

aged narrator, Gillian Perholt. With this act his rescuer crosses the boundary between being an expert *on* stories (as her name's proximity to that of Perrault, compiler of fairy tales, suggests) to being a character *in* a tale (the Djinn's version of her name transforms her into a *peri*, a Persian elf). At the same time, Byatt's language slips, apparently effortlessly, over the boundary between reality and fantasy, as the Djinn and Gillian confide in each other, share stories, and become lovers. Gillian, now inhabiting both worlds, uses her predetermined reward of three wishes to subvert the destructive consequences which those wishes usually bear with them. By wise and imaginative wishing, she secures, for herself and her new friend, the greatest degree of freedom which, in their differently constructed worlds, is possible for each of them. Her acceptance of her fate as an aging human, and her recovery, at the same time, of a sense of wonder, are imaged in the two glass paperweights which the Djinn, in one of his human disguises, buys for her as a farewell gift. Referring to the story of Gilgamesh, they enclose, respectively, the flower of immortality and the snake which steals it. The glass itself is a metaphor (as it is elsewhere in Byatt's work) for "what art is," "a medium for seeing and a thing seen at once" (274-75).

This volume, once again, displays Byatt's intelligence, learning, and playful dexterity; it also shows, as her more recent work has increasingly done, her mature gifts of compassion and wisdom.

Carmen Benito-Vessels and Michael Zappala, eds.  
*The Picaresque. A Symposium on the Rogue's Tale*  
 Newark: University of Delaware Press. 1994. Pp. 191. \$35  
 Reviewed by Roger Gerald Moore

*The Picaresque* is a collection of papers read in April 1989 at the University of Maryland at College Park Symposium on Picaresque Discourse. The following essays are published: a Preface by Carmen Benito-Vessels and Michael Zappala (11-22); "Discursive Parameters of the Picaresque," by Marina S. Brownlee (25-35); "Classicality in the Spanish Golden Age: Gonzalo Pérez's Translation of *La Ulyxea* and the Origin of the Picaresque Novel," by Joseph V. Ricapito (36-56); "*La Lozana andaluza* as Precursor to the Spanish Picaresque," by Bruno M. Damiani (57-68); "The Picaresque and Autobiography," by Randolph D. Pope (69-78); "Richard Head and Origins of the Picaresque in England," by Calhoun Winton (79-93); "Translation and Cultural *Translatio*," by Jerry C. Beasley (94-106); "From Duplicious Delinquent to Superlative Simpleton: Simplicissimus and the German Baroque," by Gerald Gillespie (107-22); "A Latin American Enlightenment Version of the Picaresque: Lizardi's *Don Catrín de la Fachenda*," by Nancy Vogeley (123-46); "Don Picaro: Lord Byron and the Reclassification of the Picaresque," by Jerome Christensen (147-62); and finally "The Brazilian Picaresque," by Mário M. González (163-75).

These are excellent essays. Marina S. Brownlee, for example, questions the whole notion of genre as prescriptive: "Genre is not conceived as ahistorical, ty-

pologically hermetic categories, but rather as temporally specific and mutable manifestations of particular cultural climates" (25). In the rest of the essay, Professor Brownlee trying to answer the question "What, then, is the essential feature, configuration, or environment that determines the presence of the picaresque text?" (26), studies the relationship of discourse to genre in the picaresque novel. There is also an interesting discussion of the difference between prelapsarian and postlapsarian discourse which centers on the relationship between the *Confessions* of St. Augustine and the picaresque confessional mode. Finally, Marina Brownlee underlines the variety of discourses produced in Spain between 1548 and 1560: the first epistolary novel in Europe (1548); the first Greek Romance in Spanish (1552); the first picaresque novel (1554); the first Moorish romance (1550-1560); and the first Spanish pastoral romance (1559).

Joseph V. Ricipito also presents an interesting idea: *La Ulyxea* as one of the sources for the Spanish picaresque novel. The argument, based on a broad understanding of intertextuality, is as follows: Ulysses, like Lazarillo, as sufferer (38) in search of a safe home port (39); kinship and family structure (39-42); Ulysses and Lazarillo as symbols of deception (42-44); food (and its opposite, hunger) and the concept of hospitality (44-47); the unkempt hero (47-48). However, at this point, I would like to elaborate a little on intertextuality. Convinced as I am by Ricipito's argument, and impressed as I am by the scholarliness of his footnotes, I must still express a certain apprehension at the ubiquity of intertextuality. Does every book which manifests a tendency also (and automatically) relate to every other book which presents a similar tendency? If so, then intertextuality, like a motif from the folk motif index, is ever present. However, while not encouraging a return to old-fashioned source hunting, I would argue that critics must search for strong points of contact between imitator and imitated that are textually provable.

Bruno M. Damiani's article "*La Lozana andaluza* as Precursor to the Spanish Picaresque" (57-68) shows, once again, why *La Lozana andaluza* "has been considered an important work of transition between the *Celestina* and the picaresque novel" (57). Damiani writes learnedly about the background, attributes, and philosophy of the protagonist (57-62), the realism and the milieu of delinquency (62-63), humor (63-64); meanwhile, Randolph D. Pope explains how the "substitution of Horace by Tacitus, of the Dionysiac abandon for the Apollonian restraint is emblematic of the unhappiness of the *pícaro* with his own self" (70-71). He then remarks on the difference between book (then: literature and humor) and film (now: social document and testimonial) "for if one remembers Buñuel's 'Los olvidados,' the Brazilian 'Pixote,' Mira Nair's 'Salaam Bombay,' and Bille August's 'Pelle the Conqueror,' it is easy to see that these adventures of Mexican, Brazilian, Indian, and Swedish children are heart-wrenching, with little of the humour we associate with the Spanish picaresque" (71-72). In conclusion, then, this is an excellent collection of articles which contains some insights into the picaresque mode and which raises many important issues with regard to the nature of discourse and the representation of reality.