsher realities of existence is shown to provoke the more or less philosophical reasonings to which the genre is prone. Finally, in "El castigo del picaro" the author shows how the picaro's punishment is fitted to his crime.

Professor Alfaro is devoted to the tripartite division. He distinguishes between three types of protagonist: the "auténtico picaro," the "antipicaro," and the "picaro abufonado" (p. 42); there are three important moments in the picaro's narration; and, in the epilog to this first study, there are three types of picaresque structure: "lineal, digresiva y mixta" (p. 67).

Of the remaining six essays ("Cervantes y la novela picaresca," "El diablo cojuelo y la picaresca alegorizada," "La antipicaresca en el Periquillo de Francisco Santos," "El cuento intercalado en la novela picaresca," "Los perros de Cervantes..."
y el picaro mundo," "Premáticas, cofradías y la picaresca organizada"), the two on Cervantes are worthwhile. The first one examines the relationship between the picaresque genre and the development of Cervantes’s theory of the novel.

The picaresque novel is generating much interest at present, and some of Professor Alfaro’s comments certainly are thought provoking. His bibliography is quite detailed and, as a result, La estructura de la novela picaresca is an interesting addition to one’s background on the picaresque.

Roger Moore

LISELOTTE HENRIKSEN
Karen Blixen: En bibliografi / Isak Dinesen: A Bibliography

Nothing could be more welcome to Dinesen scholars than this bibliography compiled so painstakingly by Ms. Henriksen. Dinesen’s popularity has never slackened since the publication of Seven Gothic Tales nearly fifty years ago, and her reputation, rather than suffering a decline after her death in 1962, strengthens with every passing year. The publication, last year, of Carnival, a posthumous collection of previously unpublished or out-of-print tales met with both popular and critical acceptance (see IFR, 5, No. 1 [1978], 77-78). Ms. Henriksen’s bibliography reveals the extent and quality of serious study being done on this author who is emerging as one of the finest literary talents of the century.

Altogether, Ms. Henriksen has done a thorough job for which she deserves much praise. All one can hope for now is an annotated edition, but it is probably a little early in the history of Dinesen scholarship to expect such a monumental undertaking. Meanwhile, Dinesen admirers will find this volume worthwhile.

Thomas Whissen