

22 Jan

Dear Ferrater,

I've divided most of these few days of escape from the Exam period to your Tres mundos (which I had on my desk ever since I gave that lecture) and the Aeneid (the first time I've read it since I've been grown up, mainly because the children keep talking about it and I was afraid I'd forgotten what Latin I ever learned). The result is that between you and Virgil, here in the Caribbean I've learned a great deal about the Mediterranean.

But I've learned an awful lot of other things too, many of them of immediate utility for my work (I'll send you a couple of pieces from what I'm up to when I get home and you'll see what I'm particularly the very exact and subtle "escrutinio de las ironias". I'm very curious as to how you would locate Rojas and La Celestina in the context of what you say. The relation of irony to visions fits perfectly and shall be cited. The curious thing is that Rojas ironically is the [*leery?*] of the exaltation of the lovers (in this Bataillon is right), but at the same time cannot escape the conclusion that [*enormous?*] company is all there is in [...il-legible].

I was also fascinated at your brilliant analysis of the continuity of "hombres o pueblos". The comparison with a sentence is suddenly illuminating. In fact, it's a light I've been trying to strike for years in vain. The essay on "Mesura" constantly strikes deep into the Poema (even though you direct it in another way). Cannot such a continuity be set for Castilla too and haven't the Catalans been very "in civiles" en masse (Jews in Mallorca etc)

Curiously when I read your introduction I thought I wasn't going to like the book. I only understood it when I got to the final essay –as a challenge to accept your own "estilo de pensar".

Thanks very much for your hospitality in Bryn Mawr and for this splendid book.

[Signatura]