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IN MEMORIAM: PROFESSOR DOUWE WESSEL FOKKEMA, 1931-2011

The AILC/ICLA mourns the passing of one of its most devoted members, Douwe Fokkema, who was a secretary of the Association (1973-79) and then president (1985-88). Educated at the University of Amsterdam, at Leiden, and at UC Berkeley and Columbia, he became Professor and Chair of Comparative Literature at Utrecht University in the Netherlands. In 1966-68 he held a diplomatic position in Beijing. His publications include *Theories of Literature in the Twentieth Century* (1977, with Elrud Ibsch), *Literary History, Modernism, and Postmodernism* (1984), *Modernist Conjectures: A Mainstream in European Literature 1910-1940* (1988, also with Elrud Ibsch), and *Knowledge and Commitment: A Problem-Oriented Approach to Literary Studies* (2000, again with Ibsch). Soon to appear will be *Perfect Worlds: Utopian Fiction in China and the West*. He was also the author of a volume of poetry and two novels. Professor Fokkema was a visiting professor at Harvard in Spring 1983 and for shorter periods thereafter at Göttingen, Princeton, Peking University, University of Alberta, The Chinese University of Hong Kong, University of Wrocław, and Sichuan University, Chengdu.

Bonner Mitchell quotes from Paolo Giovio's *Elogia virorum litteris illustrium* (1546) "que les étrangers avaient enlevé à l'Italie non seulement ses libertés mais aussi 'les ornements de la paix, de l'érudition, et de la fleur des arts'" (42), adding that this observation "was much appreciated in the North of Europe." Claus Uhlig, in the essay quoted above, advances Jean Bodin's "fundamental polarity" between the countries of the North which are "forts" and those of the South which are "faibles" (386-87). Bodin unfortunately attributes these differences to the unsteady proposition of climate.

Another unifying thread that runs through these various essays is one that involves the character, the role, and the fortunes of Erasmus. He is indeed the hero with many faces (for Luther this meant he was like Proteus, not to be pinned down). But he stands out as representing the activities and the fate of the moderating humanist, trying to find a middle way between the two confessional powers that are squeezing him like a vise. Erasmus was a cosmopolitan, finding a home wherever there was an active printing press, which he converted into his personal ateliers with many editions of his treatises, *Colloquies*, and *Adages*, some of the latter two becoming major essays in their own right. He brought out special editions of the Christian and pagan classics (see Charles Béné, "Imprimeurs et éditeurs, philologues et leurs oeuvres," 371 ff.) Erasmus's most enduring contribution was as a philologist, and he was the prime "biblical humanist" of his day (See Paul Chavry, "La bible en langues vernaculaires," 106, 111.) Although a self-proclaimed man of moderation, Erasmus found himself embroiled in many a controversy, thus fitting in André Stegmann's two essays, "La littérature de combat" and "La littérature d'édification" (chapter III). Erasmus was the first preceptor of Europe, called by none less than R. R. Bolgar, "the greatest man we have come across in the history of education." While that quotation is extratextual, in a classic essay, J.-C. Margolin, describes Erasmus's efforts to bring together manners and morals, quality of life with harmony of thought, as the new humanistic contribution to formation of the young (chapter V). It is no accident that Rabelais has been rightly called "the last of the French erasmians" (quoted by Rummel, 93).

It is impossible to do true justice to all the essays in this enormous and valuable volume. Its value lies in the wide range of topics but also in the extensiveness of the individual essays. The development of the Renaissance itself, even within the forty years allotted, requires such leaps in national awareness and examples. But such a volume also enters into profound labyrinths of judgment. One of the more amazing but somehow not surprising facts attending the opening of the "new worlds" is how little this world-changing event affected scholars and intellectuals. (See chapter X.) Another raised by Erika Rummel and sharing the same qualities of wonderment and lack of surprise is why "l'humanisme évangélique," with its characteristic emphasis on faith, its disdain of dogma and of an organized Church should be only a "transitory phenomenon" (93). These are not passing queries but arise out of the heart of humanism itself, which had one of its greatest and yet most fragile moments in the four decades of this extraordinary volume.

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Fernando Cabo Aseguinolaza, Anxo Abuín Gonzalez, and César Domínguez, eds. *A Comparative History of Literatures in the Iberian Peninsula*. Vol. I. *Comparative History of Literatures in European Languages* 24. Amsterdam/Philadelphia: John Benjamins, 2010. xiv + 750 pp. 978-9027288394.

As part of the monumental challenge of publishing comparative histories of all the literatures in European languages, the International Comparative Literature Association now presents volume 24 of its *A Comparative History of Literatures in European Languages*, dedicated, as the title indicates, to the Iberian Peninsula. It aims to be "multilingualistic and intercultural [. . .], transnational and interdisciplinary" (ix). Complete coverage is not a goal (nor, of course, a realistic possibility); rather, the volumes aspire to synthesize, provoke reaction, and promote dialogue among thinkers and readers eager to grapple with transnational literatures and cultures. The volume under consideration here focuses on the literatures of the geographic space that encompasses the linguistic and spatial zones we call Portugal, Galicia, the Basque Country, Castile, Cataluña, Andalusia, and the melded/fused contact areas between and among these political divisions.

In volume 1 (of a two-volume project), the editors strive to "break with the old nineteenth-century historiographic models" (xi) and to renounce explicitly "those chronologically organic and narratively omniscient histories" (xi), meaning, there will be no panoramic overview of "Spanish" literature (that has been attempted numerous times), but rather case studies chosen to illuminate specific issues weighing on comparative inter-literary relations in the "imagined community" (xii) of the Iberian Peninsula.

The general editors divide the work into five broad sections, each coordinated by a different scholar. These are: "Discourses on Iberian Literary History" (F. Cabo Aseguinolaza and César Domínguez), "The Iberian Peninsula as a Literary Space" (Sharon Feldman), "Multilingualism and Literature in the Iberian Peninsula" (Ángel López García), "Dimensions of Orality" (Paloma Díaz-Mas), and "Temporal Frames and Literary (Inter)Systems" (Fernando Gómez Redondo). In turn, each section is comprised of individual chapters, written by experts in the field. I shall try to give a fair description of the contents, but the restrictions of a review clearly stifle any sustained discussion of the book's significant achievements.

*A Comparative History of Literatures in the Iberian Peninsula's* strengths are multiple. Thirty-eight talented scholars have approached the broad challenge with style and conviction, and the volume is crammed with new information often presented in highly original ways. To start off, Cabo ("The European Horizon of Peninsular Literary Historiographical Discourses") offers an elegant overview of histories of literature in Spanish, Catalan, Galician, Portuguese, Basque and some hybrid languages that flourished in the interstices of shifting geo-political spaces. He recognizes the eighteenth century as the initiator of a nationalist literary historiography, which then became solidified in the nineteenth century as nation states came into being and as the middle class needed to identify "roots" to justify its fading empire. He sweeps through Sarmiento, Masdeu, Lampillas, Velázquez, and

Andrés, then Schlegel, Ticknor, Pidal, Amador de los Ríos, Menéndez Pelayo, Milá, Blanco, and others who helped to shape what we now think of as “Spanish Literature.” He folds—as the topic of the book demands—the other literatures of the Peninsula into a cogent discussion of what history, or histories, should be and do. Domínguez (“Historiography and the Geo-Political Imaginary. The Iberian Peninsula: Between *lebensraum* and *espace vécu*”) then provides theoretical musings on “literary regions,” followed by a sustained and well-researched discussion of the historian-critics who attempted to wrestle the vast categories into some semblance of coherence.

Feldman’s section addresses the “problem of identity” (134) as it informs our discussions about what constitutes the subject of study. Thomas Harrington (“The Hidden History of Tripartite Iberianism”) talks about what might be done to “join the Peninsula’s major nationalist projects together in a united yet simultaneously multi-polar fashion” (138), as he traces the history of past attempts by intellectuals to cultivate “the idea of a Peninsula” (138). “On Lusism and Lusofonia. From Identitarian Reinforcement to the Mapping of Difference” is Laura Cavalcante Padilha’s discussion of Portuguese “identitarian cartography” (163), including, wisely, nods not only to Portugal but also to the various African and Brazilian national literary projects. Inocência Mata also looks at the Portuguese language in “From Iberia to Africa. The Construction of a Literary City,” in which she discusses the “motherland of language,” hegemony and colonization in Angola, Cape Verde, Guinea-Bissau, Mozambique, and São Tomé and Príncipe. Luis Fernández Cifuentes (“Travel Writing”) provides an engaging look at this marginalized genre and bids for histories to open up not only to travel writing in the national language, but also travelogues written in other peninsular languages and by foreign writers traveling in the Peninsula; he then ably discusses the best of these writers from the eighteenth, nineteenth, and twentieth centuries. Michael Ugarte (“Empires Waxing and Waning. Castile, Spain and American Exceptionalism”) points to the Generation of 1898 as the pivotal creators of “Spanish difference,” and draws parallels between them and the American frontier. “Bilbao and the Literary System in the Basque Country,” by Jon Kortazar, focuses on Bilbao as a “cultural center where two literary systems collide” (222) and provides a valuable overview of the development of Basque culture in the last two centuries. Dominic Keown and Jordi Larios (“Contemporary Catalan Literature. Fact or Friction”) choose polemic as their overriding posture in order to demonstrate that “In the course of the last three centuries [. . .] a homogenising authoritarian impulse has been fixated on the systematic extirpation of any literature not written in the official idiom of Castilian” (237). Anxo Tarrío Varela (“Literary and Cultural Production Centers in Galicia, 1840-1936”) divides the period into three sections—Prerrexurdimento (1840-61), Rexurdimento (1862-1906), and Época Nós (1916-36)—and lays out the various work done (much of it in Castilian) in seven “territorial” cities (A Coruña, Ourense, Lugo, Ferrol, Pontevedra, Vigo, Santiago de Compostela).

The south of Spain is the “consummate imaginary space” (278) in Lee Fontanella’s view (“Southern Spain”), since it was Southern Spain that most of-

ten drew the attention of foreign travelers; in fact, more foreigners commented on Spain than did Spaniards themselves. “The Canaries. Between Mythical Space and Global Drift,” by Bertrand Westphal, suggests that these islands came into history slowly, were forgotten by the West, then rediscovered in the thirteenth century, at which point they worked their way into European literature and history. Westphal mentions numerous individuals who came from, went to, or imagined the Canary Islands (from Ulysses, Dante, and Viera y Clavijo to David Lodge and Carmen Laforet), although the absence of any mention of Galdós is puzzling. The final entry in Feldman’s section of the book is Ana Salgueiro Rodrigues’s “Insulated Voices Looking for the World. Narratives from Atlantic Islands,” in which, playing with “island/isolated/insulated” she turns her attention to the work of “ex-iled” authors Cabral do Nascimento, João Varela, and João de Melo.

Linguistics, language, and interlinguistic texts—where languages coincide, either by use of multiple languages or through translation—are the focus of the nine chapters organized by Ángel García López. Roger Wright (“Bilingualism and Diglossia in Medieval Iberia, 350-1350”) defends the science of linguistics against the “soggy morass of literary criticism, where [the term diglossia, for example] is little more than a symptom of wooly thinking” (334). He sweeps across Latin, Portuguese, Galician, Castilian, Aragonese, and Catalan writers, dividing the period into four useful stages, which he clearly spells out (350-711: complex monolingualism; 711-1080: multilingual, but with one Romance continuum; 1080-1256: the introduction of bilingualism; 1256-1350: bilingualism and multilingualism). “The Impact of Arabic Diglossia among the Muslims, Jews and Christians of al-Andalus,” by María Ángeles Gallego, discusses classical/standard Arabic as opposed to dialectical Arabic (literary vs. spoken) and how these languages appeared in various contexts and texts of the period. Mariano Gómez-Aranda (“The Jewish Literature in Medieval Iberia”) concludes, in his excellent study, that “In the process of transmitting Greek and Arabic science to the Western world, the Jews played an important role as intermediaries” in the process of modernization. José María Estellés González and F. Jorge Pérez y Durà (“The Latin Language, a European Continuum. The Hispanic-Portuguese Contribution”) discusses the evolution of Latin through Visigothic times, the Middle Ages and Renaissance, and the eighteenth century. Graça Videira Lopes (“Galician-Portuguese as a Literary Language in the Middle Ages”) writes of the *cantigas*, “one of the most notable legacies” of the bilingual Middle Ages. Ángel Marcos de Dios (“Castilian and Portuguese in the Sixteenth Century”) points out that “Up until the seventeenth century, Portuguese and Castilian were much more similar than they are today” (413), and bi-lingualism was common for two and a half centuries. In “Literary Language and Diatopic Variation. Catalan Literary Cultures,” Vicent Salvador discusses the influences of other languages on Catalan as a literary language (Arabic, Provençal, French, Castilian, etc.) and generously defends the use of dialects in literary expression. Karnele Rotaetxe (“Basque as a Literary Language”) provides useful statistics on the rise of the Basque language and issues a hopeful call to arms for the twenty-first century: “Basque literature will not only have

cultured writers as it currently does, but it will also continue to have many readers" (455). The final chapter in this section, Fernando Romo Feito's "Ideology and Image of Peninsular Languages in Spanish Literature," poses the question, How were languages (Basque, Galician, Castilian) portrayed in literature?

The six chapters in Paloma Díaz-Mas's "Dimensions of Orality" focus on the oral literary traditions (normally excluded from the literary canon, or marginalized as mere folklore in literary histories) and considered as literature "preserved in the memory" (475). To that end, her own masterful contribution, "Comparativism and Orality. Critical Approaches to the Ballads of *La boda estorbada*" [The Thwarted Marriage] follows this one text—a work with wide geographical and temporal reach—in its many variants. She concludes that "comparativism is an obligatory condition; the oral text cannot be studied in isolation" (501). Samuel G. Armistead ("Epic and Ballad in the Hispanic Tradition") addresses one problem: "the direct and genetic relationship between epic and ballad in oral tradition" (502). Work in the field is inhibited by the "truly pitiful repertoire" of Castilian texts (only 3 in Castilian, while France claims 297 primary texts), and yet, when one takes into account all of the overseas variants, a more optimistic panorama emerges: "the Pan-Iberian *Romancero* can confidently be characterized as the largest and most geographically diverse of all the European ballad traditions" (505). Margit Frenk ("The Traditional Iberian Lyric of the Middle Ages and Golden Age") points out "textual coincidences" in the old lyrics composed in different Iberian languages and dialects. "Linguistic Borders and Oral Transmission," by José Luis Forneiro, follows up with a discussion of Gallego-Portuguese versions of the *Romancero*. José Manuel Pedrosa's "Iberian Traditions of International Folktale" addresses the migratory nature of folktales, the folk-motif catalogues and collections at our disposal, and asks, "How can we describe the life and transmission of a traditional folktale in the Iberian Peninsula?" Finally, the globalization of folklore is the subject of Luis Díaz de Viana's "Literature and New Forms of Orality," where he wisely distinguishes between folklore and folklorism.

The book's last section, "Temporal Frames and Literary (Inter)Systems," comprises seven substantial chapters, ranging from the middle ages to the present day. In "Building a Literary Model. Prose in the Court of Alfonso X, 1252-84," Fernando Gómez Redondo points out how Alfonso "was educated in a Gallego-Portuguese surrounding, inherited a Castilian political ideology, took part in the Andalusian campaigns and married an Aragonese infanta" (582), that is, he was the essence of early multiculturalism. "Literature at the Crossroads of Politics. Spain and Portugal, 1580," by Tobias Bradenberger, talks about the relationship between literature and politics during the period when the thrones of Spain and Portugal became one; only the Restauração of 1640 allowed Portuguese and Spanish literatures to begin to "distance themselves" from one another once again (599). Víctor de Lama de la Cruz ("The Court of the Catholic Monarchs, 1474-1504, or the Break in the Equilibrium Among Peninsular Literatures") traces the rise of Castilian literature as it paralleled the decadence of Galician and Catalan literatures. Still, "there was a strong bond among the Peninsular languages during

the Middle Ages, proved by the exchange of literary forms and genres" (610). Raquel Bello Vázquez ("Theatrical Repertoire Models in Portugal. Conflict and Circulation, 1737-93") explains the persistence of successful Spanish and—even more—Italian theatrical models in Portugal in the eighteenth century. Literature and nationalist ideology is the topic of Leonardo Romero Tobar's "The Spanish Literary System in the Nineteenth Century," in which he points out that "Spanish literature [. . .] became a privileged mirror of bourgeois groups that took the lead in initiatives for historic transformation" (631). The following century, the twentieth, attempted (successfully) to use languages as "an instrument of nationality" (643), according to José Carlos Mainer ("The Dialogue of Iberian Literary Nationalisms, 1900-50"). And last, but certainly not least, Randolph D. Pope ("The Shifting Systems for Literary Creation in the Novel During the Transition and Democracy, 1975-1982") concludes with a statement that sums up the state of language and literature in Spain today: "What is clear is that there was not only a systemic change, but a collapse of the old paradigm which was not replaced by a new one, but by a proliferation of new generative systems . . ." (654-55).

Is this volume weighed more heavily on pre-modern languages and literatures than on more modern issues (which seem to leak in near the end)? Perhaps, but this might be a result of the fact that there existed more cross-fertilization of linguistic systems, more natural comparativist writing during a time when political and geographical borders were more fungible. Yet, while it is rich, complex, and useful, some less successful moments and elements also surface, moments which might have been smoothed over by more careful editing. For example, Cabo Aseguinolaza's introduction is marred by some gelatinous prose and sentence fragments, other authors (translators?) make weird word choices, and several chapters smack of hasty translation from non-English originals (Kortazar, Romo Feito, Bello Vázquez). Oddly, some of the chapters include quotes in the original language in the text, with translations into English in the footnotes; other chapters have it the other way around. Keown and Larios mar an otherwise useful chapter with overblown rhetoric that sounds shrill and strident (they write unfortunately of a "final cleansing") rather than passionate and convincing. Yet these are minor flaws in an otherwise monumental and welcome undertaking.

César Domínguez notes that "everything suggests that the geographical imaginary in Iberian historiography has remained unperturbed since its beginnings [. . .]. This imaginary has served as a base for both the central position that Spanish historiography has attributed to literature in Castilian and the subordination that this same historiography has effected on 'peripheral literatures,' including the Portuguese" (129). If the authors of this impressive tome have anything to say about this situation—and they have plenty to say—that orientation will change.

But will it?

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