

and that prose derives from poetry, or of Horace's description of the fluidity of language and the coining of new words. I am aware that, like Borges said on the subject of Kafka, Vico also creates his own precursors, making us see in them what was not readily visible before. Vico himself warned us against the "conceit of scholars" (Mooney 1994: 194)—that is, trying to read contemporary cultural developments in their imperfect foreshadowings (such as philosophical doctrines in the myths of Homer). His whole doctrine is a theory of the construction of culture through linguistic and civil activity. Therefore perhaps we should not read too much into these classical "precursors" of Vico. But then neither should we expect to find a fully-fledged *sapientia poetica* in Vico's lectures on rhetoric. The methodical and formal academic approach to classical rhetoric is to be found prominently here, sometimes at odds with another side of Vico's thought, the anti-methodical emphasis on context, values, ingenuity and process thought.

A few final cavils. There is a mistake in the caption to Figure 6 (p. 208), which describes it as the end page of ms. b of the *Institutiones Oratoriae*. As p. xix and p. 207 of this edition make clear, it is the title page of that manuscript which is reproduced. There are likewise a few (very few) mistranslations (e.g. p. 137, "man is hard and dour" from Quintilian's *hominem durum atque asperum*, should be "a hard and dour man"). Or, on p. 255, in a quotation from *On the Study Methods*, "It is therefore important to access human affairs by the inflexible standard of absolute right," the logic of the passage demands rather that we read "not to access". There are also a few misspellings (Rodopi do not seem to employ an in-house editor or proofreader) but on the whole the volume is carefully prepared, and abounds in scholarly details. Beyond the question of the status of rhetoric in Vichian studies, and the valuable scholarly apparatus provided by Crifò, there are interesting facets in many of Vico's explications of specific rhetorical points, enough to make the book rewarding reading for any student of rhetoric.

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Mar Vidal

La prensa en los orígenes de la enseñanza del español en los Estados Unidos (1823-1833)

Murcia: Universidad de Murcia, 1996. 272 p.

Though primarily addressing the close links between Spanish-language newspapers and the teaching or learning of the language in the United States during the last ten years of Fernando VII's reign, this study is far more

interesting on a secondary subject, namely the insights it gives into the lives and livelihoods of the exiles who left Spain and Cuba during that period.

Stating that New York city today has the world's third largest number of Spanish speakers after Mexico and Buenos Aires, the author outlines how Spain's support for the United States in their struggle for independence from Britain, together with various commercial factors, initiated the process by which Spanish has now outstripped French, German and all other languages except English in that country. While the first recorded Spanish teaching post was held by a certain Mr. Fooks in Philadelphia in 1766, and other colleges included it in their curriculum from 1780 onwards, it really took off only at the beginning of the 20th century.

Commerce between the American ports and Spain or Latin America required some practical knowledge of Spanish long before influential figures like Benjamin Franklin and Thomas Jefferson, not to mention a community of Sephardic Jews found in Boston in the early 18th century, were instrumental in having it taught on a more academic basis in the universities.

However, it was the emigration of liberals from Spain and Spanish-dominated Cuba between 1923 and 1933 which gave the trend its greatest impetus. Perhaps some 15,000 to 20,000 emigrés from Spain and some 500 from Cuba ensured that there was no shortage of teachers and promoters of the language since many of these exiles gravitated into teaching, translating, setting up schools, printing presses, bookshops and other small businesses. Thus the learning of Spanish took on a more "professional" complexion and some early grammars and other teaching aids were written in this period, such as Agustín de Letamendi's *Spanish Grammar dedicated to the Youth of North America* (1826), J. J. Villarino's *Practical Method of Learning to speak the Castilian Language* (1828) or the *New pocket Dictionary of the English and Spanish languages* (1823) by Mariano Cubí y Soler, who was said to have taught fourteen hours a day, while also working as a free-lance translator and, in later years, publishing widely on phrenology.

The first important Spanish-language newspaper, *El Redactor*, founded in 1827 by Juan de la Granja, printer and bookseller, was strongly influenced and subsidised by Francis Stoughton, Spanish consul in New York: it was therefore pro-Fernando VII. Appearing thrice monthly, it painted glowing pictures of life in Spain and Cuba, while the recently emancipated Latin American republics (such as Nueva España, the name by which it still referred to Mexico) are said to be desolate and in dire need of returning to the fold. Apart from its political content and general news, the countless advertisements for schools, academies, translators and private teachers of

Spanish show the connection between this publication and the teaching of Spanish; the author suggests that this and other publications also served as teaching and learning materials.

From 1928 until about 1833 the weekly *Mercurio de Nueva York*, more liberal than *El Redactor*, concentrated on business and cultural matters. It probably had some six hundred subscribers, as against *El Redactor's* four hundred. Mr. Stoughton faithfully sent copies to Madrid until 1829 when he was told to select only items favourable to the government. *El Mensajero Semanal*, founded in 1829 and run by José Antonio Saco and Félix Varela, *La Abeja*, aimed at Cuban exiles, and *El Español*, whose mission was openly propagandistic in favour of Fernando VII, were all to some extent sponsored or subsidised by Madrid or La Habana.

The most interesting aspect of the study is the light it casts on the lives of the emigrés and their associates, in particular the multifarious stratagems they used to scrape a living in exile, the espionage-type activities carried out by some of them and the part played by diplomats in these activities, especially consuls like Thomas and Francis Stoughton, father and son, who between them ran the Spanish consulate for almost seventy-five years, with the son founding the "Sociedad Española" and keeping Madrid supplied with secret reports on the Spanish emigrés and the South American agents in the US in between the efforts expended on making his own fortune in trading with Cuba.

The impression a reader gets is that, although ardently anti-obscurantist when leaving Spain or Cuba, many exiles quickly became politically ambiguous or indifferent. It is not always clear how so many of them could work, at least sporadically, for the Spanish government or why exactly the latter seemed so willing to subsidise newspapers, even those which openly opposed it. Especially fascinating is the picture painted of New Orleans, described as a hive of criminal, semi-criminal and other dubious activity, which quickly became a centre for Spanish exiles.

The study emerged from a dissertation directed by Aquilino Sánchez Pérez at the University of Murcia and it refers to earlier work done by him. It displays an enormous amount of research, with a bibliography of some hundred and fifty primary sources and almost a hundred secondary titles. Structurally, linguistically and stylistically it shows a certain inexperience, with some higgledy piggedly items recurring again and again: e.g. on page 143 we read that José Rabadán "como la mayoría de los oficiales surgidos de [la guerra de la Independencia], era de ideología liberal" and seven lines later that his brother Carlos "Como la mayoría de los militares generados por [la guerra de la Independencia] era de ideología liberal." Since the work is largely

about Spanish, the author, unable to avoid mentioning this repeatedly, is at her wits' end trying to avoid calling it by its name and appeals to such periphrases as "la lengua de Quevedo y de Góngora" (34) and "la lengua de Lope y de Tirso" (35): happily she drops the subject before the list of famous writers runs out. Of course students often suffer from a phobia of being unable to fill whatever number of pages they believe they have to fill, and this author's verbosity makes it difficult for her to say "x" without adding a list of "non-ys" e.g. she takes eight lines to say that her period is 1823-1833 (page 19).

Nevertheless, if we leave aside such formal peccadillos, the amount of interesting information contained in this volume makes it very interesting, if not always easy-going, reading.

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EL ARTE DE NOVELAR DE EVELYN WAUGH

Carlos Villar Flor

Personaje y caracterización en las novelas de Evelyn Waugh

Logroño: Universidad de La Rioja, 1997.
286 pp.

Además del valor intrínseco del estudio narratológico que aquí comento, resulta muy gratificante encontrar una monografía realizada por un español—y en nuestra lengua—sobre un novelista anglosajón que ya se ha convertido en un clásico también para los lectores de habla castellana. En efecto, de Evelyn Waugh (Londres, 1903-1966) contamos con ediciones traducidas a nuestro idioma de cuatro de sus mayores novelas: *Merienda de negros* (publicada en versión original en 1932), *Un puñado de polvo* (1934), *Noticia bomba* (1938) y *Retorno a Brideshead* (1945), una de las obras esenciales de la narrativa inglesa contemporánea, elogiada y polemizada por la crítica, que sigue creciendo en número de ediciones e incluso ha sido llevada al cine con gran fortuna.

Además de su valor social y religioso, acorde con su condición de católico y con una manifiesta visión cristiana del mundo, la narrativa de Waugh se inserta plenamente en la modernidad de la novelística occidental y aborda con sutileza y precisión gran parte de los conflictos humanos que la modernidad ha traído consigo. Toda su obra acomete—aunque oblicuamente y desde distintas posiciones—la crítica contra la pérdida de los valores tradicionales de Occidente que el mundo moderno ha padecido. Aunque por valores tradicionales, más que un nostálgico y anacrónico apegiamiento al pasado, debe entenderse aquí la sabiduría moral legada por los clásicos grecolatinos y por la civilización cristiana, la cual, en lo que tiene de sustancia germinativa para el perfeccionamiento humano, se halla notablemente desintegrada en nuestro siglo.

En el aspecto propiamente literario, las estrategias narrativas de Evelyn Waugh resultan plenamente eficaces para su propósito. Pues, al igual que sus coetáneos George Orwell, Christopher Isherwood, Henry Green, Graham Greene, Anthony Powell, etc., que empiezan a publicar a finales de los años veinte, Waugh es consciente de la ineficacia que en su tiempo acarrearían tanto el esquematismo de la novela romántica como el exhaustivo análisis social y psicológico del realismo y naturalismo del XIX. También evoluciona notablemente con respecto a la inmediata generación del Modernismo anglosajón, tan bien representada por Joyce, Virginia Woolf y Faulkner, encaminados por el más imprevisible experimentalismo y el extremado subjetivismo con que el narrador construye a sus personajes.

Como subraya con rigor y lucidez Carlos Villar Flor, el autor del estudio que nos ocupa, el arte narrativo de Waugh se hace acreedor de las conquistas de sus predecesores, pero adopta un enfoque "externalista y objetivo", y verbalmente más económico, para ejercer su crítica con mayor sutileza y poder subversivo. Según ha señalado recientemente Félix Martínez Bonati, el novelista del siglo XX se halla obligado a exponer su sabiduría moral desde una visión personalmente aséptica y sólo confirmada por los hechos, pues ha de dirigirse a un lector que probablemente no comparte inicialmente sus convicciones—como sí ocurriera en el pasado—y que no puede sobreentender el código moral del autor ni aceptar una exposición doctrinal y directa por parte del mismo (Cfr. Martínez Bonati 1995). De ahí que un novelista tan contemporáneo como Evelyn Waugh utilice reiterada e imprevistamente el recurso de la ironía, tal como se desprende del minucioso análisis que Villar Flor realiza en el presente estudio.

Se trata éste de la exposición de una ambiciosa indagación en los procedimientos de Waugh a la hora de caracterizar a sus personajes, expuestos según las técnicas recurrentes en sus novelas y precisando en todo caso la