

subversion and also recycling of traditional generic parameters are listed as recurrent strategies deployed by post-classical romantic comedy in an attempt to reshape its aesthetics as well as its political agenda, mechanisms that are made visible and brilliantly theorised in the analyses of individual films.

The impact of the various formal and ideological elements sketched in the book upon the dynamics of what is considered a staple Hollywood genre remains to be further tested through the study of a wider range of contemporary romantic comedies. Nevertheless, *Terms of Endearment* surely constitutes a remarkable reference source within the fields of genre theory, cultural and film studies insofar as it succeeds in mapping the new territories conquered by romantic comedy in a most thorough but at the same time accessible way. The book offers us a glimpse not only of what romantic comedy is today but of what it may become in the future and, in my view, it stands both as a most elucidating and provocative reading for film scholars, and as a truly pleasant discovery for less specialized readers, who are bound to enjoy it just as much.

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Thomas Hermann
"Quite a Little about Painters":
Art and Artists in Hemingway's Life and Work
Tübingen; Basel: Francke, 1997.
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240 pp.

The present volume, Thomas Hermann's contribution to the reassessment of Ernest Hemingway (1899-1961), provides the reader with a new-generation approach to a classic whose personality and work have not ceased to attract critical attention since the 1920s. In 1999, when we celebrate the first centennial of Hemingway's birth, a powerful body of scholarly criticism exercised on the Hemingway text seems somehow exhausted. Still, its sweet

and sour fruits cannot be disregarded. The very forces that contributed for decades to the building up of both Hemingway's icon image and work as core to the American culture and, more specifically, to its literary canon, have also constructed for the nineties' reader a stereotype of the man and his work. We have learned to read him as the author who lends a voice to macho figures like the white hunter, the bullfighter, the gangster, the boxer, the heavy drinking artist, the soldier. This we already know of Hemingway and this knowledge becomes a hermeneutic monolith whose uncontested orthodoxy has rendered feminist and crosscultural readings of the Hemingway text deviant in as far as they consistently strive to make visible the dark side of Hemingway's moon: his fictional women, his Indians, his immigrants, in brief the different types of borderline characters that populate his fiction. After Scholes and Spilka in the 80s, critics have become increasingly sensitive to aspects in Hemingway's textual practice which result from the so called "linguistic turn", in other words, the new critical awareness of language use, context and the social constitution of the text as discourse. The social construction of reality and/or the entire dimensionality of its textual politics of gender, class, ethnicity, and identity must perforce bear both on the constitution of the reading/writing act and on the subject/object of this act as either central or marginal to a culture. All of them are factors that would have been considered residual if not totally external to the text if analysed within a formalist paradigm. As a result, the first wave of criticism exercised on Hemingway's textuality has tended to disregard the fact that Hemingway's fiction, in spite of its unquestionable aestheticism, is also political; it is about exile, about crosscultural contact both as a result of immigration and also of emigration, about alienation as a byproduct of the USA becoming an industrial empire, about the sacrifice of the native American (Indian) element, about the exploiting/exploited dimensions of the different European immigration waves and about the use of the American soldier in wars abroad. Conflict and the role of violence is an explicit theme of Hemingway's which cannot be overlooked in early as well as late texts and what surprises the reader of the nineties is the stubborn negative on the part of the mainly WASP scholar and critic to acknowledge any obscure zone around and within the Hemingway text. A zone that remains dangerous in its provocativeness and waits to be accommodated in a politically engaged reading which renders visible those discursive aspects of the text which have not been dealt with and which would let us understand better why this American Icon chose European and Cuban exile and still his writing remained so central to his own culture.

The novelty of Hermann's study does not consist so much in his interest in the sociopolitical dimension of Hemingway's narratives as in his detailed account of the aesthetic results brought upon the text by Hemingway's contact with other artists, especially painters, during the years of his European and Cuban exile. Hermann is also concerned that the Hemingway text includes both his published and unpublished material, and that especially the latter, is beyond the conceptualizations generated by previous critics and opens up naturally to a new generation of scholarly criticism like his which can read novelty and regeneration where the older school, faced with Hemingway's newly accessed writings, could only read degeneration. It is not difficult to see why: accommodating Hemingway's written materials, the published as well as the unpublished, is easier from within a postmodernist frame of criticism than from a modernist one, if only because of a more extended temporal perspective. A text like Hemingway's, whose production expanded over four decades (1920-1960), need have undergone significant alterations explainable on the basis of a changed world and a changed authorial identity even if the case had been another and the text had relied much less than it did on the actual conditions of life at the author's time. New readings of Hemingway's text must acknowledge the point no matter if Hemingway's position within the high altar of modernism becomes questionable by mere statement of his progression towards postmodernism.

The achievement of Thomas Hermann's *Quite a Little about Painters* does not only lie in the exhaustiveness and inclusiveness of its analysis, which contemplates Hemingway's early and late writings, both published and unpublished. What is more relevant to his readers is Hermann's explanation of the essential differences of style operating behind the recurrence of apparently similar motifs all along Hemingway's career. Hermann's work pays particular attention to a characteristic feature of Hemingway's narrative which has been let to pass unnoticed: and this is that Hemingway's narrative was always "quite a little about painters". Regarding this point, Hermann is careful to stress the fact that the fictional and historical painters appearing in the Hemingway narrative function as counterpoints for different kinds of writers, and also as analogues which allow Hemingway to dissect the basic similarities between different forms of the same endeavour, call it art or the artistic métier.

In defending that Hemingway's writing is about art, and more specifically, about how verbal art is made permanent in writing and about how these aesthetic processes are not totally different from those ordering the compositions of visual art (especially painting, which makes permanent what is not so, compare painting and the impermanent art of bullfighting),

Hermann is focusing on the consciously self-reflexive nature of Hemingway's own art, a highly stylized kind of writing. Hermann infers from the overwhelming presence of painters in Hemingway's narratives the need to reconstruct an undergoing process of intensification leading from Hemingway's initial fixation with the theme of art into a specular design incorporating specularly as a fundamental source of textual meaning. The progressive intensification of the self-reflexive nature of Hemingway's text grows from an initial interest of his art in art and progresses into an overall pattern of complex *mise-en-abymes*. This is contemplated by Thomas Hermann as indicative of a progression in Hemingway's style from the initial modernism of *In Our time* (1925) into the proto-postmodernism of *The Garden of Eden*, a narrative written in 1946 but published, only partially, as recently as 1986.

Hermann's exhaustive research of the different moments and shapes in which painters, factual and fictional, appear in the Hemingway text is thoroughly convincing. There are also weaker moments derived from a certain degree of repetitiveness caused by the author's thoroughness as well as by the way in which his book is organized into chapters. In any case, Hermann knows his painters as well as he knows his writer and reading him is enlightening because his is a thoughtful piece of honest work which relies on a great deal of previous research.

The influence of Max Nänny can be traced back, especially along those paragraphs devoted to the characteristic style of Hemingway's prose. But Hermann is only tangentially interested in Hemingway's language and in style *per se*. The same independence characterizes the author's abundant use of biographical material, which Hermann subjects to the scope of his own work thus avoiding the confusion between life and work threatening those who acknowledge the significant role of context to text but still lack the expertise to relate them otherwise than by abusive simplification.

In conclusion, "*Quite a Little about Painters*": *Art and Artists in Hemingway's Life and Work* is necessary reading to specialists who seek systematic coverage of a specific motif whose pervasiveness within Hemingway's narrative Hermann tackles through sheer sound thoroughness. Still, "*Quite a Little about Painters*" also addresses a more general kind of readership and, of course, students of literature interested in the decades between 1920 and 1960, which have proved central to the literary and cultural definition of the twentieth century.

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Giambattista Vico
The Art of Rhetoric

(*Institutiones Oratoriae, 1711-1741*). From the Definitive Latin Text and Notes, Italian Commentary and Introduction by Giuliano Crifò

Ed. and trans. Giorgio A. Pinton and Arthur W. Shippee.

(Value Inquiry Book Series 37). Amsterdam: Rodopi, 1996.

xxx, 311 p.

This volume is a significant addition to the body of works by Giambattista Vico currently available in English: the *New Science*, the *Autobiographies* and the treatises *On the Most Ancient Wisdom of the Italians* and *On the Study Methods of Our Times*. The American editors of the present work had already published a translation of six of Vico's academic discourses under the title *On Humanistic Education*.

The Art of Rhetoric consists of a translation of Vico's Latin lectures on rhetoric, preparatory to the study of jurisprudence. These were never published in his lifetime, and Crifò's critical edition of the Latin texts (Vico 1989), which is the basis of this English edition, was based on students' lecture notes or transcriptions of them.

To get a cavil out of the way, it is striking that the name of the Italian editor should be absent from the book's cover. From the translators' preface, it appears that their editorial role has been to translate the Latin text into English and to adapt (i.e. drastically summarize) the Italian introduction of Giuliano Crifò for an English-speaking reading public. The title page gives a more accurate weight to each of the editors' cumulative labour, as it notes that this is a "translation and edition" of Crifò's "definitive Latin text and notes, Italian commentary and Introduction." The fact that Crifò's name does not appear on the cover is obviously due to an oversight, perhaps not even the American editors', probably the publisher's. The volume also contains Crifò's chapter-by-chapter commentary to the *Institutiones*, a list of sources cited and an index of proper names.

Giambattista Vico, a thinker well-nigh ignored in his own time, acquired his current status as a major philosopher largely due to his promotion by Benedetto Croce and other late Romantic or idealist aestheticians, who saluted him as the advocate of *sapienza poetica*, the "science of imagination" (Verene 1981). It is of course the Vico of *The New Science* that Croce and his school were primarily thinking of: here they found a key work in the theorization of cultural productions, and one which inspired their own

expressivist theories about the simultaneous development of language and culture. Still, it is arguable that Vico's influence on his contemporaries was negligible, and that the work became seminal only to those already converted by German idealism.

Crifò's argument is part of a widespread reaction which qualifies the Crocean view of Vico, and stresses instead Vico's work as a humanist and a classical scholar, a more traditional Vico, whose notion of language is more communicative and interpersonal than expressive, a rhetorical Vico for short, the author of the *Institutiones Oratoriae* as well as of the *New Science*. To be more precise, Crifò's main contention in the introduction to this work is that the two sides of Vico are not polar opposites, as they might appear, but rather different sides (and phases) of a work which consistently tries to focus on the use and development of language as a socially and culturally meaningful process. To quote from Crifò's foreword to the English edition, "It is difficult to believe that the cultural tradition which is preserved in classical rhetoric and in Roman jurisprudence, both of which form the most profound foundation of Western jurisprudence and political thought and in which Vico was both teacher and an active participant, would have had no impact on his thought" (1996: xv). For Crifò, "the most profound concepts which appear in his most mature works are easily found in seed in the earliest expressions of his genius"—in words quoted from Righi (1928: 481) Vico's lectures on rhetoric have become according to Crifò "the indisputable point of reference for much of the formulation of Vico's thought" (1996: xv). This is a far cry from Croce's characterization of the *Institutiones* as "a dry rhetorical manual written for the use of his school (in which one looks in vain or a shadow of his own personal ideas)" (Croce 1967: 230). Crifò's introduction sketches the way in which the *Institutiones*, read as a hermeneutics of law (whose task is "coordinating the norm with a decision substantially correct", according to his quotation of Haft's *Juristische Rhetorik*) would help to bring into focus the specifically Vichian nature of this work. Unfortunately, Crifò's lengthy introduction has been reduced to reasonable proportions in this edition, perhaps making the argument less convincing than it should be. It appears nonetheless that the result of this revaluation of the work would result in its greater significance to the Vico specialist, not in a reassessment of the main tradition in rhetorical studies or in the promotion of Vico as the author of a revolutionary treatise on hermeneutic rhetoric. Although it seems likely that the impact of the critical edition of the *Institutiones* will remain confined to Vico specialists, this is not to say that the present work is lacking in interest to readers interested in rhetoric at large. Vico's style (seen here through a glass, or several) varies

rather unevenly between pregnant compression and rather diffuse collections of examples, but there are many chapters which reward rereading—for instance those on the opposition between the letter and the spirit of the law (22), on conceits and wit (37), which interestingly emphasizes the activity and expectations of the listener, or ch. 39 on the genus of tropes, which defines synecdoche, metonymy, metaphor and irony as the four primary tropes under which all others may be grouped, as expounded in the following chapters.

The underlying tropological and rhetorical basis of Vico's theory of culture is revealed by Hayden White in a structuralist analysis of *The New Science* (White 1976). And an excellent treatment of Vico's defense of classical rhetoric, and of his adherence to Cicero's ideal of civilization, wisdom and eloquence, can be found in Mooney (1994). Mooney shows that Vico's humanist rhetoric is fully coherent with his theory of social responsibility exerted through active citizenship, and therefore with the *New Science's* theory of the growth of humanity first through mythopoetics and then through critical and ironic demythologization.

The bridge between rhetoric and the poetics of culture is therefore not in question. It is difficult to disagree with the centrality of classical humanism in Vico's thought, or with the notion that classical rhetoric contains a theory of cultural poetics (albeit an implicit one which requires a good deal of teasing out). What is at issue concerning the *Institutiones Oratoriae* is rather whether Vico's rhetorical treatise effects some of the teasing out—whether these lectures afford some kind of bridge between *ars rhetorica* and *sapienza poetica*. Whether, that is, Vico's work on rhetoric expands the classical humanist tradition of the discipline, emphasizing the elements of creative imagination and the organic link between figurative language and thought. That Vico's rhetoric should be innovative in this sense was not obvious to his early commentators; in his preface to the edition of the *Institutiones* in vol. 8 of Vico's *Opere*, Fausto Nicolini is at pains to deny a contradiction between Vico's actual teaching and his theoretical work; I have already quoted Croce's view. Crifòs preface points out Vico's self-reference to the *New Science* on the matter of poetic wisdom (1996: xx). But any presence of the "new science" is much less prominent than the overwhelming sense of continuity between Vico's treatise and the classical tradition. Indeed, Vico is straightforwardly traditional in many respects, for instance in his disregard of modern sources and authors. Only a few "moderns"—Beni, Scaliger, Pallavicino—are discussed (in the section on wit), and very few moderns appear in the list of sources cited provided by the editors (incidentally, the

American editors of the *Art of Rhetoric* have helpfully added the original references to the classics contained in the notes to the *Institutiones*).

As an instance of the quite moderately Vichian nature of this Vichian treatise and of its clearly neoclassical bent, we may examine the definition of "trope," one of the cornerstones of Vico's thought about language in the *New Science*. Here (ch. 39 of the *Institutiones*) we find that

Tropes are those figures of speech which turn a word from its proper and native meaning to an improper and strange one which Terence in Latin calls the inversion of words (*verba inversa*). There seem to be two causes of this mutation—necessity and ornamentation. (1996: 137)

The origin of "necessity" is, according to Vico, the following:

Given that words are characters of things . . . and there are many more things in nature than words for them and since every language lacks its proper words for many things, other words must be found, and this is termed necessity. (1996: 137)

It might be argued that the notions of "proper and native meaning" and "ornamentation" are the more neoclassical side of this definition, and "necessity" the more pre-romantic or specifically Vichian innovation. But this passage may be usefully compared to Aristotle's definition of metaphor as a proportional relationship between four terms, not all of which need be existing words:

for some of the terms of the proportion there is at times no word in existence; still the metaphor may be used. For instance, to scatter seed is called sowing: but the action of the sun scattering his rays is nameless. Still this process bears to the sun the same relation as sowing to the seed. Hence the expression of the poet "sowing the god-created light." (*Poetics* XXI.8)

Aristotle is a well-known logic-chopper, but even he comes closer to Vico on the matter of metaphor, which apparently is recalcitrant to method: the making of good metaphors cannot be taught, because it implies an eye for resemblances, it is the mark of genius (*Poetics* XXII.9).

My point is that a study of any elements of *sapienza poetica* discerned in Vico's *Institutiones* should also be aware of the ways in which that *sapienza* is also sometimes foreshadowed in elements of classical doctrine. Think for instance of Strabo's notion that the first writings were poetical in nature,

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 *sapienza 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