

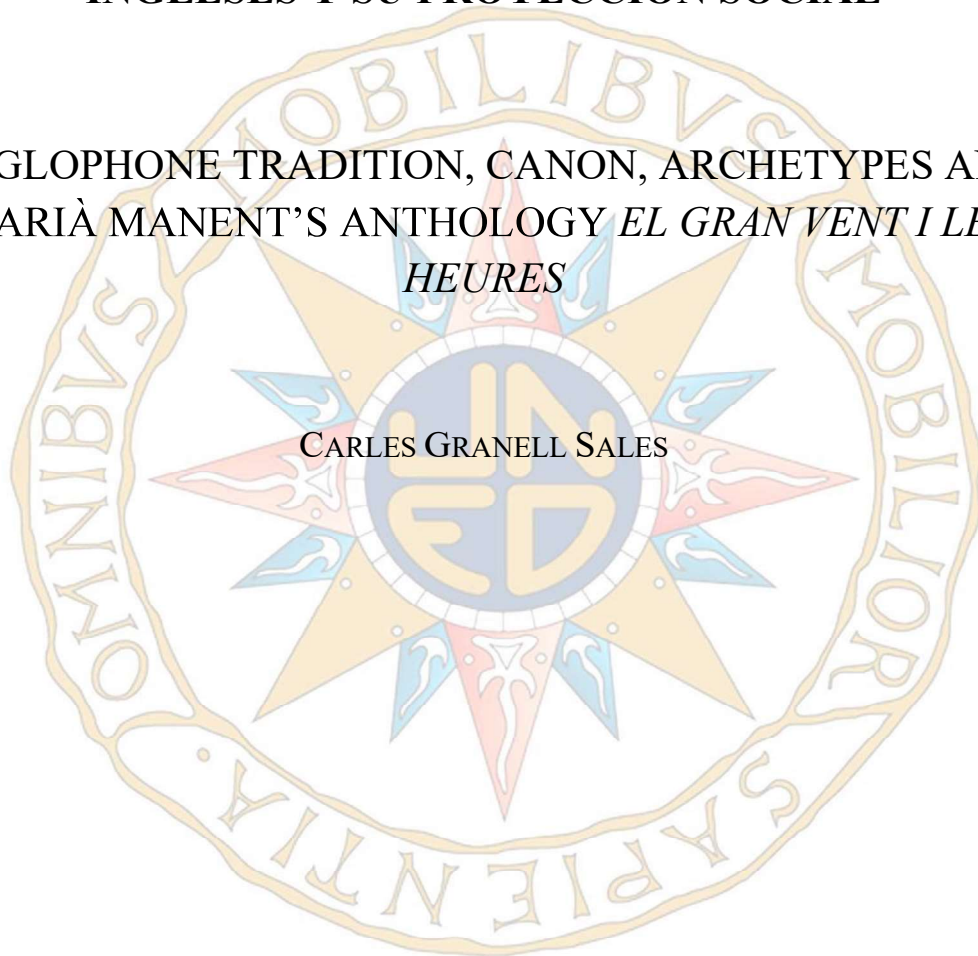


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INGLESES Y SU PROYECCIÓN SOCIAL**

ANGLOPHONE TRADITION, CANON, ARCHETYPES AND
MARIÀ MANENT'S ANTHOLOGY *EL GRAN VENT I LES
HEURES*

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Abstract

Even though anthologies are an inherent part of literary history, to date there is not a systematised study of their structural principles. Yet anthologies usually are accompanied by prefaces written by the editor where the rationale is justified. Thus, the prefaces of some of the most relevant anthologies of the 20th and 21st centuries, such as the three editions of *The Oxford Book of English Verse* or *The Norton Anthology of Poetry*, have been analysed to inductively extract the main constituting elements of anthologies. These are the language in which poems are written, the literary tradition and national boundaries taken into account, the genre of the poems, the historical or authorial chronological order, the aim, function, and purpose, and the ideological implications. Manent's anthology of translations *El gran vent i les heures* differs from the analysed anthologies in that, according to the Catalan anthologist, it does not try to choose a representative sample of a tradition; it is a personal anthology that does not aim at being *systematic* (Manent, *El gran vent* 12; emphasis added). Nonetheless, a detailed study of the anthology leads to the opposite conclusion that it is indeed a systematic anthology hinged on Manent's critical views. From Lowes's, Eliot's, and Frye's understanding of tradition, and more concretely, Frye's methodical study of archetypal imagery which synthesises the ideas of the previous critics, *El gran vent* is said to be actually systematic and organised according to four archetypal categories, namely nature as Eden, death as the great equaliser, love as unity, and war as conflict, and a fifth category of poems which reflect on the craft of writing. Thus, taking into account Desclot's argument that Manent's translations can be deemed part of his poetical corpus, *El gran vent* might be considered Manent's quintessential work inasmuch as he develops in it his facets as translator, poet, critic, and anthologist

Key Words

Manent, *El gran vent i les heures*, anthology, tradition, canon, archetype, Frye

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1. Introduction

Marià Manent, born in 1898, was a poet, anthologist, translator, and author of several essays on literary criticism. Indeed, his task as a poet is much less prolific than the numerous translations into Catalan and Spanish and the articles published in various magazines and newspapers. Early in his life, Manent earned a respectable position within the Catalan literary world with the winning of literary awards (“Jocs Florals”) and the publication in 1919 of a translation of a selection of Keats’s poems called *Sonets i Odes*. Before its publication, this book already had a favourable reception and dissemination since the preface was written by Eugeni d’Ors, one of the most relevant and influential writers of the early 20th century in Catalonia.

Throughout all his life Manent was continuously in touch with English and American literature, from the classics to up-to-date publications which he knew from the literary journals to which he was subscribed, especially the *Times Literary Supplement*. Albert Manent, in the biography about his father, guesses that one of the journal editors in the magazine had a relationship with the Catalan poet because his translations of Rupert Brooke and the critical studies compiled in *Notes sobre literatura estrangera* were shortly reviewed in this supplement (117). Besides this close contact with the recent literary news, Manent held epistolary correspondence with some relevant figures such as Kathleen Raine and T. S. Eliot. Roser i Puig even goes further to assert that Manent’s perspective of the criticism of Herbert Read is possibly biased because of the friendship that both had (139).

This close relation with English literature can be seen reflected in Manent’s works, mainly in the translations of poems compiled into anthologies. The anthologies can be divided into three groups: overviews of the vast tradition, such as *Poesia anglesa i nord-americana*, *Versions de l’anglès* and *El gran vent i les heures*, choices of representative creations of a period such as the 16th and 17th centuries in *Poesía inglesa de los siglos XVI i XVII* or the 19th century in *La poesía inglesa. Románticos y victorianos*, and selections of concrete authors, namely Blake in *Llibres profètics de William Blake*, Emily Dickinson in *Poemes d’Emily Dickinson* and Dylan Thomas in *Poemes de Dylan Thomas*. Moreover, his vast critical task includes more than forty articles about books published overseas. Due to Manent’s profound knowledge and constant dissemination of English literature, the Catalan poet received an M. B. E. in 1976 (Roser i Puig 13).

Among the anthologies that collected poems from the whole English tradition, *Versions de l'anglès* and *El gran vent i les heures* reflect the dedication of a lifetime since the latter, published in 1983, is an extended second edition of the former, published in 1938. The core being the same in both anthologies, *El gran vent* constitutes the reassurance of Manent's principles when he took on the task of elaborating an anthology according to his own preferences. As a matter of fact, Manent cites his own "Preface" of the first edition to stress that the anthology has been made up following personal criteria (12-3). Even if the rationale behind the anthology needs discussing below, quoting himself is a proof of the preservation of the driving principle that led Manent to update the anthology. Moreover, the time lapse of 45 years that separates both editions lets us see which elements have been constant in his career and impels us to trace out his literary idiosyncrasy, be it in his facets as poet, anthologist, critic, or translator.

2. Thesis Statement

Even though Manent himself sustains in the "Preface" of *El gran vent* that his anthologies were not systematic and that their elaboration followed personal criteria, *El gran vent* has a totally coherent and systematic internal structure based on the presence of natural elements and the recurrence of archetypes.

3. Objectives

- 1) To study the concept of 'anthology' from a theoretical point of view (types, different approaches and practices) in order to define the structural parameters of *El gran vent*.
- 2) To examine the concepts "tradition," "canon," "convention," and "archetype" in J. L. Lowes, T. S. Eliot and N. Frye to gauge their influence in the elaboration of *El gran vent*.
- 3) To explore the aspects that conditioned the creation of *El gran vent*: the cultural context of Noucentist Catalonia, Manent's own poetical vocation, and Manent's view of tradition, which is related to Lowes's, Eliot's and Frye's.
- 4) To analyse archetypes in *El gran vent*, with special dedication to nature because of its constant appearance.

4. Theoretical Framework

4.1. Tradition, canon, anthology

To date I have not had access to any handbook or manual which disentangles the constituting elements of anthologies. However, anthologists make use of prefaces and introductions to describe the obstacles found along the way, as well as the key decisions that determine the final product. In the prefaces to the anthologies, there are a number of parameters consistently discussed which point to the main constituting elements of these. More concretely, poetic anthologies have been taken into account in order to be consistent with regard to the treated genre. Thus, an inductive approach to the study of the reflections on the editorial task may allow us to delve into the matter at hand.

As a starting point, Philip Larkin discusses in an interview the three ways of approaching an anthology: historical, critical, and personal (qtd. in Lehman xv).

- The historical approach consists in giving an accurate portrayal of a given period, even if that means rejecting better poetry. One anthology mainly defined by this approach is *Antologia general de la poesia catalana*, which just gives small extracts of the authors' work to be able to encompass the whole Catalan tradition.
- The critical approach, understood as choosing "the best poetry," is a purpose followed by almost every editor, even though the term "best" needs being glossed below.
- The personal approach refers to the personal implication of the anthologist as reader and sensible spirit. The most characteristic constituting element of these anthologies is that the anthologist's decisions are based on personal preferences, be they pleasant for the public or not.

Nonetheless, these approaches might be understood not only as the main distinctive trait of the anthology, but also as the editor's mode of facing the compilation. These approaches hence can simultaneously appear and can be interchanged along the process.

These principles determine the way a literary compilation is ordered; yet the core content of anthologies is alien to its editor. Anthologies nourish from that multiform and multilayered concept called literature. After culture wars of the last quarter of the 20th century that questioned the unity of literature and the greatest works' new clothes, as the Emperor's, scarce are the anthologies that conceive literature as a whole on the grounds that

humankind shares one common literary heritage. To do this would arise demons from the past and sleeping beasts. As Carravetta sentences: “The creation of a single canon of world literature, however circumscribed, cannot realistically be construed” (Carravetta 265).

Since the Tower of Babel, literature needs to be fragmented into “traditions,” described as “a line of literary works falling under a particular description” (Menand), in order to be malleable and fathomed. The parameters that define traditions “may be generic (“the epic tradition”), historical (“the Augustan tradition”), thematic (“the modern tradition”), or composed of any combination of features (“the tradition of 19th-century black women's autobiography”)” (Menand). Curiously enough the mentioned variables related to tradition are likewise the main parameters taken into account to narrow down the spectrum of an anthology. As titles show, *The Oxford Book of Short Poems*, *The Oxford Book of Twentieth-Century English Verse*, or *The Oxford Book of English Short Stories* (which has its Irish, American, Australian, Scottish, Caribbean or Hebrew equivalents). Yet anthologies do not unilaterally depend on tradition, but they rather have a mutually dependent relation. A tradition on its part benefits from being ordered and made easily accessible to future generations by means of anthologies.

However, between tradition and the publication of the anthology there is one middle step which consists in the elaboration of the list of works that are to appear in the compilation. This set of choices constitutes the canon. An anthology whose interest lies on compiling the most representative works of a tradition, be it generic, historical or thematic, is indeed the materialisation in a book of a canon. As a matter of fact, Carravetta’s definition of canon in “The Canon(s) of World Literature” could well be applied to the anthologist’s task: “to determine what is worthy of conservation and circulation for the collective memory and, conversely, what was deemed acceptable to be excluded, left by the wayside, or ignored at a particular juncture in the life of a given culture” (Carravetta 264). Thus, canonising means choosing and excluding. These decisions are said to be rooted on three criteria: “the central factors in canon formation are ideological, religious, and aesthetic values in particular and complex combinations” (Sitterson). In this respect, a canon might be seen to form the base of an ever-changing triangular pyramid whose three sides reflect the proportions of ideology, religion and aesthetics (see fig. 1).

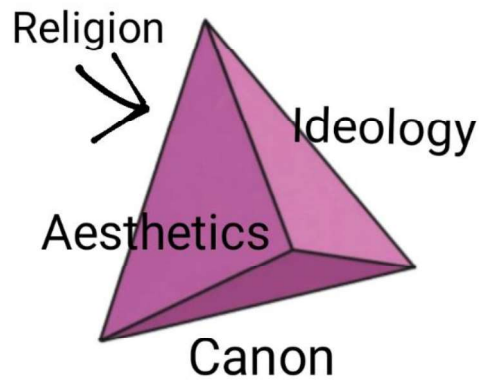


Fig. 1: Triangular pyramid representing the central factors of canon formation. Image taken from www.images.twinkl.co.uk/tw1n/image/private/t_630/u/ux/triangle-based-pyramid-wiki-1_ver_1.png, edited by the author.

Most of the criticism directed towards canon formation lies on the ideological implications of its inclusions and exclusions. In fact, Carravetta claims that “A discussion on canons must from the very start set in motion a methodology that accounts for the social and ideological position of the critic, the specificity of the text, and the circumscribed environment in which they interact” (266). This is due to the fact that canons have legitimising and ostracising effects thus limiting the spectrum of literature. At the same time, the context in which a canon is created conditions the way texts are read and chosen.

By analogy, the analysis of canons can be extrapolated to anthologies. Besides the twofold three-sided intricacies of anthology formation (tradition’s genre, history, and theme, and canon’s religion, ideology and aesthetics), the fact that anthologies are material publications of the variables attached to tradition and canon makes it easier to gauge their impact on reality. Not only can anthologies be studied as a creative process whose framework focuses on the reflection of ideas, thoughts, beliefs, but they can be analysed with regard to their capacity of affecting reality. Indeed, anthologies *nourish from* and *establish* traditions. The reflection of and effect on a reality actually imply the dual nature of ideology: “literary texts may be considered as places where the structures and fractures of ideology are both produced and reproduced” (Bennett and Royle 2006). Instances of highly influential anthologies are “Sir Herbert Grierson's *Metaphysical Lyrics and Poems* (1921), which inaugurated the vogue for metaphysical poetry” (Brogan and Swanson), or in the Spanish context, Castellet’s *Nueve novísimos poetas españoles* which labelled a whole generation of poets.

4.2. Elements of anthologies

For this study, the prefaces taken into account have encompassed anthologies from the latter part of the 19th century until the first quarter of the 21st century: Palgrave's *The Golden Treasure* (1861), "the most significant anthology of the nineteenth century" (Sullivan 431), Quiller-Couch's influential *The Oxford Book of English Verse* reedited on several occasions (here the edition of 1912 and the update in 1939), Gardner's revision of Quiller's work in *The New Oxford Book of English Verse* (1972), Ricks's third editor of the Oxford collection who brought back Quiller's title *The Oxford Book of English Verse* (1999), Keegan's chronological display of poems in *The Penguin Book of English Verse* (2000), the fifth edition of *The Norton Anthology of Poetry* (2005) edited by Ferguson, Salter, and Stallworthy, and Lehman's *The Oxford Book of American Poetry*.

As is logical, anthologies are constrained by the material limitations of reality. This is important to remark because editors do not have infinite space to print, nor readers have infinite time to read. Lehman opts for talking about the competitive process of choosing: "The amount of space is limited and the competition fierce" (x). Ricks is more practical: "art is long, life is short, and a bound book is price-bound" (xxxviii). Churchman instead prefers to focus on the necessities of a classroom where time is especially limited. Hence, he defends the practicality of anthologies since otherwise, professors would "make unreasonable demands on the student" (Churchman 150).

Even if at first sight it may seem obvious, one of the premises is the language in which the works are written. The fact that in most cases the titles of the anthologies are specialised in a tradition, namely *The Oxford Book of American Poetry*, implies that assuming that these traditions are solely represented by one language might be perceived as an ethnocentric view where there is no space for more languages. As a matter of fact, Lehman states in 2006 that "the poetry has to be written in English. (This is a rule that would not have required articulation in the past)" (xiv). Some years before the publication of *The Oxford Book of American Poetry*, however, there is another instance which explicitly states the language in which poems are written. Keegan states in 2000 that *The Penguin Book of English Verse* focuses "upon the poetry produced in the language common to these islands: English – in its regional and national forms – and their cognate, Scots" (Keegan xlii). The anthologies published before Keegan's and Lehman's works take for granted the language in which poems are written; English and American anthologies are written in English.

Language is thus a relatively contemporary element to take into account, which reflects a shift in the paradigm that exclusively related one tradition to a language.

The figure of Marià Manent provides another example of the problem of relating a tradition to a language. It is well known that during the Francoist dictatorship, any language other than Spanish was forbidden. The censorship was very strict and authors who wrote in other languages within Spain were forced to change their code. Manent, even if he had a close relation with Catalan literary tradition, is an example of a writer who had to publish his anthologies of translations in Spanish. Even if there are remarkable works of this period, such as the trilogy of translations *La poesía inglesa. Románticos y victorianos* (1945), *La poesía inglesa. De los primitivos a los neoclásicos* (1947), and *La poesía inglesa. Los contemporáneos* (1948), which received criticism of being almost perfect (A. Manent 168), Manent always had in mind the Catalan context and culture. Indeed, as soon as it was possible, he wrote in his mother tongue. Thus, Marià Manent exemplifies how the usage of a language does not determine the belonging to a tradition. For this reason, pointing out the language in which poems are written in an anthology is a feature as important as determining the tradition where poems are inscribed.

Moreover, even if the adjectives ‘English’ or ‘American’ might seem to equalise nation and tradition, members of literary traditions do not always correspond to the denoted country. This quibble stems from the cases of Ezra Pound, T. S. Eliot and Sylvia Plath who, in spite of being born in American soil, make their way into *The Penguin Book of English Verse* on the grounds that “these poets are part of the story, and their work first entered that story before it altered the wider picture” (Keegan xlii). Gardner also adopts Pound: “I have made one exception, and included a handful of poems by Ezra Pound, since, though he kept American nationality, he was at the centre of the modern movement in England” (vi). In the same way as it was said about language, titles might arise conflicts with regard to national allusions. Keegan seeks to strengthen ties between the English and Scottish community with the term quoted above “cognate” and Gardner similarly looks for the same result in *The New Oxford Book of English Verse* where she says of works written in Scottish dialect that “I decided that the Scots would be less offended at their inclusion under this title than at the omission of the Border Ballads and Burns, which are part of the cultural heritage of England as well as of Scotland” (vi). In the same line of conveying a sense of proximity, Ricks describes Scots as “the tongue that English is blessed to have as its audibly frictive neighbour” (xxxv). As can be inferred by Keegan’s, Gardner’s and Ricks’s statements,

language and territory are closely linked, but they do not have a univocal, one-to-one relationship. The national component makes reference to the place or places represented by the poetical choices, always bearing in mind that in one territory more than one language might be spoken, and one language may be spoken in more than one territory.

One more element taken into account when editing anthologies is genre. As can be seen in language and national tradition, this aspect has evolved as well in time. Palgrave's narrow view in *The Golden Treasury* limits its scope to "Lyrical Poetry:" "In accordance with this, narrative, descriptive, and didactic poems, – unless accompanied by rapidity of movement, brevity, and the colouring of human passion, – have been excluded" (Palgrave iv). In much the same way does Quiller construct *The Oxford Book of English Verse*: "the numbers chosen are either lyrical or epigrammatic" (ix). These decisions are framed up on the context in which they took place. As Gardner points out "Q was of his age" (v) restricting the anthology to the lyrical and epigrammatic. Both editors held a classical definition of lyrical, as Palgrave displays in "each Poem shall turn on some single thought, feeling, or situation" (iv) or Quiller in his invocation of the Muse (ix). Yet Quiller immediately afterwards notices the turbulences of this conviction: "But the lyrical spirit is volatile and notoriously hard to bind with definitions; and seems to grow wilder with the years" (ix).

Gardner takes over the editorial task of *The New Oxford Book of English Verse* and discusses that Quiller neglects "the tradition of satiric, political, epistolary, and didactic verse in English" (v). However, she says that "I have followed him in excluding dramatic verse" (vi). Ricks, being the third in charge of editing the collection, broadens the enumeration of genres to an apparently never-ending list "lyric . . . , satire, hymn, ode, epistle, elegy, ballad, nonsense verse." He also includes, "the prose poem . . . , nursery rhymes, limericks and clerihews" (xxxiv).

The three well-defined steps marked by Palgrave and Quiller, Gardner, and Ricks clearly show the evolution of an attitude towards poetical expressions that becomes more and more open with time. The spectrum is widened, and critics display a growing distance with classical formulae that put too many restraints to the ubiquity of poetry. This is confirmed in subsequent anthologies. In a clear allusion to Quiller, the "Preface" to *The Norton Anthology of Poetry* claims that "the Fifth Edition includes not merely the lyric and the epigrammatic but instead the entire range of poetic genres in English" (Ferguson et al. lxi). In this same critical trend, Keegan keeps the title *The Penguin Book of English Verse* on the grounds that "verse, not Poetry, since 'verse' may still be thought of as the more

inclusive term (and not only because we speak of light verse and comic verse) – more various in its occasions, and with a hint of serving some of the poetries excluded by Poetry” (Keegan xlii). The definition of lyrical poetry, which was once unambiguously remarked, tumbles; its place has been occupied by more diversity in expressing the poetical thought to the detriment of certainty and fixed values.

Another structural element in an anthology that confronts two opposing sides is modernising or not the spelling. On the one hand, there are anthologists who choose not to modernise and to keep the original spelling. Keegan, for example, opts for it because the main structural principle that defines this anthology is time, chronological order. The Penguin collection does not divide its sections under the umbrella of the author’s name, but it is a consecution of poems placed alongside whose position is determined by the year of their publication. As can be read, “in a sense, *The Penguin Book of English Verse* is a thematic anthology, and its theme is chronology” (Keegan xl). Not modernising the spelling is thus a coherent decision to be consequent with the overall structure of the anthology. Keegan boldly claims that “the intention of the present anthology has been to restore poems to their places in the history of reading. This has led to the decision not to modernize spelling and punctuation” (Keegan xli). The editor does not have the modern reader’s preferences in mind; he historically constructs the anthology upon prioritising readers who would ideally read the poems in a consecutive way. This is an exception to the common editorial practice of the rest of the anthologies which are divided according to authors’ names.

Ricks also chooses not to modernise the spelling of his anthology, but his reasons are not derived from the thematic coherence. His arguments are the reward of intricate reading, a historical argument, and the problem of where to stop. He claims that a loss of immediate accessibility might be positive to the reader, since modernising the spelling has a dulling effect. Moreover, keeping the original spellings makes it possible to compare the spellings of different authors of the same age and to evaluate the evolution of spelling across centuries; and finally, he questions the limit of modernising, whether it is sufficient to stop in a particular period, or consistent until contemporary poets (xxxvii). Besides the paradoxical argument of the reader, which might be seen as weak because the opposite conclusion could have been drawn with the same premises, and the last argument, which is related to the editorial practice, Ricks’s strong point lies on time and an historical understanding of the tradition. *The Oxford Book of English Verse* does not place time as the organising principle,

but still, a historical understanding of the poetic language is fundamental to preserve the original spellings.

On the other hand, other anthologies do not give preference to the depiction of the chronological evolution of the language, but to accessibility. Quiller, whose idea will be followed by Gardner, thinks about the readership of the book. *The Oxford Book of English Verse* and the subsequent “new” edition display a clear vocation for the easiness of the general public:

In the very earliest poems inflection and spelling are structural, and to modernize is to destroy. But as old inflections fade into modern the old spelling becomes less and less vital, and has been brought (not, I hope, too abruptly) into line with that sanctioned by use and familiar. To do this seemed wiser than to discourage many readers for the sake of diverting others by a scent of antiquity which –to be essential– should breathe of something rarer than an odd arrangement of type. (Quiller vii-viii)

As can be seen, Quiller cares about the comfort of the addressee and makes poetry accessible to a wide public. Yet within this group of anthologies that modernise the spelling of poems, there is another subsection of anthologies whose creation is clearly conceived to be used in a classroom. Ferguson, Salter and Stallworthy claim that “many of our texts are modernized to help readers” (lxi) and Lehman sustains that “the need to replace the retrospective anthologies of the past is as constant as the need to render classic works in new translations with up-to-date idioms” (Lehman iv). The former editors published *The Norton Anthology of Poetry*, whose educative purpose is obvious. This collection accompanies the book with supplemental resources and further bibliography to show how the anthology can be used in the classroom. Likewise, the latter explicitly displays its educative vocation in the section of the “Preface” with the title “To the instructor who adopts this book for classroom” (xx). Thus, modernising the spelling is a matter between respecting the chronological evolution of the language whilst favouring a precise depiction of the literary tradition or taking into account the reception of the modern public and facilitating its reading.

Nonetheless, beyond thematic differences, questions of order and appearance, there is one element inalienable to the constitution of an anthology: its author, working as an editor, or vice versa. Even if at first its role might be understood as a mere “gatherer of flowers,” as Gardner names Quiller (vi) implicitly making an allusion to the Greek etymology of the word, the anthologist has the final word on what poet or poem should be

included and what must be disregarded. Hence, the apparent editor conceals the actual role of an author who tells a story about history in the decisions made throughout the elaboration of the anthology. Keegan argues that “anthologies do no more than tell stories about the past and are themselves fictions, ideas of order” (Keegan xl).

These ideas of order reflect a vision inescapably affected by the author’s thoughts, ideas, experiences, preferences, intentions, objectives... In other words, “some decisions made by anthologists defy reason or seem to be the result of pressure, whim, sentiment, committee deliberations, or intrigue” (Lehman x), what Lehman calls elsewhere “taste.” This term, in Lehman, stands for the necessary ability to gauge the emotional impact and transcendence of a poem. Taste is so paramount that “there is no substitute for taste, where that word means something more developed than a grab bag of opinions” (Lehman xi). Quiller also makes use of this meaning with the word “sense” in this analogy: “with the anthologist – as with the fisherman who knows the fish at the end of his sea-line – the gift, if he have it, comes by sense, improved by practice” (Quiller ix). Thus, the anthologist’s sense and sensibility prove to be fundamental when it comes to make decisions.

Yet a sole sensitive soul is rarely the only responsible agent. Most of all anthologies thank the cooperation and aid provided by other scholars. Editors usually acknowledge the result as being the fruit of teamwork. Lehman praises this cooperative work: “at the same time, editors would be foolish not to exploit their circles of acquaintance. Even the most receptive reader will have blind spots. The editor is lucky who has friends with areas of expertise that do not narrowly replicate his or her own” (x).

Last but not least, all the mentioned elements of representative anthologies of a poetical tradition are subordinated to the key principle: choosing the best. From Palgrave’s opening “This little Collection differs, it is believed, from others in the attempt made to include in it all the best original Lyrical pieces and Songs in our language, by writers not living,—and none beside the best” (Palgrave iv); Quiller’s sentence “The best is the best, though a hundred judges have declared it so” (ix-x); to Gardner’s subtle shift of paradigm since, even if she follows Quiller’s precept, she acknowledges that “the concept of the ‘best’ has widened beyond the lyrical” (v). Yet it is true that later she gives more importance to the ideological content of poems implying that the perception of the concept of “taste” has evolved with time: “This anthology balances against poems of the private life poems that deal with public events, and historic occasions, or express convictions, religious, moral, or political” (vii).

However, on later occasions, it is common to come across overt declarations that the anthology comprises the best poetry of a given tradition. Lehman speaks for all in “the paramount purpose of virtually any literary anthology is to distil, convey, and preserve the best writing in the field” (x); Ferguson, Salter, Stallworthy defend that “we have set out to provide readers with a wide and deep sampling of the best poetry written in English” (lix); and Ricks refers to his own anthology as “an anthology of the best in English poetry” (xxxvii). With regard to Keegan, due to the fact that the “Preface” is centred on discussing the decision of setting a chronological order of poems instead of poets, he does not stress the idea that the anthology compiles the best poetry. The anthology does not tend towards being a representative compilation, but a chronicle. Therefore, he ascertains that the contribution of the book is to place the best poetry in a context. In his words: “Major poetry is reconnected to a milieu, and minor figures become less marginal to a sequence whose unit is the individual poem” (xli).

What is clear is that, providing that each anthology does its best to have on its pages the “best” selection of poetry and that they differ on many points, the meaning of the “best” is unstable, to say the least. As has been said, one of the main factors that determine the final choice of the included works is the compiler’s personal taste and their intellectual maturity. Gardner widens this list to point at the context in which the anthology is made: “any anthology that thus aims at being classic will reflect not only the personal taste of the anthologist but also the critical consensus of the age in which it is compiled” (v). For instance, Quiller himself varied his anthology’s selection with each new edition. He remarks in the “Preface” of the 1939 edition that “the critic would stand convicted of dullness . . . and of indolence” (xii) if there would be no regrets or missing poems in the first book. Therefore, advocating the “best” literature in an anthology is always an incomplete expression; it should be read as the best literature *for me and my circumstance*.

In such a crucial task as deciding which works belong to the canon of a tradition and which ones do not, the editor will be closely scrutinised, and criticism is expected. This is probably the reason why most anthologies come accompanied by these prefaces in which authors argue the reasons for their choices and, probably more importantly, for their rejections. These introductory chapters are peculiarly illuminating since they are all impregnated with a subtle hint of self-justification. They seem exculpatory testimonies that redeem the author from subsequent accusations. It comes as no surprise that Castellet’s anthologies are preceded by a “Justification” rather than a “Preface.” In the “Preface” to *The*

Golden Treasury, Palgrave points out that, taking into account the conscientious dedication to the elaboration of the anthology, “it is hence improbable that any omissions which may be regretted are due to oversight” (v). Thus, defending that the possible poetic voids are intentional deflects possible accusations of ignorance or carelessness. This is a justification of the editor’s task.

Quiller, however, defends his work against common attacks towards the genre in general: “I resolved not to be dissuaded by common objections against anthologies” (ix). These “common objections” refer to both conservatives’ and progressives’ belligerent comments which try to undermine the existence of anthologies for not being sufficiently deep or broad, respectively. On the one hand, “the arguments against anthologies are familiar and obvious . . . Books of selections, it is argued, are scrappy and superficial” (Churchman 149). Anthologies are accused of not treating literature fairly and of giving readers sneak peeks of great works. All in all, the main accusation is that of shallowness. On the other hand, anthologies are examined in their social effects, political implications, and ideological burden. Carravetta’s discussion of the canon is equally applicable to anthologies: “A canon, then, clearly exercises a *legitimizing* and a *censorship* function, even while it constantly generates one or several splintered anti- or extra-canonical “minor” or “marginal” textualities” (265). Anthologies thus create hegemonic literary majorities that obviate other works left in the shadow.

This ideological critique is accompanied by the mentioned educative usefulness of canons and anthologies in a classroom. These books in the context of university courses become fundamental tools to preserve and reproduce ideological tendencies, and after fierce debates and criticism on the canon, changes in the widespread critical perspective are echoed in further editions. *The Norton Anthology of Poetry*, whose creation was clearly planned to be implemented in a classroom and has succeeded, reflects this question in geographic, linguistic, ethnographic matters and in terms of plurality: “the rich diversity – of forms and techniques as well as historical and geographic range – of English-language poetry in the twentieth century will welcome the Fifth Edition’s increased attention to world poetry in English as well as the greater range of American voices” (Ferguson et al. lx). In the justification of the “Editorial Procedures,” where possible intertextual approaches to the volume are showed, the Norton anthology puts forward as an example “a newly augmented cluster of poems on the meaning of the color black” (lx). In a nutshell, whether from the conservative or progressive front, every anthologist seems to bear in mind Gardner’s

statement: “no anthologist can hope to win approval for all his inclusions and exclusions” (vii).

4.3. Lowes, Eliot, Frye

John Livingston Lowes (1867-1945), T. S. Eliot (1888-1965) and Northrop Frye (1912-1991), an American, a British citizen born in the United States and a Canadian. The presence of Lowes in this study stems from the close connection between the American scholar with Manent. The Catalan critic reviewed his book *Convention and Revolt in Poetry* in three articles and Lowes’s tenets were so influential that Manent reformulated them on several occasions. Eliot was highly admired by the Catalan critic since Manent considered him the main representative of modernist poetry and a leading exponent of contemporary literature. In the interview with Guillamon, Manent tells that he met Eliot once on trip to London (23). Frye is the third critic taken into account because, even if no direct relationship with Manent can be proved, this critic logically constitutes the third party that completes the critical path inaugurated by Lowes. Indeed, taking Eliot’s side as critic, these literary critics reflect three clearly differentiated steps of the evolution of an approach of literature which is based on the advocacy of the common elements, found in several works, that hold literature together. Moreover, the three share a critical perspective which tends to subordinate individual contributions to the literary material that has preceded the creation. Thus, they do not focus on the particularity of the work of art or the artist, but their analyses always allude to a textual context.

Even if none of them formulates it explicitly, these critics might be seen as adherents of the comparative approach. And further, even if the term “intertextuality” was firstly proposed by Kristeva in the article “Word, Dialogue and Novel” in 1966, much later than most of the critical texts taken into account here, its usage in relation to these three critics seems particularly pertinent. Any of the three critics could indeed be the author of the definition: “the concept of intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures” (Martínez Alfaro 268). Intertextuality, setting texts in textual contexts, makes the comparative stance inevitable. The relation between intertextuality and the comparative approach is well noticed by Hutchinson in *Comparative Literature: a Very Short Introduction*: “what we have come to call intertextuality—T.S. Eliot incorporating Sanskrit

into *The Waste Land*, Shakespeare echoing Montaigne—is simply another form of comparison, whereby meaning emerges out of the interaction between texts” (13). Hutchinson’s example of T. S. Eliot’s procedure in *The Waste Land* can be extrapolated to his role as critic, since he put into practice what he defended in theory. “Tradition and the Individual Talent” is the most famous essay where Eliot offers the prescriptive presentation of the total intertextuality of literature. Likewise, in the works of Lowes and Frye, texts are constantly put side to side in order to explore their meaning and gauge their structure and historical influence. For example, the study of ‘convention’ in Lowes’s *Convention and Revolt in Poetry* leads the critic to compare an anonymous “Carol” (with which Manent starts his anthology) to Poe’s “Ulalume” (97-8), and Frye’s archetypal criticism precisely has a total comparative approach as a core element of his methodology.

In his first book, *Convention and Revolt in Poetry* (1919), Lowes exposed the bedrock of his critical views. From initial observations on the fact that the artistic experience is sustained on the acceptance of an illusion, Lowes goes on to discuss how literature periodically tends to generalise formulae that several authors repeat and make the literary language foreseeable and tedious. In other words, literature shows a tendency to be conventionalised: “the language of poetry in the broader sense, poetic forms and conventions of whatever sort, is established by long usage” (Lowes 93). As the title suggests, one might think that Lowes’s focus on convention and revolt implies an interest on which common elements constitute literary tradition (convention), and what distinctive traits identify individual authors (revolt).

However, it has to be pointed out that rather than closely analysing conventions, Lowes constantly defends the thesis that the creative individuality must always position itself under the pre-eminence of tradition, which is a more ideological than literary thesis. It looks like Lowes’s intention in giving these lessons was not so much to expose the peculiarities of convention and revolt, their multiform manifestations and transformations, but to constantly defend the idea that innovation is dependent on tradition, as the works of canonical authors (Chaucer, Shakespeare, Dickens, to name a few) prove. The main flaw of *Convention and Revolt in Poetry* is that this thesis is sustained upon a supposed “human nature” which has the twofold tendencies of an “innate bias for the familiar” whilst “whatever is too familiar wearies us” (95-6); or the reference to “normal human beings:” “The source of more or less abiding satisfaction for most normal human beings lies in a happy merging of the two – in the twofold delight in an old friend recognized as new, or a new friend recognized as old.”

(Lowes 96). The American critic at times seems to use the book to convey a message of prudence to the avant-gardes of the first quarter of the 20th century in such instances as “it is not wise to give up too soon the old for dead” (106), “the new poetry, after all, is very like any other poetry” (224), or “I doubt the validity of some of their [new poets’¹] assertions, and I do not wholly share their implicit faith in their own methods” (256).

Only imagery (9) and intelligibility (94) are said to be inevitable premises demanded by the poetic medium. The rest of conventions are brought up as general examples of the reconfiguration of tradition, rather than carrying out a detailed study of their systematic appearance as clear evidence of the same process of “reclotting” (80). Conventions include themes as courtly love (91), images as the redness of roses (90), whole stories as the classical epics (78), or cluster of associations, such as lover’s descriptions that Chaucer used to characterise a nun (62). Even if Lowes’s interlinked view of literature can be seen reflected in Eliot and Frye and opens multiple critical paths for future critics, his study might be seen to lack concreteness and to be narrow of scope; conventions ought not to be taken as premises upon which to build the argument, but as a field to explore in their own terms, as Frye shall do.

The figure of T. S. Eliot is mainly known for his facet as poet. Nonetheless, as a critic, he also gained notable prestige and recognition. His famous article “Tradition and the Individual Talent” (1919) constitutes one of the milestones in the development of the field of literary criticism. In it Eliot sustains an interconnected view of literature in which tradition is upheld to the detriment of the individual genius. Eliot bluntly claims “no poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists” (106). Moreover, Eliot insisted on his diachronic understanding of literature through “the mythical method.” In an article-review of Joyce’s *Ulysses*, “*Ulysses*, Order, and Myth” (1923), the critic used this expression to describe Joyce’s way of constructing his novel. Eliot specifically praises Joyce “in using the myth, in manipulating a continuous parallel between contemporaneity and antiquity” (478). Although in a postscript of 1964 Eliot lowered the exultant tone of the review-article and withdrew the statement that “Mr. Joyce is pursuing a method which others must pursue

¹ Lowes repeatedly makes use of the expression “new poets” in *Convention and Revolt in Poetry* loosely referring to poets contemporary with the writing of the book, and he never concretises. Thus, this expression carries a temporal denotation rather than any specific affinity with any critical school.

after him” (478), it can be seen that the Anglo-American critic saw literature in terms of interconnectivity.

Northrop Frye is one of the most representative figures of archetypal criticism, and a scholar who has exerted enormous influence in subsequent generations of critics. His major book *Anatomy of Criticism* is made up of four essays which aim at presenting the structural principles of literature carrying out an inductive study of the whole literary tradition. ‘Archetypes,’ a key word in his system of thought, refers to ubiquitous literary symbols whose recurrence implies a systematised order within the apparently chaotic world of literature. And the word ‘symbols’ is defined as “any unit of any literary structure that can be isolated for critical attention” (*Anatomy* 71). Thus, Frye examines letters, words, characters, images, plots... to look for intersections with other works and extract the main co-ordinating principles of literature. It is worth mentioning that Frye more clearly follows the critical tradition composed of Eliot and Lowes than the Jungian study of archetypes. The Canadian critic exclusively deals with literary works; he does not show any interest in the psychological or psychoanalytical implications of archetypes. Indeed, one of the main goals of *Anatomy of Criticism* is to set literary criticism free from the constraints imposed by theories alien to literature which are said to fall into determinism:

It would be easy to compile a long list of such determinisms in criticism, all of them, whether Marxist, Thomist, liberal-humanist, neo-Classical, Freudian, Jungian, or existentialist, substituting a critical attitude for criticism, all proposing, not to find a conceptual framework for criticism within literature, but to attach criticism to one of a miscellany of frameworks outside it. (Frye, *Anatomy* 6)

Hence, through the study of archetypes, Frye intends to arise literary criticism to a scientific status. Even the term ‘archetype’ has an origin elsewhere: “I took the word “archetype” not from Jung, as is so often said, but from a footnote in Beattie’s *Minstrel*” (Frye, “Varieties” 157). Thus, archetypes for Frye are not “definite forms in the psyche which seem to be present always and everywhere” (Jung 42), but constant literary symbols whose recognition makes it possible to divide literature into structural compartments.

4.3.1. Rejection of originality

Besides the shared conception of literature in terms of consistent complementarity and juxtaposition, the three critics share a particular rejection towards the concept “originality.”

None of the three critics believe that any writer can create something from scratch. As Lowes puts it: “the current notion that invention is a mark of high originality is one of the vulgar errors that die hard . . . None of the great poets has troubled himself to invent . . . instead of inventing, they *discovered*” (Lowes 108). As has been said, Lowes’s main purpose is to preserve tradition by all means. “the supreme test of originality is its power to give us the sense of a footing on trodden and familiar ground, which all at once is recognized as unexplored” (Lowes 107). Yet at the same time the American critic keeps the Romantic idea of the genius that is needed to transform the inherited tradition: originality’s “specific quality is individual stamp: the pervasion of thought and expression, whencesoever derived, by something that gives distinction, freshness, individuality” (125-6). Hence, even if individual contributions are said to be necessary to avoid that poetic language becomes stagnated, Lowes repeatedly avows the preservation of tradition.

Eliot follows Lowes in his definition of originality: “Lowes showed, once and for all, that poetic originality is largely an original way of assembling the most disparate and unlikely material to make a new whole” (qtd. in Baron 84). However, Eliot distances himself from Lowes in the advocacy of the genius and tradition. Eliot overtly claims that “novelty is better than repetition” (106), and for him the creative process is far from personal. According to Eliot, “[Poetry] it is not the expression of personality, but an escape from personality” (111). This view shifts the focus of attention from the creative individual towards how texts communicate. Thus, Eliot does not centre his study on the individual contributions, but on what is taken from other authors. In an article on Philip Massinger, the critic claims that “immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different” (245). The common denominator of all the mentioned poets is that they are represented attached to a tradition to which their work is dependent. This view opens the door to see literature as a self-sufficient whole where participation of a new creator means reordering the materials already confined within the boundaries of the literary realm.

Indeed, Frye includes a nod to Eliot’s quote in “any serious study of literature soon shows that the real difference between the original and the imitative poet is simply that the former is more profoundly imitative” (97). Yet in Frye there is no space for the “something different” with which Eliot finishes his statement. For the Canadian critic “the possession of originality cannot make an artist unconventional; it drives him further into convention” (132). Literary conventions, which already appeared in the title of Lowes’s book, become in

Frye structural principles that determine the parameters of literature. As he only deals with commonalities extracted from artworks, there is no consideration for the author. Gorak objects to Frye's theory that "structural patterns alone reduce authors to anonymity, characters to functions, and texts to their raw material" (Gorak 135). His wholistic perception makes him an extremist of formal structuralism aligned with a total study of the literary tradition. In a nutshell, any of the three critics could well have said Kristeva's famous quote "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (37) since they all saw literature in total and constant connection.

4.3.2. Difference in the understanding of tradition

Although the word "tradition" has been used in relation to the three critics, the meaning of this term configures one of the main differences in Lowes, Eliot and Frye. As has been pointed out above, Menand opens his entry on tradition claiming that it is a term which makes it possible to gather artistic creations under concrete descriptors, namely generic, historical, thematic, or any possible way of mixing these parameters. Literary works are thus fenced in by boundaries that reduce the vast corpus of literature to a fathomable expression. As has been shown, this delimiting definition is particularly appropriate to delve into the identifying traits in anthologies' titles, such as *The Oxford Book of English Verse*. Nevertheless, immediately afterwards, Menand cites J. V. Cunningham to offer a wider definition of the concept: "the body of texts and interpretations current among a group of writers at a given time and place." In this sense, tradition literally means every work of literature and literary criticism to which one has access. These two meanings of tradition (tradition as delimitation and tradition as totality) have not always been so clearly differentiated, which has entailed multiple interpretations. Furthermore, as has been discussed above, the conception of tradition is embedded with the defence of a canon; thus, with parameters that define the literary bulk comes the election of the works which stand out, the masterpieces. That is, tradition refers to the whole spectrum of works that the critic takes into account, be it following generic, historical, or thematic criteria, be it understanding literature as a whole, whereas the canon refers to the election of the works that stand out in this tradition.

Lowes is an example of a critic that mixes both meanings of the term tradition. In *Convention and Revolt in Poetry*, he seems to use the word tradition as a metonym of poetic tradition: a word whose wide meaning stands for all the literary works related to the treated

genre in the book. As Lowes mainly deals with the creative process, tradition is also seen in its effects on the poet: “for art is tradition, and what is handed down is itself material for the alembic” (118), that is, tradition is what the poet receives and transforms to create new works of art.

Nevertheless, the title and theme of the last chapter of the book is “The Anglo-Saxon Tradition,” turning the meaning of tradition as totality towards the concrete referentiality of “the poetic tradition of our English-speaking race” (311). In this chapter of *Convention and Revolt in Poetry* published in 1919, Lowes aims at describing the distinctive traits, “ideals and qualities,” of literature written in English (312-4); however, this chapter has not stood the passing of time well. English tradition is related to masculinity and virility on several occasions (317); and the two main sustained ideas are: “the English tradition includes a magnificently virile strain; and that strain shows itself chiefly in poetry that takes for its province the actions of men” (314). The fact that English poetry depicts actions means that this tradition does not lodge in the abstract world of the portrayal of impressions, but it is concrete and tangible, which is as well related to masculinity. Moreover, these strong statements are accompanied by a nostalgia for a paradise lost of male dominance and exertion of power: “in the midst of the finesse, and the artistry, and the meticulous minutiae of recent verse, one longs at times, not for less refinement but for more virility, for a return on the part of poetry, without the relinquishment of the impressions of things, to the doings of men” (317). Lowes seems to display a tendentious view of a reality of alpha males and women being “simple and coy,” as the medieval convention that he analyses (61). As Lowes points out, “the qualities that we name feminine are apt to be present in fusion with the so-called masculine in all the greatest art. And exquisiteness, and delicacy, and charm go hand in hand with vigor, and raciness, and even coarseness” (314). Hence, Lowes’s canon is obviously affected by these principles. Only men do appear as examples in the book and their names surely ring a bell: Chaucer, Shakespeare, Pope, Wordsworth, Dickens... The American critic thus defends a classical canon which is adapted by Eliot to his own preferences, and opened to almost infinite confines by Frye.

The two meanings of the term tradition are equally reflected in Eliot. Yet in this case he does not clearly differentiate the two meanings and, on some occasions, the poet-critic seems to identify concrete traditions to the category of total traditions. On the one hand, his thorough intertextual perception is articulated in “I have tried to point out the importance of the relation of the poem to other poems by other authors, and suggested the conception of

poetry as a living whole of all the poetry that has ever been written” (Eliot 108). On the other hand, however, he roots tradition in Europe and in each one’s national borders when he claims that “the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order” (Eliot 106). Thus, tradition carries geographical, historical and ideological components implying that for Eliot the term, used as a metonymy of literary tradition, is set within marked borders.

More importantly, tradition is not only a way of compiling works, but has epistemological implications. In fact, its knowledge constitutes a determinant condition to have access to Eliot’s canon. Unlike Lowes who saw “inherited conventions” (138), for Eliot “tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour” (106). Eliot sustains that every poet ought to work to know, carry, and possess tradition. Within this view of tradition, Eliot further fenced his own canon attending to criteria of his own. In this select space, Eliot gave a special location to Dante, who is said to have “the most comprehensive, and the most ordered presentation of emotions that has ever been made” (231).

Yet this also implies that if European literary tradition is not known, the author is expelled from the canon, as happens with Blake. Eliot notably criticises Blake because his innovative style and new set of conventions sets him far from the traditional mainstream. Eliot boldly expels Blake from his canon for not being sufficiently traditional: with “Blake’s supernatural territories, as about the supposed ideas that dwell there, we cannot help commenting on a certain meanness of culture. They illustrate the crankiness, the eccentricity, which frequently affects writers outside of the Latin traditions” (190). Later, Blake is condemned “What his genius required, and what it sadly lacked, was a framework of accepted and traditional ideas which would have prevented him from indulging in a philosophy of his own, and concentrated his attention upon the problems of the poet” (Eliot, *Complete* 191). Blake is too personal, too disruptive. As Lowes, Eliot cannot tolerate those figures who do not follow the steps of his view of tradition. Gorak claims that this perspective is characterised by “neo-Christian orthodoxy” (126), “Anglo-Catholicism, monarchy, and classicism” (128), that is, conservative values applied to the appreciation of literature. The main problem is that these biased values and judgements that function as

control borders of a personal canon might undergo change with time. Taste may vary because of different reasons, and the canon will invariably be modified.

This instability of Eliot's canon is ironically exposed by Frye:

That wealthy investor Mr. Eliot, after dumping Milton on the market, is now buying him again; Donne has probably reached his peak and will begin to taper off; Tennyson may be in for a slight flutter but the Shelley stocks are still bearish. This sort of thing cannot be part of any systematic study, for a systematic study can only progress: whatever dithers or vacillates or reacts is merely leisure-class conversation. (Frye, "Archetypes" 95)

It is true that the first systematic presentation of Frye's critical principles is *Anatomy of Criticism*. However, his first book was *Fearful Symmetry. A Study of William Blake*, a clear declaration of intent. Blake was not to be left out of the canon, but had to occupy a central position in it. Being this an allusion to Eliot, who does not appear in the index of references, Frye distances himself from his tenets. Yet it is undeniable that Frye owes part of his ideas to the tradition in which Eliot's is found: defining "tradition" as all the bulk of poems to which the poet has access at a concrete period, or the undermining of the concept of originality to give preference to the collective body of creative works. Even further, both share an impersonal understanding of the creative process which sets the medium free from the constraints of the individual: "the discursive writer writes as an act of conscious will . . . But the poet, who writes creatively rather than deliberately, is not the father of his poem; he is at best a midwife" (Frye, *Anatomy* 98); and Eliot's mythical method, entailing a manifest interest for the recovering of myths and the field of mythopoeia, might be seen in close association with Frye's view of myth as structural narratives of literature.

In *The Making of the Modern Canon*, Jan Gorak analyses four different approaches to the construction of the canon: Ernst Gombrich's, Northrop Frye's, Frank Kermode's and Edward Said's. The chapter on Frye clearly illustrates the archetypal theory of the Canadian critic, and makes it easily accessible and understandable. Nonetheless, Gorak describes Frye's theory as the benign counterpart to Eliot sectarian values. Gorak's chapter which presents Frye in stark opposition to Eliot might be seen as tendentiously Manichean, and it may overlook the critical indebtedness that the Canadian critic had with the author of *The Waste Land*.

Nevertheless, Frye sets tradition free from Eliot's chains of ideology and opens its boundaries until the totality noted by J. V. Cunningham. Tradition is every work of literature

known at the time the critic writes; “Total literary history,” as Frye says in the article “The Archetypes of Literature” (99). Thus, there is no better or worse literature, Frye just focuses on the analysis of common formal elements between literary works. In Frye’s tradition, every poem is welcome, every narrative is worth analysing, and every single drama tells something about the structural principles of literature. Yet the Canadian critic sustains a division between “mediocre works of art” and “a profound masterpiece,” with the difference that the latter “draws us to a point at which we seem to see an enormous number of converging patterns of significance” (17). That is, Frye’s few selected works for his canon are not chosen on the grounds of quality, but on how clearly the critic can identify the systematic presence of archetypes, those symbols whose recurrence and recognition make them establish an order of the main tenets of literature.

In the same way as Frye receives a well-defined influence by Eliot, Lowes might also be present in some of the postulates of the Canadian. Indeed, the key concept of “archetype” has enough similarities with Lowes’s understanding of “convention” that they might be seen in a relation of critical consanguinity. Conventions, with the metaphors of “reclotting” but more repeatedly of “transmutation,” imply that authors mainly make use of the same material with a new façade. This idea is taken to the limit by Frye who essentialises conventions until he only sees literary works in a scaffold of interconnections that holds and sustains literature. Furthermore, *Convention and Revolt in Poetry* isolates imagery and intelligibility as key principles: the convention of “imagery” is a condition *sine qua non* poetic medium exists (9), and “intelligibility” even escapes from the label of convention; it is directly termed as a necessity so that communication happens (94). Bearing this in mind, Frye’s mainly contribution is the systematisation of these principles under the term “archetype:”

The symbol in this phase is the communicable unit, to which I give the name archetype: that is, a typical or recurring image. I mean by an archetype a symbol which connects one poem with another and thereby helps to unify and integrate our literary experience. And as the archetype is the communicable symbol, archetypal criticism is primarily concerned with literature as a social fact and as a mode of communication. By the study of conventions and genres, it attempts to fit poems into the body of poetry as a whole. (Frye, *Anatomy* 99)

Thus, the use of the term “archetype” surreptitiously invokes the presence of Lowes and his first understanding of conventions. In the end, the referentiality of both terms might be comparable, but the preference for archetypes is due to their critical complexity, which comprises a timeless comprehensiveness of literature, and discursive accuracy, since Frye’s

theoretical formulation is not comparable to Lowes's conventions. Indeed, as archetypes stand for commonalities among all literary works, they can be applicable to any literary work as well. Their systematicity and intended structural position at the core of literature enable that they can be used to analyse the literary work at hand.

Of the four essays that make up *Anatomy of Criticism*, the title of the third one is "Archetypal Criticism: Theory of Myths." As can be inferred from the title, Frye articulates in it a systematic study of archetypes. Frye's purpose of his essay is to find, order, and systematise the self-contained patterns of significance which are inductively extracted from a close analysis of literary works. Therefore, he starts with the pure literary expression whose dependence on reality is lessened to a minimum expression, that is, myths. As Frye claims: "the structural principles of literature are as closely related to mythology and comparative religion as those of painting to geometry. In this essay we shall be using the symbolism of the Bible, and to a lesser extent Classical mythology, as a grammar of literary archetypes" (Frye, *Anatomy* 134-5).

Later, when he presents his view of literature divided into the great blocks of myth, romance and realism, Frye starts with "we begin our study of archetypes, then, with a world of myth, an abstract or purely literary world of fictional and thematic design, unaffected by canons of plausible adaptation to familiar experience" (Frye, *Anatomy* 136). Myths are thus pure literature, pure creative imagination without having to drag the chains of the mimetic correspondence. For Frye, the mythical level is divided into two opposed worlds: the apocalyptic and the demonic. The former is "the heaven of religion" and "presents, in the first place, the categories of reality in the forms of human desire, as indicated by the forms they assume under the work of human civilization" (Frye, *Anatomy* 141); by contrast, the latter is "an existential hell," or "the world that desire totally rejects" (Frye, *Anatomy* 147). On the one hand, the apocalyptic world is related to roses and sheep, to celestial cities, to "one flesh" metaphors of love, and to one body politic (141-6); on the other hand, the demonic world is the world of gods who demand sacrifices for their own sake, of societies made up of egos, of monsters and sinister forests (147-50).

The second level is romance, a middle step between pure myth and realism. "In between lies the whole area of romance, using that term to mean . . . the tendency to displace myth in a human direction and yet, in contrast to "realism," to conventionalize content in an idealized direction" (Frye, *Anatomy* 136-7). This level is expressed through the "*analogy of innocence*" which "presents an idealized world . . . and the frustrations, ambiguities, and embarrassments of ordinary life are made little of" (Frye, *Anatomy* 151). The analogy of

innocence usually portrays parental figures, children, horses and hounds as loyal companions, unicorns, birds, the Eden itself or water in its fertilizing effects (151-3).

Lastly, the level of realism or naturalism presents the myth in disguise. Yet its concealment is a barrier not high enough for the critic to be able to dismantle: “in myth we see the structural principles of literature isolated; in realism we see the same structural principles (not similar ones) fitting into a context of plausibility” (Frye, *Anatomy* 136). The level of realism or naturalism is expressed through the “analogy of experience, which bears a relation to the demonic world corresponding to the relation of the romantic innocent world to the apocalyptic one” (Frye, *Anatomy* 154). The analogy of experience comes up in common and real situations, gardens become farms, cities labyrinthine modern metropolis, and at sea the leviathan is humanized (154-5). Frye gives little attention to a middle level of imagery between the analogy of innocence and that of experience which is the *analogy of nature and reason*. It is mostly associated with elements of royalty: “the Courtly Love mistress is a goddess . . . the fire of the angelic world blazes in the king's crown . . . the animals are those of proud beauty: the eagle and the lion stand for the vision of the royal, the magician's wand is metamorphosed into the royal sceptre, and the magic tree to the fluttering banner” (153-4). Frye thus proposes a systematic study of literature divided into five levels attending to recurrent imagery found in literary works.

In a nutshell, Lowes, Eliot and Frye prove to be three critics whose main common trait is their understanding of literature in terms of connectivity. On the one hand, Lowes and Eliot had a defined perception of tradition, which conditioned their interpretation of the canon. In them, there is no place for outsiders or disruptive figures who build their own traditions apart from the mainstream. On the other hand, Frye opens the tradition to any sort of literary expression. He does not make a canon of inclusion/exclusion, but a canon of unity where every literary creative work is encompassed. This enables him to study commonalities between works and inductively extract shared principles that constitute the scaffold of literature.

5. Aspects that conditioned the creation of *El gran vent*

Manent's *El gran vent i les heures* is the widened second edition of *Versions de l'anglès*, two anthologies published in 1983 and 1938, respectively. According to Larkin's parameters that characterise anthologies, *El gran vent* can be considered a personal and critical anthology since the critical reasons that found the election of poems do not aim at

choosing the “best” works, but they stem from Manent’s personal understanding of literary tradition. Thus, the key parameters of inclusion are derived from a critical perspective that has at its core the depiction of archetypal imagery, as shall be discussed below. The main structural principle of order is the common chronological order following the birth date of each author, and the spectrum of works taken into account comprises works that belong to the English literary tradition written in English from the 15th to the 20th century in the British Isles and North America. Moreover, the main genre of the anthology is lyrical poetry, thus showing a traditional approach to poetry that could be seen in the first analysed examples of *The Golden Treasury* and the first edition of *The Oxford Book of English Verse*. As *El gran vent* preserves the original poems in footnotes, Manent opts for not modernising the spelling of these original versions, whilst all his translations into Catalan are written in modern spelling.

Manent’s biography written by his son, which gives detailed accounts of the impact of books by his father such as *Notes sobre literatura estrangera* or *Sonets i odes*, barely dedicates one sentence to both editions of the anthology *Versions de l’anglès* and *El gran vent*. It is said of the first edition that it became rapidly emblematic, mostly in the post-war period (A. Manent 134). This was so because Manent set himself as a key figure in the introduction of English literature to the Catalan context. At the time of its publication in 1938, Bofill i Ferro, Manent’s close friend, described the anthology as magnificent in its treatment of sensibility, refinement and taste (135). As Albert Manent claims in the biography, reviews in the post-war period convey the consolidation of his father as a deep-rooted poet in the Catalan literary tradition. Leveroni describes *Versions* as a superb poetical recreation (67); de Ribesalbes remarks that this anthology was a milestone in the Catalan literature (49); and Fuster claims that Manent gained a massive reputation since the publication of *Versions* (25).

In relation to *El gran vent*, this book is only referred to at the end of the biography where Manent’s son claims that the anthology was not systematic, but a very personal outlook, useful for the new generations of students, readers and professors² (A. Manent 210). These ideas actually echo the same postulate argued by Marià Manent in the “Preface” of the second edition where he quotes the introductory note of *Versions*: this book – which contains a great proportion of unpublished versions – does not aim at being any *systematic*

² The quotes to sources written in Catalan are paraphrased and translated into English trying to keep the sense of the original.

anthology, even if it offers a quite complete line of the English poetic tradition (12; emphasis added).

This statement is problematic because of the meanings of the word “systematic.”³ Indeed, one meaning of this word common to Catalan and English is “relating to or part of a system.” Thus, understanding literature as a system, Manent meant that the anthologies were not representative or exemplary of the whole English literary tradition since he could not justify that such figures as Chaucer or Milton were left out. However, Manent might be refuted since the anthology is systematic in relation to the cultural and sociohistorical context, and the book can be seen as well as systematic with regard to his own corpus, Manent’s works.

Furthermore, a second definition of “sistemàtic” is “que procedeix segons principis, normes, etc., dels quals no sap separar-se,” which is a definition in line with that provided by the *Cambridge Dictionary*: “according to an agreed set of methods or organized plan.” In this regard, *El gran vent* is remarkably systematic since it follows a consistent thread in relation to the archetypal depiction of imagery which is grounded on the critical view of literary tradition as an intercommunicated whole posited by the critics Lowes, Eliot and Frye.

Marià Manent in *El gran vent*, retrieving *Versions de l'anglès* to broaden it after 45 years of a career as an anthologist, translator, critic and poet, allows us to have a glimpse at the evolution of the author’s criteria in the constitution of the anthology. Indeed, rather than speaking in terms of evolution as change, the anthology is to be approached as a reflection of immanence since the aspects that characterised its first edition are reaffirmed in *El gran vent*. As a matter of fact, Manent does not suppress any poem present in *Versions*, but enlarges his selection to more than forty (Manent, *El gran vent* 13). Thus, from the first to the second edition Manent does not make any change. On the contrary, the Catalan poet, anthologist, critic and translator keeps the same poems and enlarges the selection, implying that the reasons that led him to gather the anthology the first time are still relevant after 45 years.

Firstly, since Noucentisme, Catalonia had tried to open its boundaries to the European tradition in order to have access to, be enriched by and take part of it. *El gran vent* is thus symptomatic of a cultural movement that, although diluted eventually, opened the

³ The problematic use of the word “sistemàtic” (systematic) has already been discussed in the final paper for the subject Methodology of Literary and Cultural Research.

way to set foreign and national literary traditions side by side. With regard to his critical works, Tomasa claims that this interest for the international novelty is fruit of the global intention of these articles of receiving and conversing, from Catalonia, with the reflections about literature and the most recent poetical tendencies in the European context, as well as North-American, and thus carry out a cultural project in a broad sense (Tomasa 9).

This process of the integration of the Catalan tradition within an international context is said by Carles Riba to be started by Josep Carner, a key figure of Noucentisme who achieved a milestone in Catalan literature when he decided to passionately learn English in order to read the original text of the great lyricists of the two isles (qtd. in Molas et al. 214). Manent, as he already knew English because he received private classes since he was 13 (A. Manent 21), was already familiarised with the foreign tradition. He used this knowledge to compare the writings at home with those abroad and eventually to find common points between both. Roser i Puig remarks that Manent used his knowledge of foreign literatures in order to prove that the aesthetic values abroad had been present at home a long time ago (10-11). Roser i Puig later argues that these commonalities impelled him to defend Catalan literary tradition as worthwhile of international attention (11). Moreover, the interest of Noucentistes for English Romanticism demanded that works of this period were accessible (Roser i Puig 11), and with his first translation of Keats's poems in 1919 prefaced by Eugeni d'Ors, one of the main figures of literature in Catalonia at the time, Manent began to make a name for himself.

Being an early acolyte of Noucentisme, Manent then evolved into what is called "Post-symbolist Poetry." A contrast study of these two literary movements shows that against the abuse of rhetoric of nineteenth-century writers, against the Parnassian deformation, and against vulgarity, an 'intensity of expression,' a 'contention,' an 'emotivity,' a 'simplicity' are born (Molas et al. 215). In other words, the post-symbolist poet avoids grandiloquence and looks for the just expression, the exact word to express the emotion, so that musicality is born from the poem and is felt by the reader. In theoretical terms, Edgar Allan Poe and Baudelaire are appraised as referent figures since the former is considered to be the one who had defined poetry as the rhythmical creation of Beauty, and the latter was deemed the first to initiate a practical conception of poetry radically opposed to historicist Romanticism (Molas et al. 221). Thus, these poets give preference to poetical musicality over rhetorical intricacy.

Besides viewing Manent's facet of translator as a way of consistently framing the Catalan tradition into a wider literary panorama (Roser i Puig 10-11), the anthology might be seen as well as part of his poetical work. Thus, in his translations, Manent would not be understood as a translator, but as a poet. In his own words, he thought that his modest attempts of interpretation of foreign lyricists were inseparable from his own verses (qtd. in Molas et al. 253). The critic that mainly discusses this idea is Miquel Desclot in "Marià Manent, poeta de la traducció." This article sustains that Manent's limited poetic production of his own must be read alongside his translations, which complete his personal *oeuvre*. Indeed, according to Desclot, what is at the core of *El gran vent* is not a task of divulgation or cultural interchange, but his personal poetic driving. In relation to the fact that Manent includes around a hundred poems in a sample of more than fifty authors, Desclot concludes that the limited representation of each poet implies that the anthologist is not interested in making the poets known. Desclot remarks that the one who speaks through the masks of Wordsworth, Byron, Blake or Keats is the poet Marià Manent, who has needed to embody himself in the words of another poet to become real and tangible (42-3).

The critic sustains this thesis on the grounds of three arguments. The first one is that Manent chooses and fragments poems according to his own will, hence giving prominence to his interests and necessities as poet rather than entirely following the original texts. Making use of Eliot's objective correlative, which is the indirect expression of one's emotions through a set of objects, a situation, or a chain of events, Desclot argues that the poet selects and fragments a poetical work with the same unworried freedom with which he would choose among the abundance of elements in reality as a true objective correlative of his own emotions (Desclot 42). Thus, translating would be an indirect way of expressing his emotions and thoughts through apparently the words of another person.

The second argument is the usage of the translation task as a way of adapting certain terms to his closest reality: the exercise of a discrete liberty in the approach to the texts from his own reality (Desclot 43). The mentioned example is the translation of "grove" as "alzinar" (oak grove). Hence, Manent translates and adapts the poems to a nearer environment more familiar to him. The last argument, and the most conclusive one for Desclot is that, providing that this practice was not very common at the time, the Catalan poet uses his name as the author of his versions (43). This means that the name of the original author, as is included in the title, is part of Manent's work. The Catalan poet assumes the poems and transcribes them into his own language. Therefore, according to Desclot, Manent

might be said to use the works of other authors, mainly English and American, but also Chinese, to give vent to his poetical vocation: he takes from other authors the poetic material that determines his own creations, and adapts these voices to his own need of expression.

It has to be remarked that the process of adaptation to his context and needs do not imply alteration of the original. That is, as Roser i Puig claims, Manent was known for being faithful to the original text and for having reticence towards interpretative translations (13). Thus, the election of the word “versions” in the title of the first edition might stem from the necessary personal involvement of the translator in certain aspects that have to be reconfigured to a new reality. However, for Manent, the text always prevails over the interpretative task of the translator. Manent might be seen as displaying a conservative attitude with the text, whilst adapting some terms to the closest reality of the poet and the reader.

Thus, *El gran vent* might be seen as being fostered by the cultural demands incepted by Noucentisme within a society that intended to open its boundaries to international traditions, and the anthology can be studied as being part of Manent’s personal poetry. Yet the anthology might be seen as well as the product of Manent’s views on literary criticism, more concretely, on the impersonality of the creative process and the role of tradition.

The Catalan critic was directly related to the critical tradition posited by J. L. Lowes since he dedicated three articles to positively appreciating the principles exposed in the book *Convention and Revolt in Poetry*. The first article praises Lowes’s qualities as critic with remarks such as the fact that the essay *Convention and Revolt in Poetry* reveals the equilibrium, the prudence, the cordial and comprehensive spirit of fairer mediator between the preservation of the traditional heritage and the individual impulse to subvert conventions (“Conventions I” 8). The second article focuses on Lowes’s principles instead of his figure. Thus, it opens with a translation of a statement from the book whose original text is “now poetry, which attains its highest triumphs in the transmutation of the familiar” (Lowes 144). In the third article Manent follows Lowes in relation to the defence of the constraints derived from poetical form (rhyme, meter and alliteration) since this difficulty usually becomes true creative impulses (“Convention III” 5). Whereas the defence of the preservation of poetical form was less articulated on further occasions, Manent recurrently insisted on the ideas posited in the first two articles. Indeed, Manent constantly alluded to these ideas in different essays. In *Llibres d’ara i d’antany*, it is claimed that the poetic image, with usage, fades

away, loses all hint of revelation and emotion. In order that this evoking virtue is renewed, the poet must nullify the negative magic; formulaic repetition must be broken (106-7).

In the article “Chaucer,” Manent explicitly remarks that he owes his ideas to Lowes’s *Convention and Revolt in Poetry* to the point that he transcribes the same argument that the medieval poet renewed the tiresome and repetitive tradition received from previous poets with the examples of the “whiteness of *fleur de lis*, redness of roses, smoothness of ivory” (Lowes 99; Manent 6) or the lover’s description (Lowes 65-66; Manent 6). Chaucer is said to renew poetic language since his metaphors allude to “the slimness of the weasel, the softness of the wool of a wether, the shrilling of the swallow's song” (Lowes 99) and he applies the conventions of a fourteenth-century lover’s descriptions to the presentation of a Prioress (66), thus transferring the earthly qualities of the lover to the nun.

Furthermore, in the article “Novetat i tradició,” whose title is illustrating enough to guess its theme, the Catalan critic asserts that in art, as in science, going back to the point from which we strayed is often needed to start once again (8), or in the article “El llenguatge actual de la poesia,” Manent stresses once again the peril of stagnated conventions and the necessity of renovating the literary language: there was a time where the magnificent language of the Elizabethans and Jacobites seemed void to the ones that were familiarised with it; then a more rational diction was needed, more social and civilised, and Dryden appeared (8).

At first, it may seem that in the clash between the preservation of tradition and the disruption of innovations, Manent favoured the latter. However, any time he tackled this dichotomy, he always made sure that tradition was acknowledged and praised. For instance, in *Llibres d’ara i d’antany*, he states that even admitting a radical originality in the eminent literary and artistic creations, there must be recognised a concatenation of evolutive character, a close relation between what Eliot called ‘tradition and the individual talent’ (184-5). Or in the opening passage of “Darreres tendències de la poesia anglesa” firstly published in 1934, it is remarked that a near past, referring to Romanticism, pervades the English poetic movement of today. The tendencies, in a positive or negative relation, are interlinked through time and literary dogmas (*Notes* 235). Through this defence of the past, of the current presence of a recent literary tradition, Manent articulates his position in favour of the English Romanticism as a movement whose influence could still be noted. The Catalan critic dedicated the whole article to defend this period against the attacks of artificial language and the poet’s escapist attitude.

The two quotes from *Llibres* and *Notes* show how Manent displayed an ambivalent attitude towards Eliot's critical principles. On the one hand, the Catalan poet understands poetry as a self-sufficient realm from which the poet takes the material needed for his works. As Eliot remarks in "The Function of Criticism," "I thought of literature . . . not as a collection of the writings of individuals, but as 'organic wholes,' as systems in relation to which, and only in relation to which, individual works of literary art, and the works of individual artists, have their significance" (458). Indeed, Manent openly aligned himself with this view of literature as an eminently intertextual field that depends on what has been done before in order to create.

On the other hand, although Manent followed Eliot in the understanding of literature in terms of interconnectivity and always praised *The Waste Land*, the Catalan poet did not see eye to eye with Eliot in terms of his rejection of Romanticism from his canonical tradition. Manent, in the attack against those critics who disregarded Romanticism, includes Eliot's school, which rejected this movement in favour of the metaphysical poets, especially John Donne (Marrugat 105). Yet Manent makes use of a diachronic analogy to finish his essay comparing Eliot's revolt against the Romantics as a Romantic attitude. Eliot's neglect of the recent past to value the far past is the same behaviour displayed by the Romantics who also focused on the Elizabethan period and positioned themselves against the restriction of themes, derived from the prejudice that certain themes are intrinsically poetic (Manent, *Notes* 220).

It has to be pointed out that broadening his personal canon to include the Romantics does not mean that Manent showed a completely open view of tradition where every work is taken into account, which would be more in line with Frye. As has been shown in relation to the ideological implications of *El gran vent*, Manent kept a very narrow perception of tradition in terms of class difference. For him, there is only one bourgeois tradition, thus agreeing with the defence of what has been called high art to the detriment of other forms of expression (*Notes* 247-8).

Manent could not concur with Eliot since English Romanticism plays a key role in his career. The vast majority of his translations and anthologies are dedicated to authors of this period, namely Keats, Blake, Shelley, Wordsworth and Coleridge, and he extracted critical values that he applied to the appreciation of other works. As Roser i Puig claims, English Romanticism is present in all the history of Manent's criticism and it represents at the same time an intellectual research and a practical method of personal identification of

poetry (19). This prominence of Romanticism leads Roser i Puig to analyse the Romantic values more repeated in Manent's work: nature; poetical form and diction; childhood and innocence; fantasy, imagination and mystery; and the role of the poet. Concerning *El gran vent*, nature stands out among these values due to the fact that every poem includes an allusion to nature, be it as the theme of the poem or as a rhetorical figure, namely metaphors, and similes.

This ubiquitous presence of nature is related to the other values in relation to a lost Eden in childhood, or nature as the mystery of creation. Roser i Puig also points at the relationship between nature and the loss of individuality – another of the main themes in Romantic poetry (Roser i Puig 21). This loss of the personality whilst writing is fundamental to note since it is one common point between the Romantic tradition and Eliot's view of the creative process. In the case of *El gran vent*, moreover, Manent does not deal with sheer creations, but his figure is concealed under the names and texts of other authors. Thus, his personal implication on the creative process is doubly blurred: as an anthologist and as a translator/poet. Indeed, according to Abrams, besides being a prolongation of his own poetical work, the translations of Manent's poetry had another function in his literary universe: that of neutralising the presence of the poet (27). As a matter of fact, Abrams then argues that Manent totally agreed with Eliot's principles exposed in "Tradition and the Individual Talent," and translates the passage of the article that says that "the progress of an artist is a continual self-sacrifice, a continual extinction of personality" (Eliot 108). Hence, compiling *El gran vent* might be seen as a practice to free literature from the constraints of the individual, and work with literary tradition in its own terms. Manent here does not display a mimetic dependence with reality, but an exclusive relation with literature that enables him to convey his intertextual view of tradition. This view is characterised by the privileged position of nature as an all-pervading literary element that appears in every poem, and the use of archetypal imagery.

It is true that Manent does not make explicit reference to Frye in any of his critical writings, nor is there any evidence that could lead us to guess that the Catalan critic was familiarised with archetypal criticism. Nonetheless, Manent and Frye share converging points that set them closer. First of all, they both have a sheer interest towards English Romanticism, and this interest proved to be fundamental in the development of their literary careers. Frye came to be known worldwide from the publication of *Fearful Symmetry*, a concise study of Blake's imagery and indeed, the terminology he uses in his scheme of

archetypal imagery, namely the *analogy of innocence* or the *analogy of experience*, echoes the work of this author. The critic Jan Gorak, in his chapter on Frye's theory, claims that "Blake's mythical language becomes the lingua franca of poetry" (127). Secondly, their appreciation of Romanticism leads them to separate themselves from Eliot's theoretical tenets. In both cases, their understanding of tradition sets English Romanticism in a prominent space.

Moreover, Manent and Frye have in common a Christian upbringing that acquainted them with the Biblical text and tradition. Frye even had an institutional relation with religion since, as Gorak points out, Frye was "an ordained minister in the Church of Canada" (125). As Manent's son describes in his biography, his father also had fervent Christian beliefs since we read in diaries of 1914, when Manent was 16, that he kept a special time in the afternoon to pray (21). Even more, in the chapter in which the death of the poet's father is told, Manent is described as continuously saying the prayers of the rosary (47); and on the final page, where Manent's own death is narrated, his son says that Manent passed away in mental lucidity and certain of his Christian experiences, so rooted since youth (213). Not only was this belief personal, but also the product of a concrete moment in time. Indeed, Roser i Puig argues that this common belief with Noucentistes opened up doors that brought him literary opportunities and acquaintances (11). Thus, religion and literature were an amalgam that brought poets together, which implies a deep knowledge of the Christian tradition and imagery that constitute the main source from which Frye builds up his archetypal theory.

Last but not least, even if there is no evidence that could lead us to conclude that Manent knew Frye, their understanding of tradition as a fundamental source for literature entailed that both carried out similar critical procedures in their analyses of authors who rejected tradition. Manent, in *Rellegint*, claims that, although Louis Aragon advocated breaking with the past, he paradoxically personifies a splendid example of a great literary tradition. It can be found in the moulds, the forms, the music, the vision that can already be found in previous works (156). Frye, in *Anatomy of Criticism*, does the same with Walt Whitman.

Whitman, as is well known, was a spokesman of an anti-archetypal view of literature, and urged the Muse to forget the matter of Troy and develop new themes . . . He was right, being the kind of poet he was, in making the content of his own *When Lilacs Last in the Dooryard Bloomed* an elegy on Lincoln and not a

conventional Adonis lament. Yet his elegy is, in its form, as conventional as *Lycidas*, complete with purple flowers thrown on coffins, a great star drooping in the west, imagery of “ever-returning spring” and all the rest of it. (101-2)

Both critics point at the paradoxical fact that tradition is most present in those authors who try to flee from it. However, Manent speaks in general terms, making use of an intuition that has been cultivated through a long and fruitful career. On the contrary, Frye is more analytic in his judgement and points to the peculiarities in Whitman’s poetry that sustain his argument. This is the reason why Frye’s archetypal criticism constitutes the main framework to study the anthology *El gran vent i les heures*.

It has to be added that, in relation to *El gran vent*, the recurrent presence of nature and archetypes means that Manent elaborated his anthology choosing poems that contained these elements. Their presence is thus a structural principle that defines the anthology. This leads to the idea that the translating process of the poems is subordinated to the critical principle that determines their election. The Catalan anthologist firstly defined a canon of works on the grounds of his critical views, and then he translated the poems. Indeed, the decision of including the original version of the poems in English below the translations clearly is a well-founded choice. Thus, Manent is not analysed as a translator, but as an anthologist who made up a compilation of works following his critical perspective of tradition. His role as translator is approached as an inseparable aspect of his poetical production.

6. Analysis of archetypes in *El gran vent*

As has been said, *El gran vent* is not a representative anthology of English literary tradition. Instead, its main constituting element derives from Manent’s critical view of tradition, which latently follows Frye’s scheme of archetypes. Neither Lowes nor Eliot do carry out a close analysis of common imagery in tradition. On the one hand, Lowes points at conventions but does not clearly define the boundaries of tradition; on the other hand, Eliot stresses the intertextual nature of literature but posits a too restricted canon which leaves out the Romantics. Northrop Frye is then a key figure to follow a structured study in a tradition that encompasses every work of literature. Following his archetypal design, *El gran vent* mostly depicts the categories of *apocalyptic*, *analogy of innocence*, *analogy of*

experience and *demonic* imagery. The fifth category, the *analogy of nature and reason*, is not present within the anthology.

This division posited by Frye is a scheme of degree: those symbols that resemble the “heaven of religion” (*Anatomy* 141) fall within apocalyptic imagery, whereas those representations of “the world of the nightmare and the scapegoat, of bondage and pain and confusion” (*Anatomy* 147) are considered demonic. Within these categories, there are different levels according to parameters of kind. Frye points at the divine, the human, the animal, the vegetable, and the mineral worlds. As *El gran vent* does not strictly follow these levels of representation, the scale is slightly altered in order to mould to the poetic expressions in the anthology. Frye’s mineral, animal and vegetable worlds are grouped within the same label of “natural world” since the portrayal of these elements is usually interrelated. The rest of categories are love as unity, death as the great equaliser, war as conflict, and lastly, a number of poems that reflect on the craft of writing, or metapoetry. The Appendix sets every poem in Manent’s anthology within these five archetypal representations.

As archetypal criticism stems from the impulse of finding commonalities in a corpus that encompasses every work of literary art, any individual work can be examined in order to analyse its archetypal content. In the same way as a total inductive process is needed to extract the structural principles of literature, a deductive analysis of these principles can be applied to any work in isolation. It is worth noting however that according to archetypal criticism works are not taken strictly on their own, as would happen in a close reading, but they are understood as part of a whole tradition to which they belong. Thus, any work is the entrance door to the study of archetypes. Frye remarks that “we could get a whole liberal education by picking up one conventional poem, *Lycidas* for example, and following its archetypes through literature. Thus the center of the literary universe is whatever poem we happen to be reading” (121). It has to be remarked that by “a whole liberal education” Frye understands the educative process which intends “to liberate, which can only mean to make one capable of conceiving society as free, classless, and urbane” (347). Providing that a whole liberal education can be obtained from one poem, it implies that any single poem stands in metonymic relationship with the whole of literature: the whole can be seen in the particular, and the particular is an image of the whole. Frye hence seems to extol Blake’s metaphor of a world in a grain of sand to the status of defining trait of literature.

This understanding of literature implies that any poem is representative of the category depicted in it. Thus, the first poem of the anthology illustrates Manent's intention in elaborating the book.

He came al so still
There His mother was,
As dew in April
That falleth on the grass.

He came al so still
To His mother's bour,
As dew in April
That falleth on the flour.

He came al so still
There his mother was,
As dew in April
That falleth on the spray.

Mother and maiden
Was never none but she;
Well might such a lady
Goddess mother be. (17)

This anonymous "Carol" is a celebration of Christ's birth and his mother's welcome into this world. The three first stanzas have the same beginning "He came al so still" and the second line of each stanza offers slight variations, but in all of them his mother is mentioned. The third line follows the same behaviour as the first one and is repeated three times "as dew in April," whereas the fourth subtly changes each time. The last stanza contains the recognition of Mary's suitability to be Christ's mother since the poem depicts her as a necessary figure.

The election of this poem to open the anthology has clear connotations. First and foremost, its religious theme and the sustained analogy between natural elements and Christ imply that Manent not only is familiarised with the Biblical tradition, but gives a preferential

place to it. All the subsequent poems will ineluctably echo the associations read in the first poem. This intertextual blurring leads the reader to constantly bear in mind Christ's presence related to the "dew in April" since associations of nature with spring and blossom are continuous. Thus, in terms of imagery, the analogy of the coming of Christ with natural fertility points to the archetypal depiction of nature as sheer mythical space, that is, as apocalyptic imagery. Seldom is this relationship depicted in further poems, with the exception of Ralph Hodgson's "The Mystery" (79) whose first two lines are "He came and took me by the hand / Up to a red rose tree." This limited depiction of apocalyptic imagery is understandable since, in the end, *El gran vent* is not an anthology whose scope is limited to explicit religious imagery.

It has to be remarked as well that the relevance of this poem also lies on the fact that Lowes quotes it as well in *Convention and Revolt in Poetry*. The American critic uses it as an example to illustrate his theory of how poetry works (97). The combination of repeated lines accompanied by other lines that slightly vary as the poem advances is said to show how tradition is to be inherited, whilst subtle modifications have to be made to make new creations. Therefore, this poem conceals the metapoetic function that appears in other poems of the anthology, as well as containing Manent's reflection on what and how poetry is.

As has been mentioned, apocalyptic imagery of nature is not very common in *El gran vent*. Yet the category of the *analogy of innocence* undoubtedly configures the main spectrum of images of the anthology. Here belong descriptions of natural elements, in the manner of the garden of Eden itself, and the medieval theme of the *locus amoenus* (Frye, *Anatomy* 152). As can be seen in the Appendix, the amount of poems within the category of "natural world" is a proof of the paramount importance of this category in the anthology. Every poem which contains images of nature, with the exception of the two mentioned with apocalyptic imagery, can be gathered under the umbrella of the analogy of innocence. Remarkable instances are Robert Herrick's "The Argument of this Book" with the beginning "I sing of Brooks, of Blossoms, Birds, and Bowers" (31) and Blake's "Dance" which makes an enumeration of how flowers and trees wake up in the morning "yet all in order sweet and lovely (37)."

In the analogy of innocence, Frye points out that "among the human figures children are prominent, and so is the virtue most closely associated with childhood and the state of innocence" (151). Hence, within this category, the presence of childhood in relation to nature offers one of the most repeated motifs in the anthology. Coleridge's "But Thou, my Babe"

addresses his son and enumerates natural elements that he will contemplate when he grows up, that is, “the lovely shapes and things intelligible / Of that eternal language that thy / God Utters” (45). Thomas Moore’s “Child’s Song” transforms the child from the addressee to the speaker. The poem is characterised by its simple diction and patterned metrics. The first stanza illustrates this:

I have a garden of my own
Shining with flowers of every hue
I lov’d it dearly while alone
But I shall love it more with you. (47)

The poem “The Buckle” by Walter de la Mare deserves our attention since the title of the anthology is taken from this poem. The fact that it is a childish voice who is speaking, the simple vocabulary, rhythmic versification, repetition of the subject “I,” the presence of fantastic elements, and the natural setting which seems to have a peculiarly intimate relation with the child, echo the same tone as Moore’s poem. In this case, however, the garden is not owned by the poet. Each stanza starts with the anaphora “I had” and in each case a silver buckle, a bunch of cowslips, a yellow riband, and a secret laughter are mentioned. Manent takes the title of the anthology from the last stanza:

I had a secret laughter,
I laughed it near the wall:
Only the ivy and the wind
May tell of it at all. (81)

The third line, altering the order of the components and adding an adjective that might be translated as “great,” constitutes *El gran vent i les heures*. This decision entails that Manent gives preference to the poem, the poet and what they represent. Indeed, besides constructing a coherent anthology in the systematicity of images and themes, the privileged presence of childhood, mostly in relation to nature, tells a lot about Manent’s active defence of literature for children. In “Darreres tendències de la poesia anglesa,” Manent claims that newer tendencies criticise older poets for their need of escapism in childhood and imagination. Newer poets sustained that poetry had to be related to reality and take part into it. Thus, childhood became a poetical battlefield whose adherence or rejection had

implications in the alignment of a view of tradition. Walter de la Mare is then argued to be one of the respected poets that still worked on childhood and is set as an example of wonderful poems that cannot be rejected even by the most ferocious critics (*Notes* 236-7). Manent himself translated books such as *The Jungle Book* since he took childhood in great consideration.

In the analogy of innocence, animals are usually horses and hounds: from the horse of the anonymous poem “Here We Come A-piping” (18) to the most notable case of “The Hound of Heaven,” whose poetic-I constantly tries to escape from God’s indictment, until there is a moment in which “I in their delicate fellowship was one - / Drew the bolt of Nature’s secrecies” (66). These are cases in which the presence and symbolism of the animal belonging to the category of analogy of innocence are doubtless. With regard to buildings, the tower and the castle are mostly portrayed in this category, with the paradigmatic example posited by Frye of Shelley’s *Epipsychidion*, or the bell tower found in Coleridge’s “The Rime of the Ancient Mariner” (43). Fire “is usually a purifying symbol” (Frye 152), as in T. S. Eliot’s “East Coker” which finishes with “[Comets and Leonids] Whirled in a vortex that shall bring / The world to that destructive fire / Which burns before the icecap reigns” (103) or in Roger Garfitt’s “Equinox,” the last poem of the anthology, where it is said that “when fire and brimstone behave like angels” (211). T. S. Eliot’s example proves to be particularly useful because sets fire and snow side by side: the purification of the fire with the destruction and desolation of the icecap. Snow is thus the demonic counterpart of the purifying fire. In poems such as Allen Cunningham’s “Gane Were but the Winter Cold,” the poet describes the last instants of a frozen child (49), or Wilfrid Owen’s “Futility” where the poet mulls over a body which is found but does not move. The poem says that there has not been any problem before in waking it up, “until this morning, this snow” (131). It is an existentialist poem, full of hopelessness and anger, which seems to reflect the mood of the war. The snow helps convey that the poem is about a lifeless body.

Besides its archetypal depictions in the anthology, nature has to be taken into account separately as a defining element of the anthology because it occupies a key position due to its constant presence in every poem. Not only is nature important for its archetypal portrayal, but also because it is a distinctive trait that accompanies every poem. Whether as a theme, as part of rhetorical devices such as analogy or metaphor, or as setting, natural elements can be traced in every corner of the compilation. The three anonymous poems opening the anthology already contain the elements that will persist in the rest of the creations. The

“Carol” that starts with “He came al so still” celebrates the birth of Christ and repeats in three stanzas “as dew in April / That falleth on” (17). Thus, the poem offers a consistent analogy between the new-born child and the dew. The poem “Here We Come A-piping” puts nature at the centre in the celebration of Springtime, the green fruit, the sea and horses. Lastly, “The Fort of Rathangan” starts with “the fort over against the oak-wood” (19), which is just an allusion to the setting of the castle. Hence, these three poems are exemplary of the treatment of nature as a constant in the anthology, be it as a rhetorical device, as a theme, or as a setting.

The constant preference for the depiction of nature can be seen as well in other works written by Manent. All of his poetic works contain natural elements, with such illustrating titles as *La branca* (the branch) or *La collita en la boira* (harvest in the fog). Manent himself sustained that there are no other poetics than those of nature (*Notícies* 49-50), which is corroborated in *Història de la literatura catalana* where it is said that the usage of nature as an objective correlative was one of the identifying traits of Manent’s style from his first book of poems (249). Pla i Arxé similarly contends that Manent showed a tendency towards the depiction of nature because mankind sees in it the expression of the complexity of his experience (75). Manent’s diaries corroborate his close connection with nature since, rather than telling experiences in a discursive way, the Catalan writer mostly uses the blank page to impress his personal impressions of nature. Thus, the presence of nature in every poem of the anthology illustrates Manent’s view that literature and nature are closely interlinked and how the devotion to nature constitutes a characteristic trait of his personal poetics.

The second most present motif is the portrayal of death as the great equaliser. The clearest association is derived from Genesis and the famous “for you are dust and to dust you shall return” (*King James Bible*, 3.19), where death is depicted attached to the ground; it is an experience of going back to the earth. In “Aspasia’s Song,” John Fletcher follows this tendency as can be seen in “Upon my buried body lie / Lightly gentle earth!” (28). Nevertheless, what is more repeated throughout the anthology is the depiction of death as equaliser of status, rather than the material determinism towards the ground. This is closely related to Job 3.14-19 where kings, counsellors, princes, infants, the wicked, the weary, the prisoners, the small and great are said to be equal after death has come. The anonymous poem mentioned above “The Fort of Rathangan” is the first prototypical case to illustrate this. Further examples can be seen in Francis Beaumont’s “On the Tombs in Westminster Abbey” in which it is claimed “Here’s a world of pomp and state / Buried in dust, once dead

by fate” (29), and the first fragment of Archibald MacLeish’s “Conquistador” where Sandoval, Alvarado, Olid, Oléa, Cortés, and “other and nameless are there shadows here / Cold in the little light as winter crickets” (112).

These depictions of death in *El gran vent* can be considered as part of the analogy of innocence because, on the one hand, people who have passed away are not portrayed as being in communion with a higher force that would make reference to the transcendence of this process; on the other hand, every remarked name in the mentioned poems is a figure higher than ordinary people: they all refer to kings, artists, conquerors... That is, names that are written down in history and that probably had a “Rich Burial” as Elma Mitchell’s poem is titled. In this same category, poems dedicated to another famous person are found, namely Stephen Spender’s “Beethoven’s Death Mask” and “Hölderlin’s Old Age,” and Sidney Keyes “Elegy for Mrs. Virginia Woolf.” Ordinary people do not need to be remembered that death equals every human being since it is a condition of existence. Only those who take pride in their earthly achievements are to be remembered the ineluctable. As Thomas Gray points out in the “Elegy Written in a Country Churchyard,” “the paths of glory lead but to the grave.”

Besides this depiction of death in the analogy of innocence, there are as well instances of poems with apocalyptic imagery, such as Henry Vaughan’s “Ascension-Hymn” where death is a necessary step to be in contact with the divinity: “they are all gone into the world of light . . . / Dear, beauteous death” (33). Here the poet conveys an understanding of death as a process that illuminates the person. The stress obviously lies on the aftermath, rather than what is left behind. On the contrary, T. S. Eliot’s poem “Aunt Helen” has the same purpose of the poems dedicated to Beethoven or Virginia Woolf, but in this case, Aunt Helen is unknown. However, the death of Aunt Helen deserves the same attention as the poems dedicated to great names. As is said, “now, when she died there was silence in heaven” (92). This poem hence might be considered as part of the analogy of experience, the space of realism. This can be seen in the main character’s discrete existence as well as death, since routine is kept “the undertaker wiped his feet - / He was aware that this sort of thing had occurred before” or “the Dresden clock continued tickling on the mantelpiece” (92). Its urban setting effaces any symptom of grandiloquence that could be found in any poem of this theme. Eliot seems to express the idea that simple people are followed by simple deaths.

The category of love as unity is analysed in isolation because of its recurrent presence in different poems. Nevertheless, it must be pointed out that this does not constitute a motif

that could be analysed from different categories, but it is part of apocalyptic imagery. According to Frye “it is still easier to employ the “one flesh” metaphor of two bodies made into the same body by love” (143). Frye then puts the example of Donne’s *The Extasie*, but he could have mentioned “The Good-Morrow” (also by Donne) as well since both fit in the parameters that define poems with apocalyptic imagery. The latter, which is found in *El gran vent*, contains expressions such as “let us possess one world; each hath one, and is one” (25) that have gone down in the history of literature. This depiction of love as the possession of a single bond alludes to the Song of Songs, the book of the Bible which describes two lovers meeting in a garden. In it is claimed that “My beloved *is* mine, and I *am* his” (Song of Songs 2.16) and “I *am* my beloved’s, and my beloved *is* mine” (Song of Songs 6.3). The emphasis put on the verb “to be” whose meaning in this context implies mutual possession might symbolise the actual engagement of the lovers. In these expressions, the linking verb adheres the subject and the subject complement in an interchangeable relation which carries the commutative property: the order of the lovers does not alter their love. Donne follows this same tendency in the lines quoted above. The expressions “let us possess one world” and “each hath one” might lead to error since property might be understood separately; the lovers do not become one sole entity until the poet specifies that “and is one.” The possession is then expressed in terms of immanence, the verb “to be,” and reciprocity, syntactical mutability and repetition of the word “one” in Donne.

Hence, the apocalyptic presence of love as unity logically implies that the fire that appears in these poems carries connotations of purification and attraction. Such is the case of Thompson’s “Love Declared” in which “a wind-blown flame” and a “vibrant fire” make an appearance around the lovers (71). Besides, what is relevant of this poem is its allusions to night. Thompson describes it as “the night / Caught, blazed, and wrapt us round in vibrant fire.” Auden’s “Nocturno II” sets an atmosphere of secrecy making a similar allusion to night: “make this night lovable, / Moon” (156). This night imagery as the setting where the lovers meet is as well derived from the Song of Songs. Chapter 3 starts with the lover looking for Salomon at night “by night on my bed I sought him whom my soul loveth: I sought him, but I found him not” (1). After wandering about the city, she finds him and claims: “I held him, and would not let him go, until I had brought him into my mother’s house, and into the chamber of her that conceived me” (3.4). Thus, according to this tradition, night is the time when lovers meet.

Archibald MacLeish's poem "Not Marble Nor the Gilded Monuments" deserves to be closely analysed since it is the sole example in the anthology of a poem that rejects apocalyptic imagery on the grounds that everything will be consumed by time. There is no sense in dedicating poems to the extraordinary qualities of the lover if nothing will persist over time. As is said, "I shall say you will die and none will remember you" (110). The explicit rejection of the traditional depiction of lovers actually carries an implicit recognition of what has been done and the intent to overcome these limitations. For instance, the beginning of the poem sets the tone of the rest of the creation:

The praisers of women in their proud and beautiful poems
Naming the grave mouth and the hair and the eyes
Boasted those they loved should be forever remembered
These were lies. (109)

MacLeish stresses this idea in further stanzas where it is said that "Therefore I will not speak of the undying glory of women / I will say you were young and straight and your skin fair" (110). Paradoxically, being part of the poem itself, this negative stance towards tradition restates its vigour. This is a way of setting oneself within tradition and of altering its principles to make a new poem. This attitude brings back the last section of Eliot's famous saying "bad poets deface what they take, good poets make it into something better, or at least into something different" (245). This new portrayal of love escapes from apocalyptic imagery; its down-to-earth tone attached to the demands and constraints of reality sets it in line with the analogy of experience. An instance of this poetical attitude can be seen in "I will not speak of the famous beauty of dead women / I will say the shape of a leaf once lay on your hair" (111).

Whereas the presence of love in *El gran vent* is mostly related to apocalyptic imagery, the presence of war in the anthology is always related to demonic imagery. Love is thus represented as an idealised and wished for state, but the conflict of war projects images that contrast with paradisaical nature and fulfilling love. The paradigmatic poem of this category is Allen Tate's "Ode to the Confederate Dead." In this poem, "Autumn is desolation in the plot," the dead serve to "feed the grass row after rich row," and the hound of heaven of the analogy of experience is turned into "the hound bitch / Toothless and dying" (139). Frederic Prokosch in "The Ruins" also provides an example of a war poem full of desolation and

horror, more concretely, Prokosch shows an incredulous point of view before the war. The opening lines are “How strange, in sweetness and security, / The sudden advent of the enemy,” an idea that is repeated some lines below “But then, how strange / The coming of a new and imbecile terror” (179). As is common to every poem of the anthology, imagery of nature also comes up, but in this case, it is used to strengthen the shocking power of destruction of war: “Even those delicate meadows / Will witness a new abrupt hysteria; war / Red on the fields, the moors, the muttering woodlands” (179). This is precisely demonic imagery in relation to the total rejection towards a situation that exceeds any human understanding.

This use of contrasting imagery to stress the vigour of war is as well used by Auden in “The Shield of Achilles.” The expected apocalyptic imagery of the beginning, or more concretely imagery of the analogy of experience, with “vines and olive trees, / Marble well-governed cities / And ships upon untamed seas” is transformed into the arid and dry outlook of a battlefield where there is “No blade of grass, no sign of neighbourhood, / Nothing to eat and nowhere to sit down” (152). The shield, being part of war equipment, acts as a mirror of the desolate reality of war. Auden turns upside down the Classical conception of the war of heroes and relates it to a miserable condition. Likewise, the English poet takes the image of the heavenly creatures full of eyes, as described in Ezekiel 10.12 or the Book of Revelation 4.6-8, and makes it a metaphor of the soldiers standing in the battlefield. Thus, Auden adapts the theme of war in Classical times and the association of heavenly figures to the crude reality of the 20th century where war had lost any romantic spirit.

One more instance of the contrast between the desirable and the horrifying is Henry Treece’s “In the Third Year of War.” The structure is very much the same as Auden’s: the poet plays with the expectations of the reader to emphasise the horror of the war. The poem opens with “I dream now of green places,” a motif repeated in the next stanza as “I dream of singing birds;” and as Auden, a “but” does an about-face in relation to the tone of the poem. In this case, “But I wake to bitter winds” (189). Moreover, this poem is addressed to “my love,” which implies that the demonic desolation of war is accompanied by a lover who realises that the soldier will never come back. The end of the poem claims that “I dream now there is no ending, / No golden, breathless dawn; / Only seeking, seeking without finding” (189). As can be seen, even love is corroded by the demonic world. Chapter 3 of Song of Songs, quoted above, starts with the lover looking for Solomon at night, and not being able

to find him next to her. Eventually, both lovers meet in the night. This is adapted to a lover in war that knows that this love meeting will not happen. Hope is completely lost.

A last group of poems has to be mentioned since the recurrence of their theme implies that their presence is not arbitrary. These poems are Alexander Pope's "The Craft of Verse," which is an excerpt of *An Essay on Criticism*, a fragment of Archibald MacLeish's "Reasons for Music," R. S. Thomas's "Poetry for Supper," and Richard Wilbur's "To the Etruscan Poets." These are poems that reflect on the task of the poet, that is, metapoetry. More concretely, these poems tackle the issue of the intervention of the poet in the elaboration of the creative work. In other words, to what extent a poet should mould the primitive creative impulse to meet formal requirements of meter, rhyme or diction. As is widely known, Pope advocates a thoroughly worked style with the comparison of Ajax's rocks and the zephyr. MacLeish defines the activity of the poet as "To impose on the confused, fortuitous / Flowing away of the world, Form" (127). In the end, he asks a rhetorical question on the topic, and he answers it:

Why do we labour at the poem?

Out of the turbulence of the sea,

Flower by brittle flower, rises

The coral reef that calms the water. (127)

MacLeish moves within natural imagery to counterpoint the troubled water to the peaceful presence of the vegetable. Thus, from the election of Auden's and MacLeish's poems, Manent conveys two structural principles of his understanding of poetry: nature is always present, and the author has to work on the first impulse to give form to the poetic intuition. Pope's mythological allusions imply an apocalyptic imagery, whereas MacLeish is kept within the boundaries of the analogy of innocence in the depiction of the powers of nature as more grandiloquent metaphors of the poet's creative energies.

Thomas's poem "Poetry for Supper" sets this debate between two poets in a bar "hunched at their beer." Whereas the first accuses the other person of being incapable of valuing nature, "You speak as though / No sunlight ever surprised the mind / Groping on its cloudy path," the other one replies that nature has to be codified in order to convey and grasp its full potential: "Sunlight's a thing that needs a window / Before it enter a dark room. / Windows don't happen" (194). Hence, from the apocalyptic and analogy of innocence

depictions of the task of the poet, R. S. Thomas chooses to offer the third step of the analogy of experience. That is, from Pope's mythological allusions, and MacLeish's metaphor of nature as a personification of the poet's creative impulse, Thomas deals with an everyday scene. The problematic issue of the intervention of the poet is thus transformed into a bar chat. Lastly, in "To the Etruscan Poets," Wilbur concludes the debate by saying that, in the end, the poet's endeavour to give the just and right expression is worthless before the passing of time: "You strove to leave some line of verse behind / Like a fresh track across a field of snow, / Not reckoning that all could melt and go" (203). Snow, which has been related to demonic imagery throughout the anthology, keeps its set of associations and leaves the poet without his or her works. Hence, Manent with these poems shows a tendency towards the blurring of the apocalyptic or mythological, until the last expression that recovers the demonic associations of the snow.

In a nutshell, *El gran vent* is an anthology whose main common thread is the recurrent depiction of nature – be it as a rhetorical device, theme, or setting – and the presence of archetypes structured upon five categories. Firstly, as nature is portrayed in every poem, the archetypal presence of nature is equally remarkable. Even if there are instances of apocalyptic imagery in references to the divinity attached to natural elements, nature is more often depicted within the archetypal category of the age of innocence because of the allusions to childhood, to animals such as hounds and horses, and to towers. The second category is death as equaliser, which is mainly represented as a way to express the common fate of death in every human being, no matter fame, wealth, or power. As most of the poems focus on how death makes us equal, even if it was a renowned person, the main archetypal category is the age of innocence. However, T. S. Eliot's "Aunt Helen" is an example of a poem that could be deemed part of analogy of experience since it portrays an ordinary person and an everyday scene. The third category is love as unity. Frye sees this portrayal of love as part of apocalyptic imagery, and Donne's "The Good-Morrow" is the clearest instance. Yet MacLeish writes a love poem, "Not Marble nor the Gilded Monuments," which mixes the negation of the idealisation of the lover with a realistic depiction of her features, thus implicitly preserving tradition while trying to subvert it attaching the poem to a material reality. The fourth category is war as conflict where demonic imagery predominates. In these poems, an idyllic and imagined scene usually contrasts with the slings and arrows of actual reality. There is also a number of poems which reflects on the creative process of writing a poem. The debate that Manent mainly wants to pose is whether a poet should work on the

form a poem, or it should be preserved as inner impulse. From Pope's excerpt of *Essay on Criticism* to Thomas's discussion in a bar in "Poetry for Supper," Manent conveys the evolution from mythical allusions to realistic settings, or in Frye's terms, from apocalyptic to age of experience archetypes.

7. Conclusions

After having read the prefaces of some of the most influential anthologies of the 20th century in Anglophone literature, the main constituting elements inductively extracted are the language in which poems are written, the genre of these poems, the chronological order in relation to the authors' birth dates or the poem's date of composition, modernising or not the spelling on the grounds of a preference for the addressee's comfort or historical accuracy, the role of the author and his or her colleagues in the election of some poems, and the aim, intention and purpose. With regard to the latter, Larkin formulates a three-level taxonomy: the historical approach aims at faithfully conveying the reality of a period, the critical approach intends to choose the best poetry in a determined timespan, and the personal approach sets the anthologist's own sense as the fundamental tool to discern the works which are to be compiled. Manent's *El gran vent* is an example of a personal anthology of translations to Catalan focused on lyrical poetry, and structured upon the authors' birthdates.

Besides these principles, it has to be remarked that the *raison d'être* of anthologies is to gather works up from the immeasurable field of literature. In order to make literature fathomable, it has to be divided into traditions following generic, historical and/or thematic criteria (Menand). Logically, if a given anthology is constructed upon a concrete tradition, the criteria that defined this tradition are extrapolated to the anthology. The titles of anthologies are particularly illustrating in this matter: *The Oxford Book of American Short Stories*, *Harper's Anthology of 20th Century Native American Poetry* or *Anthology of Twentieth-Century British and Irish Poetry*. As *El gran vent* does not intend to be a representative anthology of a tradition, the title does not make reference to this element. Yet it is true that Manent's anthology takes into account poetry written in English in the British Isles and the USA from the Middle Ages to contemporary works.

However, anthologies are not compilations of entire traditions, but representative selections of these traditions. Thus, anthologies go through a previous process of canonising, that is, anthologists have to choose which works are to be included and excluded. Sitterson

argues that canons are built upon complex combinations of ideological, aesthetic, and religious reasons. In a similar analogy to the one in relation to tradition, the elements that condition the anthologist's canon are then reflected in the anthology. This is the reason why Carravetta argues that a critic first and foremost has to analyse the ideological context surrounding the elaboration of a canon (266). The aesthetic and religious aspects of canon formation, which are then reflected in the anthology, could well be analysed as elements within the category of the anthologist's involvement in the editorial task.

With regard to Manent's anthology, *Noucentist Catalonia*, which intended to open its boundaries to Europe, favoured the creation of the first edition of the anthology in order to be more in contact with literature written in English. The main ideological tenet that conditions *El gran vent* is that for Manent there is no proletarian tradition, uneducated, that could be compared to the individualist art of the middle class, the bourgeois art (*Notes* 247-8). Thus, this view on class conflict was surely relevant in the elaboration of the canon that defined the works that were to appear in the anthology. Indeed, as Manent did not make any change to the first edition published in 1938, but widened the number of authors and poems in the second edition of 1983, Manent seems to ascertain the principles that configured the first edition 45 years before.

In relation to aesthetics, Manent's understanding of literature makes him choose poems which contain natural elements in them. This decision might be said to be based on his general understanding of poetry. As a matter of fact, all of his poems in *Poesia completa* display the common thread of natural elements, in the same way as the selection of his diaries in *Dietari dispers* continuously include recollections of his impressions on nature. There is no poem nor entry in the diaries where Manent does not invoke nature. Hence, the all-pervading presence of nature in *El gran vent* actually constitutes a cornerstone of Manent's view of literature. Therefore, it might be sustained that *El gran vent* is the quintessential work of Manent's multifaceted dedication since Manent the critic appears in the election of poems that represent archetypes, Manent the poet comes up in the ubiquitous presence of nature, and Manent the translator makes his appearance in the versions of the poems in Catalan.

Besides presenting nature as a structural element in *El gran vent*, Manent also seems to elaborate a cohesive anthology by choosing poems with archetypal imagery, which leads to the Canadian critic Northrop Frye. Frye's archetypal criticism is based on the premise that every literary work shares the elements that enable an inductive extraction of the structural

principles of literature. Thus, literary criticism deals with the underlying structure of literature. It is in this structure that Frye aims to enhance criticism as science, instead of keeping it as an activity which copes with subjective impressions to value works. Having classical mythology and the Bible as references, the Canadian critic sets works side by side in order to study its common points turning a blind eye on chronology and the immediate effects of contextual factors. In other words, Frye does not approach works in their context, be it historical or biographical, since time is not a variable that structurally affects that which is to be portrayed. Setting the Bible as the main point of reference, the presence of archetypes in *El gran vent* stands for Frye's and Manent's knowledge and devotion of Christian faith, thus attesting to the religious burden of the canon that makes up the anthology.

El gran vent, as it is made up, is an anthology that carries out Frye's objective on a lower scale. The amount of authors and works is clearly limited, but the task in practice is very similar. Manent organises the anthology showing that the same symbols are repeated over time and in different places. Paradoxically this leads him to omit the authors' biographies and to offer a structural view of literature which transcends individualities. This is a paradox because Manent defends on numerous occasions the role of biographies in the study of any literary work. According to Pla i Arxé, the biographical, cultural and social roots are essential – methodologically essential – in Manent's approach to the sense of a text (66). For instance, *Poesia anglesa i nord-americana* is an example of an anthology that includes a short biographical note preceding the poems of each author in the compilation. Whereas *Poesia anglesa i nord-americana* might be seen as an anthology of authors (Manent's critical perspective on the importance of the individual), *El gran vent* might be considered an anthology about a view of tradition.

This personal perception of tradition, which consists in asserting that every work takes part into what has been done before, is built upon five blocks: nature, death, love, war and metapoetry. It goes without saying that within these five categories, nature proves to be the core of the anthology since every poem contains traces that refer to the natural world. The presence of archetypal imagery, divided into five categories, and the fact that every poem includes a reference to nature leads to the conclusion that Manent built *El gran vent* according to his personal view of literature as being closely interrelated to nature and his understanding of tradition as a treasure trove from which poetic imagery takes its materials. Therefore, even if Manent rejects in the "Preface" of *El gran vent* that it is not a systematic

anthology, the presence of nature and archetypes show a well-defined rationale behind the election of poems.

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9. Appendix

Following Frye's archetypal criticism and his taxonomy of imagery (apocalyptic, age of innocence, age of experience and demonic), this appendix presents all the poems of the anthology divided into the five main categories depicted in the compilation: natural world, death as equaliser, love as unity, war as conflict, and the poems about the craft of writing.

Natural world, mostly depicted with images of the analogy of innocence and related in many cases with childhood and innocence.

- Anonymous: "Here we come a-piping."⁴
- William Shakespeare: "The Peddler's Song."
- William Shakespeare's "Tu-whit To-who."
- Ben Jonson: "Aeglamour's Lament."
- Robert Herrick: "The Argument of this Book."
- William Blake: "Dance."
- William Wordsworth: "Upon Westminster's Bridge."
- Samuel Taylor Coleridge: "The Rime of the Ancient Mariner (a fragment)."
- Samuel Taylor Coleridge: "But Thou, my Babe."
- Thomas Moore: "Child's Song."
- Allan Cunningham: "Gane Were but the Winter Cold." Demonic imagery.
- Percy Bysshe Shelley: "Epipsychidion (a fragment)."
- John Keats: "Faery Song."
- Robert Browning: "Home Thoughts from Abroad."
- Thomas Hardy: "Afterwards."
- Francis Thompson: "The Hound of Heaven."
- William Butler Yeats: "The Lover Asks Forgiveness because of his many Moods."
- William Butler Yeats. "He Thinks of his Past Greatness when a Part of the Constellations of Heaven."
- Ralph Hodgson: "The Mystery." Apocalyptic imagery.
- Walter de la Mare: "The Buckle."
- Wallace Stevens: "Sea Surface Full of Clouds (a fragment)."
- Harold Monroe: "Elm Angel."

⁴ All the titles of the poems are written in inverted commas because they are considered part of the anthology. Moreover, in most cases either they are short poems or fragments of a longer extension, such as *The Rime of the Ancient Mariner* or *Epipsychidion*.

- Mary Webb: "Green Rain."
- D. H. Lawrence: "Bavarian Gentians." Demonic imagery.
- T. S. Eliot: "Journey of the Magi."
- T. S. Eliot: "Landscapes:"
 - "I. New Hampshire."
 - "II. Virginia."
 - "III. Usk."
- T. S. Eliot: "East Coker (a fragment)."
- T. S. Eliot: "Morning at the Window." The analogy of experience imagery.
- Isaac Rosenberg: "Returning, We Hear the Larks."
- Hugh MacDiarmid: "First Love."
- Archibald MacLeish: "Conquistador (from the Tenth Book)."
- Archibald MacLeish: "La Foce."
- Wilfrid Owen: "Futility."
- Herbert Read: "The Seven Sleepers."
- E. E. Cummings: "Somewhere I Have Never Travelled."
- Sacheverell Sitwell: "Dafne."
- Cecil Day Lewis: "The Magnetic Mountain (a fragment)." Demonic imagery.
- Cecil Day Lewis: "Do Not Expect Again a Phoenix Hour."
- W. H. Auden: "Chorus from a Play."
- W. H. Auden: "Three Dreams (a fragment)."
- W. H. Auden: "Laudes."
- W. H. Auden: "The Sea and the Mirror (A Commentary on Shakespeare's *The Tempest*; a fragment)."
- John Lehmann: "Hidden Graveyard."
- Theodore Roethke: "Mid-country Blow."
- Theodore Roethke: "River Incident."
- Theodore Roethke: "No bird."
- Theodore Roethke: "A Walk in Late Summer."
- Theodore Roethke: "Meditations of an Old Woman (First Meditation)."
- Theodore Roethke: "Her Becoming."
- Stephen Spender: "Hölderlin's Old Age."
- Frederic Prokosch: "Harvest."
- Charles Madge: "Solar Creation." Apocalyptic imagery.

- George Barker: "Channel Crossing (Fragment)."
- R. S. Thomas: "A Welshman to any Tourist."

Death as the great equaliser: material transformation into dust and attachment to the ground derived from the Genesis, and Job's allusion to the equality of every human being without any consideration of power difference.

- Anonymous: "The Fort of Rathangan."
- John Fletcher. "Care-charming Sleep."
- John Fletcher. "Aspasia's Song."
- Francis Beaumont: "On the Tombs in Westminster Abbey."
- Henry Vaughan: "Ascension Hymn (a fragment)." Apocalyptic imagery.
- T. S. Eliot: "Aunt Helen." The analogy of experience imagery.
- T. S. Eliot: "Murder in the Cathedral. Chorus."
- T. S. Eliot: "The Dry Salvages (a fragment)."
- Archibald MacLeish: "Conquistador (fragment of the Preface)."
- Herbert Read: "The Sorrow of Unicume (a fragment)."
- Stephen Spender: "Beethoven's Death Mask."
- Norman MacCaig: "The Drowned."
- A. J. M. Smith: "Chorus."
- Elma Mitchell: "Rich Burial."
- Sidney Keyes: "Elegy for Mrs. Virginia Woolf."
- Philip Larkin: "Cut grass."
- Terence Heywood: "Near Fredericton (New Brunswick)."
- Roger Garfitt: "Equinox."

Love as unity, mostly with apocalyptic imagery

- John Donne: "The Good-Morrow."
- Francis Thompson: "Love Declared."
- William Butler Yeats: "The Heart of the Woman."
- Archibald MacLeish: "Not Marble Nor the Gilded Monuments." The analogy of experience imagery.
- W. H. Auden: "Nocturno II."
- Theodore Roethke: "The Dream (a fragment)."

War and conflict mostly in demonic imagery

- William Butler Yeats: "An Irish Airman Foresees his Death."
- William Butler Yeats: "On Being Asked for a War Poem."
- Allen Tate: "Ode to the Confederate Dead (a fragment)."
- Hart Crane: "North Labrador."
- W. H. Auden: "The Shield of Achilles."
- Frederic Prokosch: "The Ruins."
- Charles Madge: "In Conjunction."
- Lawrence Durrell: "Nemea."
- Henry Treece: "In the Third Year of War."
- George Barker: "Daedalus (a fragment)."
- Charles Causley: "At the British War Cemetery: Bayeux."

Poems about the craft of writing

- Alexander Pope: "The Craft of Verse." Apocalyptic imagery.
- Archibald MacLeish: "Reasons for Music (a fragment)." The analogy of innocence imagery.
- R. S. Thomas: "Poetry for Supper." The analogy of experience imagery.
- Richard Wilbur: "To the Etruscan Poets."