

Fernando Magallanes Latas: EN TORNO A LA REALIDAD ANGLOSAJONA COMO MUESTRA IRREGULAR DE LA ALEMANIA PRIMITIVA

This study underlines some specific historical and cultural features but above all linguistic and literary aspects which allow one to affirm a greater degree of autonomy of the old Saxon world in comparison with other cultural groups that originate Germany.

Eloy Navarro Domínguez: EL "MUSEO" DE MANUEL MACHADO

Manuel Machado is one of the few authors in "modernismo" dealing with artistic referents in his work. This occurs mainly in "Museo," a section of *Alma* (1902) and *Alma Museo Los cantares* (1907), and also in the book *Apolo* (1911). But whereas *Apolo* reproduces the pattern of "poem on a painting," the function of Art in "Museo" is purely metaphorical, being all of its poems based on non-artistic referents, except for "Felipe IV," whose model is a portrait by Velázquez.

The meaning of the title in the first version (1902) is closely related to "Felipe IV," but it is also linked to both Machado's education at the "Institución Libre de Enseñanza" and the influence of French parnassians poets. Among those, Théophile Gautier's studies on museums seem to have influenced Machado in the general conception of "Felipe IV" and also in the building of the "museum metaphor."

In his second "Museo" (1907) Machado develops the metaphor by expanding the section and dividing it into subsections, with titles resembling the rooms in a real museum. Moreover, the open configuration of this new version will eventually allow Machado further modifications.

In all, the metaphorical meaning of painting is the most significant feature in "Museo" as compared to *Apolo*'s purely ekphrastic approach.

Carmelo Vera Saura: LA METAPOESIA DE VALERIO MAGRELLI

The development of Magrelli's poetry out of a main theme: the metapoetry. That's why there is a constant meditation about the activity of artistic and human creation. The poet is an artisan and mystatogue. The elements of the world are on a continuous metamorphosis. They not only express the process of putrefaction of the human being but also the one of modern and urban world in which nature has disappeared. Therefore, in this new world only hybrid and spurious forms are allowed. Alliteration, puzzles, and anaphoric devices go further the mere ludic creation to reach metapoetry dimension and an existential condition in relation with psychological perturbation.

Leonor Molero Alcaraz, LÉXICO Y CONFIGURACIÓN SEMÁNTICA EN LATÍN: LA NOCIÓN DE 'EXTENSIONALIDAD'

The aim of this paper is to establish the boundaries of the notion "extensionalidad", a distinctive semantic feature which works characterising a set of common Latin words. Thanks to this idea, it is possible to differentiate two series of terms (*ager, campus, etc.* as opposed to *terra, humus, etc.*), referring to the earth, that have been traditionally regarded as synonyms.

Luis A. Acosta: PRESUPUESTOS SOCIOHISTÓRICOS Y LITERARIOS DE LA LITERATURA HEROICA.

This essay focuses on the birth and evolution of the Germanic and German heroic epic literature. It examines this birth and evolution by considering the genre that shaped it from the heroic song to the heroic epic poem. The historical social and literary background that favoured its birth and development is closely too examined.

Alessandra Verde: TRES PANTOMIMAS DE RAMÓN GÓMEZ DE LA SERNA (Las Danzas): UNA LECTURA.

This short study aims to be an approachment to three of the Pantomimas by Ramón Gómez de la Serna: *Las Danzas de Pasión*, *El garrotín* y *La danza de los apaches*. The final goal is to get closer to the author's use and cult of words. However, a special attention is dedicated to the verbal development of the thematic units. In the three pantomimas they could be located in: theatre, individual/'persona', movement, music, woman. There are strict and deep relations among them. Reading is what can make discover the symbolic and conceptual source of the thematic units we suggest: innocence VS culpability (*Las Danzas de pasión*); sensual expression of identity (*El garrotín*); sacrifice of identity (*La danza de los apaches*). The woman as a human and bio-logical being is the main 'character', the 'persona' in which is concentrated the dramatic action. Therefore, this work pretends to transmit a reading experience and to underline once more the relation reality / theatre in Gómez de la Serna. Conflict and creation he writes about could not be ours without his words.

Ángela Gracia Menéndez: LA GRAMÁTICA INTEGRATIVA.

Since the appearance of Generative Grammar in the fifties only few significant contributions to the Theory of Grammar have been made. In the seventies Hans-Heinrich Lieb and Peter Eisenberg developed an axiomatic surface grammar, Integrational Syntax, which includes the principle of Valency. Tesnière's concept of valency has caused an important impact on the conception of Grammar, although this approach cannot be considered as a grammar in a strict sense. The aim of this paper is to summarize its principles and to expose the analysis of sentences which characterizes this type of surface grammar. The treatment of discontinuous constituents and anaphoric processes are some of them.

Fernando Molina Castillo: CONCEPTOS HISTÓRICO-CRÍTICOS PRELIMINARES A LA PROPUESTA DE REFORMA DEL MELODRAMA DE ESTEBAN DE ARTEAGA

This article condenses the essential understandings to face the reading and critical analysis of one of the most valuable contributions in the field of melodrama's criticism in XVIIIth century's Italy. We refer to *Le Rivoluzioni del teatro musicale italiano*, a three-volumes essay by the spanish Esteban de Arteaga, published in Bologna over the years 1783, 1785 and 1788, respectively, and re-published in Venice between the years 1785 and 1787. The long extension of the work, along with its conceptual complexity, gathering contents of philosophic-aesthetic, historic and critic's nature, in a time of particular ideas' agitation all over Europe, advises to get previously a concise knowledge about the state of the question preceding the work's publishing. This will allow also to know the real grade of the originality of the ideas exposed, as well as its diffusion and repercussion.

Regla Fernández Garrido: CLASIFICACIONES ORACIONALES SEGÚN LA MODALIDAD (AMMON. IN INT. 2,9-3,6 Y 64,29-65,2)

The author tries to demonstrate that evidences of an incipient theory about modality can be found in Greek linguistic theory. Some passages of Ammonius' commentary to Aristotle's *De interpretatione* in which clause classifications are presented from the perspectives of peripatetic and stoic schools are analysed and their points of contact and disagreements are emphasised.

Eva M^a Bravo García: UN DESCONOCIDO VOCABULARIO DEL SIGLO XVI (EL ALFABETO DE LAS MERCADURÍAS QUE SE AVALÍAN EN PANAMÁ)

If we consider Lexicography, Lexicology and Semantics as the linguistic fields where the evolution of a language can be easier observed in a shorter period of time, the study of a

glossary will show the historical stage of the language at the time it was written. This "alphabet" was made with a specific purpose: to determine the price of the merchandise going through Panama from Peru to Spain or *viceversa*, as resolved by the Spanish law. In spite of the lack of a linguistic aim, it is a reflection of the society of the age (and in this way of the language). The trade, the new situation and new goods have their equivalent on the language. Therefore, the lexical analysis of the glossary is a sample of the process of adaptation of Spanish to the new reality (americanisms) and the borrowing of indigenous terms; a sample of the cultural *koiné* which language, habits and universe suffered during the 16th century.

Rafael Martínez Vázquez: AORISTO INGRESIVO EN GRIEGO ANTIGUO

The author describes the so-called Ingressive Aorist in Ancient Greek as a special development of the perfective aorist within the range of a specific set of verbal lexemes.

He also draws a fine line distinguishing the grammatical value of the aspectual morpheme from the aspectual character of the verbal stem. Ingressive aorists are associated with atelic stative verbs which are recategorized *ad hoc* as telic.

Máximo Brioso Sánchez: GEOGRAFÍA MÍTICA DE LA GRECIA ANTIGUA II

According to the ideas exposed in a previous paper (*Philologia Hispalensis*, 19), several mythical lands and peoples (Colchians, Pygmies, Phaeacians, Amazons, etc.) are examined as exemplary instances of a coherent mythic view of the world.

Angélica Valentinetti Mendi: LA TRADUCCIÓN DE SANAELLA DEL LIBRO DE LAS MARAVILLAS

The translation into Spanish of Marco Polo's book by Rodrigo Fernández de Santaella seen under the new perspective offered by the most recent polian's researches and by a comparative study of the first edition of Santaella (Sevilla 1503) and the manuscript which served as model for the Spanish translator.

Ángel Sánchez Escobar: LA ENSEÑANZA DE LA COMPOSICIÓN ESCRITA: UN "RENACIMIENTO" OLVIDADO DE NUESTRAS AULAS DE INGLÉS

This study is mainly concerned with the "renaissance" of composition research in the United States since the sixties, which has brought about the reform of its composition curriculum. It focuses on the developments in that country in the field of first language teaching and their possible application to teaching free writing to second and even first language students in Spain.

Thus this study summarizes basic orientations and techniques associated to teaching composition, specifically writer-centered, process-centered, reader-centered and product-centered approaches. It intends to be a guide for teachers of English writing to Spanish speakers at the intermediate and advanced levels of English instruction and to clarify their ideas when confronting the increasing amount of composition research in theory and practice. It finally aims at giving some insight for further research in the field and providing a frame for the needed reform in the Spanish curriculum, from which the teaching of composition is absent.

Carmen Castrillo Díaz: TOPONIMIA DEL PARQUE NACIONAL DE DOÑANA Y SU ENTORNO (HIDRÓNIMOS)

With this article is initiated the study of a particularly interesting zone given the natural and cultural diversity of the region in which it appears: the Doñana National Park and its environs. My intention here has been to gather and analyse from a linguistic perspective the cultural heritage of names of places that describe water courses and stagnant expanses of water which are grouped together under the denomination of hidronomics. The territory that forms the Doñana National Park constitutes a zone of exceptional hydrological richness, a

fact that is translated in an important toponomical formation. The peculiarity of the marsh landscape has created a vocabulary of exceptionally specialized linguistics in the field of hidronomy, where such terms as *lucio*, *ojo*, *caño*, *madre*, *zacallón*, etc. are found. The methodology employed here combines the pure linguistic analysis with a knowledge of the area. On the other hand, documental testifying constitutes a complement of vital importance for the correct etymological interpretation of toponomics.