

*Review*

**DUBERT GARCÍA,  
Francisco; REI-  
DOVAL, Gabriel;  
SOUSA, Xulio (eds.)**

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*En memoria de tanto  
miragre: Estudos  
dedicados ó profesor  
David Mackenziea*

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This Festschrift in honour of David Mackenzie, Professor Emeritus of Hispanic Studies at University College Cork, was presented to him on 21 July 2015 in the Biblioteca do Instituto da Lingua Galega, less than a year before his untimely death in Santiago de Compostela on 26 February 2016. As the editors explain in their introduction ('De Nottinghamshire a Galicia'), which traces his life and career, 'David foi non só un dos principais responsables de abrir as portas do mundo anglófono á nosa lingua, literatura e cultura, senón tamén un dos iniciadores dos estudos galegos no estranxeiro' (10). Mackenzie's publications (including conference presentations and theses supervised by him) are listed in full (13-20), and his scholarly interests in multiple aspects of Galician Studies and in medieval Hispanic literature, linguistics and lexicography are reflected in the seventeen essays that comprise the body of this volume. Although the essays appear in alphabetical order of author name, for the purposes of this short review article, they will be considered according to the broad subject areas that they cover –Literature, Philology / Linguistics, and Contemporary Galician Studies– and in approximate chronological order of the topics treated within those areas.

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## Literature

The first essay in the volume is a minutely detailed and scrupulously scholarly study, by Rosario Álvarez and Ernesto González Seoane, of the historical context, structure, themes, metrical and strophic characteristics, and language of the '*Romancillo da cea do cordeiro*', a twenty-two line poem on the subject of the Eucharist collected in an anonymously compiled, late seventeenth-century (c.1680) anthology of devotional poems (BNE MS 4103) by a variety of mostly unnamed authors, and predominantly related 'coa actividade social, propagandística e misioneira da Compañía de Xesús' (24). Apart from some poems written in Latin, one in Catalan, and this one in Galician, the language of the anthology is Castilian. Based on a close linguistic analysis of the text, written in 'un galego que poderíamos cualificar de intencional, con serias deficiencias, mais en ningún caso paródico' (33), the authors conclude that it may have been written either by a non-Galician Jesuit with a passing knowledge of the language, or by a Galician, perhaps from Ourense or Lugo (37) 'residente de forma permanente ou desde longa data lonxe de Galicia' (29). The value of this text, the authors conclude, lies not so much in its (limited) literary merit but 'na súa condición de testemuño da pervivencia, durante este período [Séculos Escuros (21)] dun cultivo marxinal da lingua galega en determinados círculos ou ambientes' (36). Roy C. Boland Osegueda contributes a well-rounded psychological study of the conflict between the spirit and the flesh endured by the priest, Julián, with his 'modelo antinatural de relixión' (48), in Pardo Bazán's *Los pazos de Ulloa* (1886), and is especially successful in bringing out the pathos of the loss of his true vocation to fatherhood caused by submitting to what is, in effect, his mother's 'vocation' to the priesthood. The influence of the Anglophone literary tradition on Álvaro Cunqueiro is the subject of careful, comprehensive, and elegantly written essay by John Rutherford. Noting that Cunqueiro read Castilian translations of such works as *Dick Turpin*, *Buffalo Bill* and *Treasure Island* in his youth (192), and later taught himself English during his sojourn in Madrid (1939-1947), Rutherford distinguishes between the fewer and more artistically accomplished translations of English poetry that Cunqueiro produced before 1964, when he began to work for the *Faro de Vigo* and, under pressure of deadlines, began to concentrate exclusively on 'tradución exacta e literal do contido semántico' (188). To exemplify the mixed results, Rutherford offers an illuminating close reading of Cunqueiro's translation of Shakespeare's Sonnet xxiii (189-92), pointing out its many *acertos* as well as some outright semantic errors. Staying with Shakespeare, the Anglophone writer most admired by Cunqueiro, Rutherford goes on to examine two theatrical pieces inspired by him: the *Función de Romeo e Xulieta, famosos namorados*, 'teatro escrito para ser lido' (193), incorporated in the novel, *As crónicas do Sochantre* (1956), and the play, *O incerto señor don Hamlet, príncipe de Dinamarca* (1958). The first – tenuously but ingeniously related to Shakespeare's original – is adjudged to typify Cunqueiro's appropriation of mythical archetypes (Merlin; Sinbad) and to be a 'peza de poucas páxinas pero moita substancia' (193), whereas the second, although following Shakespeare much more closely, is found to be 'demasiado comprimida e densa, e ás veces caótica' (197). Rutherford concludes, 'unpatriotically', that, with regard to poetry, the most significant foreign influence on Cunqueiro was French; that, unlike Borges or Javier Marías, English did not influence his style in any appreciable way;

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and that ‘a influencia na súa prosa da literatura tradicional galega calou moito máis fondo que a influencia de Dunsany, Mallory e outros [...]’ (199). In a lucid essay, focussing on the section of Eduardo Blanco Amor’s *Chile a la vista* (1951) devoted to the city of Valparaíso, Martín Veiga argues that it evinces an aesthetic, a poetics, conditioned by Blanco Amor’s concept of the journalist as both romantic adventurer and politically committed witness (226), and characterized by a mixture of humour and lyricism; by an ‘ollada oblicua’ (229) whereby the apparently anecdotal, closely observed details in such articles as ‘Los perros’ and ‘Sobre los burros’, become ‘unha forma indirecta de emitir observacións sobre cuestións de índole social. [...] sen resultar frontal ou demasiado directo’ (234); and by the counterpointing of the acknowledged ““monumentalidad planetaria”” (234) of the Chilean landscape with an ‘interese nas súas criaturas máis humildes’ (235). Veiga argues, convincingly, that Blanco Amor’s respect for the ‘valor do humilde e do pequeno’ (235) is the animating feature of an ‘impresionismo’ which ‘no seu caso, [...] non implica superficialidade ou falla de compromiso’ (229). Basing herself on Elina Liikanen’s distinction between three modes and phases characterizing the literary representation of the Civil War and Francoism –the ‘vivencial’, the ‘reconstrutivo’ and the ‘contestatario’–, Dolores Vilavedra demonstrates that in their progressive complexity Manuel Rivas’s ‘A lingua das bolboretas’ (1995), *O lapis do carpinteiro* (1998) and *Os libros arden mal* (2006) exemplify this trajectory. She concludes that *Os libros* is a challenging ‘escritura calidoscópica’ (247) whose narrative intricacies, interweaving of fact and fiction, broad time span, multiplicity of characters and settings force readers to ‘adoptar unha posición crítica, desmitificadora da nosa propia visión do pasado e que, polo tanto, nos anima a imaxinalo doutra(s) maneira(s) posible(s)’ (248).

### Philology / Linguistics

Roger Wright offers a detailed linguistic analysis of an early Galician deed of transfer of property dated 13 April 918 (Celanova doc. 13). Noting the difference between the more grammatically correct (in classical terms) Latin used in the largely formulaic opening and closing sections, and the Latin heavily influenced by Ibero-Romance predominating in the body of the text, he argues that this is not indicative of scribal ignorance, but, rather, of the fact that these unjustly underestimated officials were not writing in the Latin of the past, or in Romance (of which there was no concept), but ‘sencillamente [...] intentando conseguir lo que se les había enseñado’ (260). In his closely argued essay, Henrique Monteagudo shows that, for the sake of coherence, the universally accepted emendation to ‘segurades’ of ‘seguides’, the last word of line nine of Osoyro Anes’s *cantiga* V, (“que da ren que mays amey | daquela me seguides” (104)) in the only surviving MS, should be re-amended to ‘segudades’, so that the poet should be understood, not so much to be praising the addressee for ‘protecting’ him from what he most loved, as blaming her for ‘separating’ him from it. In his rigorous and detailed essay entitled ‘Des *ata* até *trões*: A Family of Galician-Portuguese Prepositions and Conjunctions in the *Cantigas de Santa Maria*’, Stephen Parkinson shows that the reflexes of ‘INTRO, INTRA and possibly \*AD TENES [...] combined in the form *trões*’ (122), along with *ata* and *atees*, the convergent *ate en*, and the related conjunctions, were simultaneously available to the poets of the *CSM* and ‘artfully deployed’ (122) by

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them to suit a range of metrical needs and effects. Ricardo Pichel Gotérrez assesses the state of scholarship on the transmission of the matter of Troy in Iberian literature in the High Middle Ages with admirable thoroughness, and offers new arguments to support the view that the *Crónica Troyana* of Alfonso XI (c. 1350) and the *Historia Troyana Polimétrica* (?1270) derive, independently, from a lost Hispanic (probably Galician-Portuguese or Galician-Leonese) translation of Benoît de Sainte-Maure's *Roman de Troie*. In a fascinating study, Juan Casas Rigall analyses the meanings of the terms *momia* and *carne momia* in medieval Iberia in order to elucidate the sense of *momia* in line 1205 of Juan de Mena's *Laberinto de Fortuna* ('e como en arena do momia se espera'), relating it, in conclusion, to the natural mummification of dead bodies in the sands of Egypt described by Pero Tafur (c.1405–1480) ("“En estas arenas dizen que se faze la momia”" (86)) in his *Andanças e viajes*. Ana Isabel Boullón Agrelo provides a painstaking linguistic analysis of a 17<sup>th</sup>-century copy of the *Crónica de Iria* which David Mackenzie located in the Vatican Library in 1988, demonstrating thereby that the study of the manuscript transmission of medieval Galician texts helps to 'achegar datos sobre a nosa historia cultural e, [...] aumentar o noso coñecemento sobre a lingua nas distintas etapas' (70). In his per lucid essay, Christopher Pountain outlines the history of *que*-deletion in Castilian ('practically non-existent before the 15<sup>th</sup>-century' (152)), through its heyday in the 16<sup>th</sup> century, to its later decline, hastened by Academic preference for the use of *que*, and the probability that it was 'an élitist usage which did not successfully embed in lower echelons of society and in everyday usage' (156). In what is in part a draft dictionary entry, Antón Santamarina engages in a minutely detailed, diachronic and spatial study of the distinct and sometimes overlapping meanings of *coraxe* and *carraxe*, showing that the former is more likely to take on the meaning of the latter than vice versa. Xavier Varela Barreiro demonstrates conclusively (for the first time) that at least one instance of 'alomorfía nasal do clítico CD de 3<sup>a</sup> persoa en contexto verbal posditongal' (213) (e.g. *colleuno* v. *colleulo*) survives from the medieval period –in the *cancioneiro* of the post-troubador poet Afonso Pérez (discovered and published by Henrique Monteagudo in 2013). Manuel González González helpfully outlines the processes and (often unforeseen) problems (how to deal with numerical expressions –clock time, dates, telephone numbers, numbers with gender agreement– with varying uses of the colon, full stop, dashes, with abbreviations and acronyms) involved in the pre-processing phase of preparing text for voice-synthesizing programmes.

### Galician Studies

Xosé Luís Regueira traces the history of Galician language and cultural studies outside Galicia, from the pioneering work of Fritz Krüger in the 1920s, through the great period of expansion in the 1980s and 1990s, to what he sees as their much more precarious present-day situation both within and beyond Galicia. He is clear about what he sees as the principal cause of this decline: 'A política de proxección exterior do goberno galego é escasa ou nula'; and clear, too, that there needs to be a decisive change in attitude 'para non botar a perder o camiño andado' (171). This pessimistic outlook is echoed in what is, in effect, a complementary essay by Gabriel Rei-Doval which traces the development, from the 1990s, of qualitative and quantitative, macro- and micro- approaches to sociolinguistics within Galicia,

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and their implication in debates about language policy. His answer to the question posed in his title –‘Complementarity or Rivalry?’– would seem to be that rivalry has been the dominant force, leading him to conclude that ‘those who have not been fellows in collaboration in the past, [...] are bound to work together as counterparts [...] if they want to keep the common discipline alive and active in the Galician context’ (184).

The individual essays collected in *En memoria de tanto miragre* are of high quality and constitute valuable contributions to scholarship within their respective fields. Together, they comprise a worthy tribute to their dedicatee, who, as noted on the back cover, ‘sen dúbida contribuíu a abrir tanto Galicia ó mundo coma o mundo a Galicia’.