

Dictionary of Literature of the Iberian Peninsula

A Reference Work to Be Published by Greenwood Press

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Professor José Ferrater Mora
Department of Philosophy
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Bryn Mawr, PA 19010

Dear Professor Ferrater Mora:

I am writing with regard to the Dictionary of Literature of the Iberian Peninsula, of which I am one of three Editors (the other two being Professor Germán Bleiberg, and Professor Janet Pérez, of Texas Tech University). We would like to extend an invitation to you to contribute to our project.

This project has had an extended gestation period, but after nearly eight years we are very near completion. We took the 1972 Diccionario de literatura española as a point of departure, but then made important changes. As can be seen from the enclosed guidelines, our format is more uniform and there is a much greater emphasis on bibliography, particularly English-language sources. All entries are being updated, most have been completely rewritten, and we have made significant changes in coverage of Catalan, Galician and Portuguese figures, and of women, particularly in the twentieth century.

Our list of contributors is a fine one, including Anthony Cárdenas, Samuel Armistead, George Shipley, Noël Valis, Willard King, Edmund King, Robert Manteiga, David Gies, Howard Mancing, James Iffland, Catherine Swietlicki, Nelson Orringer, and many others, and also beginning scholars.

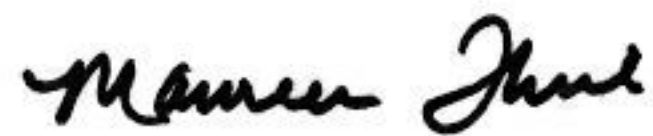
I have only a handful of major entries left to commission; two of them are Platonism in Spain (75-100 lines) and Aristotle in Spain (75-100 lines). Would you be at all interested in handling them for us? I would imagine

each should contain a brief definition of the philosophy, an overview of its presence in the Iberian Peninsula, and an indication of its strongest manifestations in the literature. You would, however, be free to slant each entry as you wish. The indicated tallies do not include space devoted to bibliography.

I enclose herewith a copy of our guidelines, and a brief sample entry. I realize you are extremely busy, but I do hope you will consider our invitation. If you have any questions, I would be pleased to answer them by letter or phone, at any moment.

Thank you for considering our invitation; I look forward to hearing from you.

Sincerely,



Maureen Ihrle
Assistant Professor of Languages

MI/as
enclosure

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GENERAL GUIDELINES FOR CONTRIBUTORS

1. Commissioned articles should follow the general pattern of entries in the Diccionario de literatura española, ed. G. Bleiberg and J. Marías, 4th ed., Revista de Occidente, 1972, with the exception of bibliography. The information in the Diccionario entries can almost always be trusted. Although it is the model, the articles should not be direct translations.

2. Biographical entries should first give the person's name, in inverted order, followed by any pseudonym, dates of birth and death, place of birth and death, and then a short phrase identifying the person and/or the field of activity. If the author is better known under a pseudonym, the pseudonym should come before the real name. Punctuation should be consistent with the following example:

CLARÍN, pseudonym of Leopoldo Alas (1852-1901)
[Zamora-Oviedo], Asturian critic and novelist.

3. All Spanish titles or references within the text of an article should be followed by a translation into English, placed within parentheses. Works of an author should also include the date of publication. Published translations into English should be followed by dates; if there is no published translation of an item, please give a translation of the title. Punctuate and capitalize as follows:

Published translation: Su único hijo (1891;
His Only Son, 1980).

No published translation: La Regenta (1884-85;
The Judge's Wife).

4. Bibliographic information is an extremely important part of each entry. Bibliographies of all entries must be current, and complete publication data, including names of editors and translators, place of publication, publisher, and date of publication, should be included. With all but the most important entries, the bibliography should be limited to a maximum of five entries per section. Each bibliography has

three main parts, grouped as follows: A) Spanish editions of main primary texts (choose the preferred or most recent edition, if there are several); B) English translations of primary sources, listed first by title and then by editor or translator; C) Important critical studies, books, and articles, in a variety of languages. All citations should be arranged alphabetically within each group. Every effort should be made to provide English-language sources. (See example.)

5. Type all submissions (two copies, please) double spaced, using pica typeface, on Greenwood's manuscript typing paper. Please follow the printed instructions provided with the paper. Begin each article on a new page.

6. Follow MLA guidelines for style and punctuation.

7. Your name will appear at the end of each article you write, although the editors reserve the final responsibility for editing the text.

8. Each contributor will receive one free copy of the Dictionary.

9. Articles, once commissioned formally, should be completed and forwarded within 90 to 120 days from the date of receipt, unless special arrangements are made. In the case of an unavoidable delay, the editors must be notified as early as possible.

10. Please forward all ms., letters, questions, etc. to:

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office: (215) 250-5260
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alternate week end number (215) 235-3629.

ARCONADA; Cesar M. (1900-1964) [Astudillo, Palencia-Moscow], novelist, journalist, and translator. Self-educated, he soon established himself as a music and film critic with contributions to the then numerous avant-garde magazines, a study of Debussy (1926), and a biography of Greta Garbo (1929). His writing takes a new direction with his first novel La turbina (1930; The Turbine Generator), which treats the conflict between modernity and tradition when electricity is brought to a remote area of Castile. It is followed by Los pobres contra los ricos (1932; The Poor Against the Rich), and Reparto de Tierras (1934; Distribution of Lands). These novels establish him as a major writer of the incipient social novel. Gil Casado considers him to be among the most lyrical writers within the current of the "new romanticism." His last novel, Río Tajo (1938; River Tajo), which earned him the National Prize for Literature, portrays the popular struggle against Fascism during the Spanish Civil War. He spent the remainder of his life in exile, first in France, then in the Soviet Union where he translated Russian authors into Spanish and published his selected works and short stories.

Bibliography

A.

Los pobres contra los ricos. Madrid: Publicaciones Izquierda, 1933.

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En torno a Debussy. Madrid: Espasa Calpe, 1926

Tres cómicos del cine. Madrid: Ediciones Ulises, 1931. (Charlie Chaplin, Clara Bow, Harold Lloyd).

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Several articles by Arconada are included in:
Documents for the Spanish Vanguard. Ed. Paul Ilie.
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C.

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