

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
Bogotá: Instituto Caro y Cuervo,
1977. Pp. 145.

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 pícaro," 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 buscón*) 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 pícaro" (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 genealogía del pícaro" (pp. 24-42); (2) "El despertar del pícaro" (pp. 42-57); and (3) "El castigo del pícaro" (pp. 57-67). In "La genealogía del pícaro" the whole question of bloodlines and genealogy is debated and the *pícaro'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 albedrío* (free will) which frequents the theater of the period. In "El despertar del pícaro" the moment of the *pícaro'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 pícaro" the author shows how the *pícaro's* punishment is fitted to his crime.

Professor Alfaro is devoted to the tripartite division. He distinguishes between three types of protagonist: the "auténtico pícaro," the "antipícaro," and the "pícaro abufonado" (p. 42); there are three important moments in the *pícaro'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 anti-picaresca en el *Periquillo* de Francisco Santos," "El cuento intercalado en la novela picaresca," "Los perros de Cervantes

y el pícaro 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
Copenhagen: Gyldendal, 1977.
Pp. 224. \$12.95.

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.

No bibliography can claim to be exhaustive, and Ms. Henriksen makes clear her limitations: "The bibliography of books about Karen Blixen is complete, the list of articles in periodicals and newspapers is less perfect, and the indexing of review on her books even more uncertain." Because of her international reputation, much that has been written about her outside Scandinavia, and particularly outside Europe and the United

States, is not always adequately indexed. Furthermore, since the listings end in 1976, anything written about her in the last two years must await an updated edition. Nevertheless, anyone who has worked on Dinesen research will be impressed with the resources Ms. Henriksen has uncovered. Not only has she listed routine sources such as popular magazines and scholarly journals, but she has also listed doctoral dissertations and articles from newspapers.

The bibliography is arranged chronologically beginning with 1907, the year Dinesen published her first short stories. Included in these yearly listings are Dinesen's own works wherever they appear, reviews of the works, and scholarly books and articles that appeared at that time. This arrangement, in spite of its drawbacks, seems ultimately to be the most satisfying one. It makes it possible to follow Dinesen's career and the growth of her reputation and to maintain an invaluable historical perspective which is almost impossible with an alphabetical listing. However, because Ms. Henriksen realizes that the scholar must rely on alphabetical listings for quick reference, she has devoted the last 45 pages of her bibliography to several convenient indexes: an index of names, of titles, of publishings by countries, of interviews, and of books on the author.

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