

Diego Ortunez de Calahorra, Espejo de principes y cavalleros: El Cavallero del Febo



Review Author[s]:
John E. Keller

Hispanic Review, Vol. 46, No. 3 (Summer, 1978), 392-393.

Stable URL:

<http://links.jstor.org/sici?sici=0018-2176%28197822%2946%3A3%3C392%3ADODCED%3E2.0.CO%3B2-X>

Hispanic Review is currently published by The Trustees of the University of Pennsylvania.

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/about/terms.html>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/journals/hr.html>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

JSTOR is an independent not-for-profit organization dedicated to creating and preserving a digital archive of scholarly journals. For more information regarding JSTOR, please contact jstor-info@umich.edu.

Sarebbe stato utile ai Brancaforte di investigare le fonti usate dallo Strozzi come modello di traduzione; l'introduzione al presente libro sarebbe pure riuscita più completa se essi avessero dedicato un capitolo allo studio dell' "Elogio." All'infuori di queste minori lacune, l'introduzione è scritta con concetti di tecnica ineccepibile; l'apparato filologico nelle note marginali è più che adeguato e le varianti sono apparentemente corrette (dico apparentemente, dato che non ho avuto l'opportunità di consultare il manoscritto).

Il risvolto della copertina afferma giustamente che "L'opera di Strozzi, oltre a testimoniare le oscillazioni semantiche e sintattiche dell'epoca, è un esempio significativo dell'arte del tradurre e sarà pertanto di molto interesse per gli studiosi di letteratura italiana come pure per gli studiosi del *Lazarillo* e per i comparatisti in generale."

ROBERT C. MELZI

Widener College

Diego Ortúñez de Calahorra, Espejo de príncipes y caballeros: El Cavallero del Febo. Ed. Daniel Eisenberg. Madrid: Espasa-Calpe, 1976. Six volumes: lxxxvii+1869 pages.

No reviewer could read this entire work word by word and review all six volumes, nor would there be any need to do so. The very lengthy text has been edited with the care and soundness characteristic of Eisenberg. I find no printer's errors, and I like the sensible method of transcription, which, though it slightly modernizes, certainly preserves the old spellings, resolving little besides *i* and *j* and *u* and *v*. There is, too, a modernization of the division of words, the use of capital letters, and the resolution of abbreviations. Fortunately, the perfectly understandable contractions of the original have been preserved for the benefit of those who would study the language of the *Espejo*. All changes are explained satisfactorily and, therefore, contribute to ease in reading and clarity.

The author of the *Espejo* was obviously an erudite, as one can judge from his familiarity with the classics. He wrote in a pleasant and even, moving style, which fortunately is clear and direct, since his sentences are, as was the custom of the times, exceedingly long and involved. His work embodies so much that is typical of the chivalric code that readers must have felt a sense of satisfaction since they were able to anticipate what was to occur. One startling happening is the downright rape of

the princess by the emperor, in complete violation of the tenets of chivalry and courtly love.

The use of pairs of characters in the *Espejo* follows the age-old pattern. The two heroes, Febo and his brother Rosicler, match the brothers in *Amadís de Gaula* and in the *Cavallero Cifar*; but there are also innovations or variations on the theme. We read of two ladies who are both the objects of Febo's love, two heroines, as it were; but the oddest of all pairs are the two magician-biographers, who are found to be simultaneously writing the lives of the heroes. And one of the magicians asks the emperor to read what he has written about Rosicler, which is certainly an unusual inclusion of one book in another.

Joseph R. Jones, in his review of the *Espejo* in *Hispania*, wrote of the need for a motif-index of the chivalric romances. I agree that such an index, based on the Stith Thompson method, is indeed a desideratum. Perhaps Leslie Childers, who has recently published a remarkably complete *Motif-Index of the Picaresque Novels*, will undertake this monumental task. If not he, then someone else should.

The *Espejo*, as edited by Daniel Eisenberg, is a model of good editing and is a contribution, through its introduction, to our knowledge of the work and its author, and through its carefully edited text to that of the entire novel.

JOHN E. KELLER

University of Kentucky

"*La Barraca*": *Teatro universitario*. Por Luis Sáenz de la Calzada. Madrid: Revista de Occidente, 1976. 234 páginas.

Acertado me parece que así como incorporamos recientemente a los desterrados a nuestro acervo cultural, concedamos análogo tratamiento a la vida intelectual de la Segunda República, momento fecundo para las artes y las letras, en donde se hallan las raíces del creador exilio de 1939. Las obras publicadas en los años 1931-1936 se encuentran al alcance de todos, y la historia del período comprensiblemente ignorado durante décadas por los profesores de la asignatura en los centros de enseñanza, puede leerse ahora en libro de bolsillo. Complemento indispensable de esas Historias son otras, con minúscula, no por eso menos interesantes, que conservan el jugo de la época, memorias personales de los partícipes en actividades que, para quienes no las vivimos ni siquiera como espectadores, no ofrecen menos interés que para quienes de cerca o de lejos asistieron a los acontecimientos. El género "memorias," poco cultivado