
Reviews of Books



LOLA BADIA, JOAN SANTANACH and ALBERT SOLER, **Ramon Llull as a Vernacular Writer: Communicating a New Kind of Knowledge**. Translated by Robert D. Hughes. London: Tamesis. 2016. xiv + 372 pp. ISBN 978-1-85566-301-5.

The celebrations for the 700th anniversary of his death (the *Any Llull*) have left a mark on the bibliography of the Majorcan polymath Ramon Llull (1232–1316), whose philosophical and theological works have already been explained in English in essential works such as Anthony Bonner's *The Art and Logic of Ramon Llull. A User's Guide* (Brill, 2007). *Ramon Llull as a Vernacular Writer: Communicating a New Kind of Knowledge*, published for the *Any Llull*, is a milestone that focuses on Llull's vernacular writings, which cannot be studied separately from his Latin production and vice-versa. This book is an in-depth analysis of how the use of the vernacular, in the broader sense, is a fundamental tool for the dissemination of his work.

After a short introduction on Llull's extraordinary life, his epistemological system (i.e. the *Art*), and his position as a layman who tried to convince all the powers of his time (both religious and secular) to accept it, the authors show in the first chapter how he managed to transform his *Art* into literature. They start by explaining his language theory and his writing techniques. Llull used repetitions in the structure and forms of his works as a didactic and meditative tool. He wrote a 'new' rhetoric on this and he conceived a 'sixth sense', which he called *afflatus* and is the sense of speech. The authors then explain his use of allegory which he compares with the wide range of figurative meanings of the Arabic word *ramz* (62–63), the art of memory, the use of correlatives, his theoretical and practical writings on sermons and his use of self-commentaries as a didactic tool to learn his art.

In the second chapter we are given a commented synopsis of Llull's works with literary connections: the *Book of Contemplation*, the *Book of the Order of Chivalry*, the *Instructions of Children*, his two novels: the *Romance of Evast and Blaqueria* (which includes the famous *Book of the Lover and the Beloved*), and the *Book of Wonders*. We are then introduced to his versified and dialogic opus, after which we are given examples of his use of short forms (both exemplary and sententious) in various works. In Chapter three the focus is on the dissemination of his enormous production, starting from what we know of the *scriptoria* which were linked to him, some of his copyists, his way of composing, his plurilingual dissemination, up to the most recent book series which deals with the critical editions of his works, in Catalan (*Nova edició de les obres de Ramon Llull*) and in Latin (*Raimundi Lulli Opera Latina*). In Chapter four we can read Llull's work in its historical and literary context, through the presentation of some figures whom the Majorcan met during his life or who were his contemporaries. Thus, short biographies are given of Ramon de Penyafort, Ramon Martí, Cerverí de Girona, Jacopone da Todi and the Franciscan literature, Dante, King James I of Aragon, Ramon Muntaner, Matfre Ermengaud and Arnau de Vilanova.

In the epilogue, the authors emphasize Llull's use of his biographic self and his attempt to impose himself as an alternative authority via the analysis of his self-references and of continuity in some of his literary works. Finally, they explain his role as a writer in the vulgar tongue, as well as why this latter prerogative has created some issues in understanding him properly. In the two appendices we find an inventory of Llullian manuscripts written during his life ('first generation manuscripts', according to Albert Soler) and in the second a short excursus on the influence of Llull's work on Catalan literature.

This short summary cannot give the multiplicity of information collected in this volume, which recollects and reorganizes many publications of the three authors. The same Llull was conscious of the novelty of his project: his knowledge of Arabic, his position as a layman, make him a singular figure for the Middle Ages. This does not mean that we must read him only as an exception, a 'notorious unknown' writer; on the contrary, we have to understand first his mission, then his *Art*, and finally all the strategies he used to disseminate his works among all strata of society, from the humbler devotee to the kings and popes. His literary works are keys to understanding this. Llull has been able to recycle everything that his contemporary realm of the letters could offer, from literature tout court to what we call nowadays 'product placement' and editing. He is thus a unique witness of many medieval phenomena, which can be better understood if compared to what the Majorcan did during his life around the Mediterranean Basin.

SIMONE SARI

Universitat de Barcelona

RYAN D. GILES, *Inscribed Power: Amulets and Magic in Early Spanish Literature*.

Toronto: University of Toronto Press. 2017. 307 pp. ISBN 978-1-4426-4607-0.

En pocas ocasiones coinciden tan felizmente vehículo y objeto de estudio como en este caso, pues nada más idóneo que un libro para hablar de inscripciones y textos mágicos que, quién sabe, acaso contagien su energía a las páginas que los contienen. De ser así, el poder de *Inscribed Power. Amulets and Magic in Early Spanish Literature* estaría más allá de cualquier duda, a tenor de la cantidad y variedad de amuletos que lo integran. Como es lógico, tan exhaustivo repertorio incluye testimonios de diversa índole y relevancia a los que el autor sabe muy bien cómo sacar partido, respetando las jerarquías y poniendo las obras secundarias al servicio del tratamiento hermenéutico de los textos mágicos que ha hallado en algunas de las principales obras de la literatura española, desde el medievo al Siglo de Oro. Así, en un imponente capítulo introductorio, los documentos menores ilustran y exponen un amplio panorama diacrónico de este tipo de amuletos, desgranando su tipo-

logía fundamental –en la que se cuentan, entre otros, *nóminas* y *cultres*– para, a su vez, presentar el contexto social donde se utilizaban. La función auxiliar de los testimonios secundarios no se limitará al apartado introductorio, sino que se extenderá a lo largo de todo el recorrido por los amuletos que, desde el milagro 125 de las *Cantigas* de Alfonso X hasta *El buscón*, aparecen de tanto en tanto a lo largo de cuatro siglos, como atestiguan la *Razón de amor*, el *Libro de buen amor*, la famosa teja que conserva versos del *Poema de Fernán González*, el *Libro de Apolonio*, *La Celestina*, *La lozana andaluza* o el *Lazarillo de Tormes*.

En conjunto, este itinerario supone un catálogo muy ilustrativo de la rica diversidad de amuletos existentes, a tenor de sus múltiples características morfológicas y funcionales. Efectivamente, hallamos en este volumen tanto libros que curan e incluso convierten a judíos (*Cantigas*) como, en su mayoría, oraciones y textos apotropaicos, e incluso una parodia de los mismos en el *Libro de Buen Amor*. Este último caso resulta de vital importancia a la hora de comprender que el estudio de *Inscribed Power* es, ante todo, de carácter literario: frente a la tradicional adscripción de la magia al marco de la antropología, Giles se suma a la tendencia actual que reivindica el valor de la magia como motivo literario, de ahí que la disección folklorista de estos amuletos permite dotarlos de pleno significado en la obra donde aparecen, fuera de la cual carecerían de sentido. En ese aspecto, y pese al rigor de su estudio, se echan en falta algunos recientes estudios que siguen esta corriente crítica, como el artículo de José Manuel Pedrosa 'Del brazo escribidor al libro escrito por Santa Teresa, o la letra como talismán terapéutico', aparecido en el volumen de estudios coordinados por Eva Lara y Alberto Montaner, *Señales, portentos y demonios. La magia en la literatura y la cultura españolas del Renacimiento* (Salamanca, Semyr, 2014), y que constituye la obra de referencia por antonomasia sobre la magia en la literatura española.

Por otra parte, y al ocuparse de escritos pertenecientes a la cultura cristiana, Giles acude constantemente a documentos que reflejan la actitud de la iglesia hacia estos amuletos y las prácticas en que se inscribían, incluyendo, cuando es necesario, las oportunas referencias a testimonios de las otras dos grandes culturas que convivieron

durante siglos en la península ibérica, la judía y la musulmana. Este enfoque poliédrico permite contemplar el mestizaje, por así llamarlo, de tradiciones que se observa en algunos amuletos, donde conviven elementos cristianos con el nombre de Dios en hebreo (YHWH) o el tetragrámaton. Sin embargo, el limitar la interpretación de estos escritos a las culturas peninsulares impide el desarrollo de su análisis al máximo, pues excluye contemplar las aportaciones que pueden ofrecer los amuletos de otras culturas donde se han dado mestizajes similares; tal es el caso del hallado en Svendborg (Dinamarca) con una inscripción donde se invoca a la Trinidad y a los elfos. Las semejanzas y divergencias con textos afines de otras culturas permitirían profundizar en la configuración de los amuletos textuales e, incluso, arrojar luz sobre cuestiones tan fundamentales como su monogénesis o poligénesis, aspecto que, de hecho, brilla por su ausencia en esta obra, donde se echa en falta un capítulo dedicado a precedentes como las múltiples inscripciones en amuletos egipcios o las runas escandinavas, entre otros.

Estas carencias, sin embargo, no impiden reconocer la valía de este volumen para los estudios literarios; al contrario, denotan la dificultad de un proyecto como el acometido por Giles, quien, pudiendo centrarse en el análisis de los incontables textos menores a los que hace referencia a lo largo de *Inscribed Power*, ha optado por arriesgarse enfrentándose a algunos de los textos más relevantes de la literatura española. Ha demostrado, así, que la abundante bibliografía crítica a ellos dedicada estaba incompleta y que todavía quedan aspectos en los que es necesario profundizar si queremos comprender toda la riqueza y complejidad de estos clásicos. Con ello, ha aportado un estudio donde aúna el análisis textual con el antropológico, ofreciendo una multiplicidad de enfoques que deberá servir como modelo metodológico de futuros estudios, pues trasciende el análisis del amuleto como objeto para presentarlo como resultado y reflejo de la misma amalgama de tradiciones y creencias que confirieron a nuestra literatura sus rasgos propios.

ALFONSO BOIX JOVANÍ

Castellón de la Plana

PAUL JOSEPH LENNON, *Love in the Poetry of Francisco de Aldana: Beyond Neoplatonism*.

Woodbridge: Tamesis. 2019. 203 pp. ISBN 978-1-85566-336-7.

La poesía de Francisco de Aldana ha despertado un creciente interés en los últimos años, perceptible en la monumental monografía de Miguel Ángel García, en ciertos trabajos de Susan Byrne o en el número monográfico dedicado al poeta por la revista *Studia Aurea* en 2018.

En ese marco de interés podemos integrar la monografía que aquí nos ocupa. Como el autor ya indica desde el propio título, su propósito es estudiar cómo la poesía de Francisco de Aldana va más allá de las coordenadas filosóficas del neoplatonismo ficiniano más estricto, modulándolo a partir de otra serie de influencias, como son la filosofía naturalista italiana de autores como Tullia d'Aragona o Nipho, los autores clásicos, e incluso a través de novaciones que el poeta introduce en su producción lírica.

Después de una introducción en la que aborda sucintamente los problemas textuales que presenta la poesía de Aldana desde que la recogiera su hermano Cosme, el primer capítulo lo dedica a 'The complexities of love'. En él, Lennon se ocupa de tres poemas principalmente: 'Al cielo', 'Sin tantas filosofías' y la 'Carta a un amigo'. Tras un ajustado recorrido por la filosofía neoplatónica ficiniana y el modelo petrarquista del Renacimiento, sostiene la tesis de que, frente al primero, de corte canónicamente neoplatónico, los otros dos poemas muestran cómo la teoría amorosa de Aldana supone, en buena medida gracias a la influencia y confrontación de ciertos textos clásicos, así como de ciertas líneas del petrarquismo europeo, un cambio con respecto al neoplatonismo ficiniano, cuya influencia vendría a ser superficial, en favor de una mayor atención a los efectos sensoriales del amor, ausentes en aquel.

El segundo apartado se ocupa de 'The temerity of love' y se centra en 'Pues tan piadosa luz de estrella amiga'. Según Lennon, a pesar de que tenga ciertas concomitancias con el neoplatonismo, el poema se distancia del mismo y de los cánones petrarquistas en varios aspectos fundamentales, además de los matices con que aborda cuestiones como la fortuna, el *primum mobile* o la imagen del andrógino. En primer lugar, se aleja de la

imagen de las *damas sin piedad* para reflejar las complejidades y contradicciones que experimentan las mujeres; en segundo lugar, la amada, más que un *catalizador* para la contemplación de lo trascendental juega un rol central como agente activo en el fenómeno amoroso; en tercer lugar, sostiene que el poema muestra cómo la filosofía amorosa de Aldana, si bien se inclina hacia la elevación espiritual, no prescinde de la dimensión física ni sublima completamente la naturaleza de la belleza femenina, lo que, sin embargo, no es óbice para que ejerza su poder sobre el amante.

El tercer apartado trabaja sobre 'The nature of love' en la poesía de Aldana. Parte aquí Lennon de la idea de que el poeta se aprovecha de los difusos límites del género pastoril renacentista, para dar una particular lectura del mismo. Los poemas en los que se basa son 'Cuál es la causa, mi Damón'—donde, por cierto, discute las interpretaciones que ha venido haciendo la crítica—, 'Mil veces digo, entre los brazos puesto', 'De sus hermosos ojos, dulcemente' y 'Solías tú, Galatea, tanto quererme'. Para Lennon, el uso que Aldana realiza del mundo bucólico se distancia con respecto al neoplatonismo al dar paso a la visión de un mundo imperfecto en que el amor y el deseo coexisten en cierta tensión propia del amor humano, dando lugar en buena medida a un amor que puede percibirse frágil e incluso insatisfactorio o deficiente.

El cuarto apartado lleva por título '(De)mythologising Love' y tiene como tema tres textos de Aldana: las octavas dedicadas a Medoro y Angélica y dos poemas de tema mitológico, 'Marte en aspecto de Cáncer' y las 'Octavas del mismo capitán Francisco de Aldana en diversas materias'. Lennon incide, a partir de estas composiciones en las diferentes perspectivas que ofrece el amor sensual y sus posibles consecuencias, de nuevo tomando distancia de las propuestas del neoplatonismo ficiniano más ortodoxo, en una mezcla de sensualidad, fisicidad y espiritualidad que nos muestran la poderosa, dúctil y persuasiva naturaleza del amor, tanto en el mundo terrenal como en el inteligible.

Se cierra el libro, en fin, con una 'Coda' en la cual Lennon sintetiza las conclusiones de todo lo expuesto en sus páginas, a través de un análisis de 'Entre el Asia y el Europa es repartido'.

GINÉS TORRES SALINAS

Universidad de Granada

ANNE HOLLOWAY, *The Potency of Pastoral in the Hispanic Baroque*. Woodbridge: Tamesis. 2017. 232 pp. ISBN 978-1-85566-313-8.

La presente monografía está dedicada a la poesía pastoril española del Barroco. El libro ofrece un agudo análisis de las continuidades y rupturas de este corpus respecto a sus modelos renacentistas (por ejemplo, Sannazaro) y clásicos (particularmente Virgilio y Teócrito). Es una obra muy sólida, bien escrita, que sostiene tesis originales.

La persistencia del mito de la Arcadia podría reflejar el deseo de recuperar la armonía perdida con la naturaleza. Por eso la literatura pastoril, protagonizada por personajes con vidas elementales, goza de una capacidad de sugestión universal. En este sentido, la introducción del libro (Capítulo 1) sienta las bases del estudio. Una de sus tesis centrales es la caracterización del género pastoril como 'supremely self-aware' (26). La idea es interesante y encaja con el Barroco, período/ estilo descrito a menudo con el mismo adjetivo (al menos desde Heinrich Wölfflin, *Renaissance und Barock* [München, 1888]).

El Capítulo 2 está dedicado al poeta Pedro Soto de Rojas. Conviene destacar el acierto de centrarse en la *imitatio multiplex* (Garcilaso en la *inventio*; Góngora en la *elocutio*), que tantos frutos daría durante el Siglo de Oro. El examen de la *écfrasis* es también sugestivo, aunque podría haberse enriquecido con las publicaciones de Jesús Ponce Cárdenas, particularmente su edición del *Polifemo* gongorino (2010). También extraña la ausencia de Ernst Robert Curtius en una monografía que da tanta importancia a los *topoi*. Pero nunca es posible citar todo, y en cualquier caso las notas y bibliografía acreditan la amplitud de fuentes de la autora.

El Capítulo 3 sobre la poesía espiritual de Luisa de Carvajal y Mendoza es una de las grandes aportaciones del libro. Confieso no haber leído aún a esta extraordinaria mujer, pero la sección introductoria me motivó a llenar esta laguna. Entre otros motivos, porque las conexiones con San Ignacio y Santa Teresa apuntan nuevos caminos para el estudio de la espiritualidad corpórea de la Contrarreforma. También es destacable el examen del tratamiento poético de la Pasión, sobre todo por el regodeo en el sufrimiento—o 'voluptuousness of suffering', por citar a Cioran (*Tears and Saints*, 1995)— tan cultivado en la lírica devo-

cional coetánea (Lope, Valdivielso) y posterior (Paravicino, Camargo).

El corpus pastoril de Francisco de Quevedo es el objeto del Capítulo 4. Resulta especialmente interesante el análisis de las subversiones quevedianas del género, sobre todo en lo que concierne al petrarquismo. Asimismo, la sección final sobre las sátiras del *nuevo estilo* de Luis de Góngora no tiene desperdicio: es brillante, amena, incluso divertida. Lástima que la autora no maneje las ediciones digitales más recientes de la polémica gongorina (véase Labex OBVIL), pues le hubieran resultado útiles, pero aun así ofrece una contribución valiosa al estudio de este acervo crítico.

El *nuevo estilo* tuvo un gran impacto al otro lado del Atlántico (véase, por todos, Sor Juana). También lo tuvieron (entre otros) Lope y Quevedo. De hecho, el Barroco hispánico fue transatlántico en todos sus géneros poéticos, y por tanto también en el pastoril. En este sentido, otro de los aciertos del libro es incluir una obra hispanoamericana: el Capítulo 6 examina el poema *Santuario de Nuestra Señora de Copacabana en el Perú* (1641) de Fernando de Valverde. Las páginas introductorias sobre el Barroco de Indias son muy equilibradas: presentan un conocimiento profundo y matizado de la literatura virreinal, por desgracia tan dada a lecturas ideológicas sesgadas. Tras el riguroso análisis de Anne Holloway, Fernando de Valverde no podrá ser ignorado en futuros estudios sobre el gongorismo hispanoamericano del siglo XVII.

En definitiva, no era tarea sencilla investigar este corpus, pues los textos son densos y a menudo difíciles. En este sentido, quizás hubiera sido útil (a efectos divulgativos, para el público no hispanohablante) añadir traducciones inglesas de las fuentes primarias, o al menos modernizar su ortografía. Por otra parte, la abundancia de erratas en las fuentes secundarias españolas (sobre todo con las tildes) desluce un poco el resultado final, aunque se trata de una falta subsanable en futuras ediciones.

Dicho lo anterior, lo fundamental es que, dada su amplitud y hondura, *The Potency of Pastoral in the Hispanic Baroque* está llamada a convertirse en una obra de referencia sobre la poesía pastoril barroca. Sin duda, será de interés para los especialistas en el género, pero también para quienes, más ampliamente, quieran investigar cuestiones como la polémica gongorina, la escritura femenina en

la temprana modernidad o la conceptualización del Barroco transatlántico. Por todo ello, la presente publicación es una espléndida noticia para los estudiosos del Siglo de Oro.

LUIS CASTELLVÍ LAUKAMP

University of Manchester

VERONIKA RYJIK, *La Bella España: El Teatro de Lope de Vega en la Rusia Soviética y Postsoviética*. Madrid: Iberoamericana. 2019. 313 pp. ISBN 9-788491-920045.

There are certain writers whose importance only grows with time, and the longer the distance that separates us from them, the more facets of their genius they demonstrate to us, the readers of the twenty-first century. One of these authors is Lope de Vega.

The new book of Veronika Ryjik now makes another major contribution to the scholarship of a great master who was well known and admired in Soviet Russia. It is indeed a serious study and one that fermented in the mind of the scholar for more than ten years – the true symbol of a truly remarkable book.

The introduction offers us a concise overview of the entire book, which is divided into seven chapters. The author starts by explaining the so-called ‘Russian canon’ – the tradition of representing works of Lope de Vega on the Russian scene – and the enormous popularity of all his works. The second chapter beautifully explains the development of the ‘Spanish theatre’ – from its origins to the moment of real Lope-mania in the 1940s in the Soviet Union.

Of course, the popularity of the great Spaniard owes a great deal to the mastery of Russian translators – Lozinsky, Schepkina-Kupernik, and Donskoy – who were able to transmit the very essence of Lope’s humour and sarcasm, as well as the authenticity of his characters. The fourth chapter offers us an extensive analysis of Soviet scholarship that, despite the oppressive regime, managed to reveal the real image of the master and the true meaning of his best works. The next chapter looks for roots of the oblivion that became a destiny for Lope’s major work, *Fuenteovejuna*: the author tries to find the answer to why this play was ever put on stage in Soviet Russia. Chapter seven presents a change in the tradition of presenting Lope in the 1970s, and talks about perhaps the most successful

Soviet cinematographic representation of *El perro de hortelano*. The final chapter offers us a panoramic view of the actual state of representation of Lope's plays in post-Soviet Russia. Especially interesting is the discussion of the *re-accentuation* that some modern directors try to use. In the author's opinion they sometimes offer very original interpretations of his plays.

The extensive bibliography that is included in the book would, without a doubt, be a valuable resource for any scholar who is interested in further studying the topic of the representation of Lope de Vega on the Russian stage. Considering the enormous size of the audience, and the cultural renaissance that Russia experiences today, despite all its difficulties, economic and political, this field of study certainly has great potential.

Ryjik's book is perfectly constructed. All the major dots are connected in an intrinsic manner by a scholar who thoroughly examined all major works of the master and did so through the magnifying optic of the effects of *re-accentuation* – the Bakhtinian term – applied to their present life on the Russian stage. I am delighted to see such a book published; in our constant efforts to think transnationally while rethinking and reevaluating Lope's works, this new book is certainly a true scholarly success.

SLAV N. GRATCHEV

Marshall University, USA

DAVID LOYOLA LÓPEZ and EVA MARÍA FLORES RUIZ, *La voz del desterrado: Antología de la literatura española del exilio en la primera mitad del siglo XIX*. Madrid: Guillermo Escolar Editor. 2018. 368 pp. ISBN 978-84-17134-19-8.

Con los acontecimientos de 1808 hicieron su aparición, entre otras cosas, los primeros movimientos masivos de refugiados por motivos políticos. Si bien existe una historia larga y eminente de heterodoxos que desde la Edad Moderna se vieron forzados a abandonar la Península, es a partir de la Guerra de la Independencia cuando surgen éxodos colectivos cuyo rasgo común es el temor a represalias del adversario ideológico. Liberales doceañistas, afrancesados, refugiados del Trienio Liberal o Carlistas, así como viajeros y nómadas de difícil clasificación, conforman un mapa de idas y venidas que definen, en cierto modo,

el carácter transnacional de los personajes y las ideas de la era de las revoluciones.

David Loyola y Eva Flores presentan en *La voz del desterrado* una antología de la literatura española del exilio durante la primera mitad del siglo XIX; ese siglo XIX en el que, como apuntan los editores, la historia parece copiar a la literatura. Con esta selección de textos se propone 'un amplio panorama de las huellas literarias de esos exilios que en la primera mitad del siglo XIX sacudieron, alteraron y reorganizaron la vida política, intelectual y cultural de España'. Es decir, escritura exiliada pero también reflexiones literarias sobre el exilio una vez terminado éste.

Este ángulo dota a la antología de un enfoque temático bien definido, y que hace que ésta se exceda en sus funciones de colección de textos para ser, además, un lúcido ensayo sobre literatura y exilio. *La voz del desterrado* está estructurada en torno a una selección de textos que siguen las huellas del destierro: en lugar de un orden cronológico o por autores, los diversos textos se ordenan alrededor de las etapas de un destierro abstracto (la partida, la actitud frente al exilio como realidad vivida, el regreso a la patria y los ecos o el recuerdo del exilio). Una introducción a cada capítulo centra la lectura precisamente en lo que estas voces revelan sobre la experiencia del exilio y la forma literaria de la que se dota a las tensiones, las ansias y los fantasmas que emergen de ésta, así como la raigambre y la continuidad en la tradición literaria de los temas e imágenes que se desprenden de los textos. La selección antológica realiza así un corte a través de diversas épocas, géneros y posiciones en el canon, con la mirada puesta en los motivos y los recursos expresivos que caracterizan la literatura del exilio.

Entre los textos seleccionados se dan cita autores consagrados con otros nombres más oscuros. Las nostálgicas evocaciones del Duque de Rivas alternan con las loas a la patria perdida de Meléndez Valdés o Espronceda, con el tono esperanzado de José Joaquín de Mora y los incisivos cuadros en prosa de Blanco White, Eugenio de Ochoa o Larra. El corpus se ve complementado por autores menos conocidos como José de Urcullu, Antonio Ribot o Vicenta Maturana, formando un tapiz en el que destacan precisamente la universalidad de las reacciones literarias al destierro.

Los editores del volumen introducen los textos haciéndose eco de las imágenes que

conforman las respectivas visiones poéticas. La presentación de cada bloque extiende el trazo delineado por los diversos autores afirmando sus motivos recurrentes: la patria como madrastra ingrata, el oleaje del mar como metáfora de la expulsión, el vaivén emocional entre la ira, el resentimiento y la nostalgia, la fantasía del regreso al hogar frente al choque con la realidad, etc. La óptica centrada y sostenida en las voces del exilio nos invita a dejar de lado una consideración del exilio como mera privación o ausencia, o como etapa de transición de la clandestinidad al poder político. El exilio es, así observado, un estado mental y retórico desde el que es posible repensar aspectos de la identidad y la memoria. La presente antología es pues una notable aportación al nutrido grupo de estudios recientes sobre el exilio decimonónico, no solo por poner este legado literario al alcance del lector sino también por su carácter de mirada panorámica sobre las reacciones al destierro.

DANIEL MUÑOZ SEMPERE

King's College London

JAVIER LETRÁN and ISABEL TORRES (eds), ***Studies on Spanish Poetry in Honour of Trevor J. Dadson: Entre los Siglos de Oro y el siglo XXI***. London: Tamesis. 2019. 264 pp. ISBN 10: 1855663279; ISBN 13: 978-1855663275.

Studies on Spanish Poetry in Honour of Trevor J. Dadson includes essays by some of the best Spanish poetry scholars and most valued colleagues and former students of Professor Dadson at Queen Mary University of London. They are: Antonio Carreira, Anne J. Cruz, Aurora Egido, Derek Flitter, Dominic Keown, Juan José Lanz, Javier Letrán, Terence O'Reilly, Chris Perriam, Lia Schwartz, Isabel Torres and D. Gareth Walters. The first half of the book has a focus on Golden Age Poetry (Garcilaso, Fray Luis, conde de Salinas, Quevedo, Bocángel, and Ramírez de Guzmán). The second half includes essays on Spanish poetry, from Romanticism to the twenty-first century.

The *festschrift* spirit of this volume is reflected in its 'cervantine metaintroduction', which illustrates a well-deserved celebration of a great Hispanist, who has substantially contributed to enhance Spanish Golden Age Studies in general, and Spanish poetry scholar-

ship in particular. Professor Dadson's research into Golden Age Spanish poetry includes seminal studies of authors such as Bocángel and Diego de Silva y Mendoza, in addition to key publications on Morisco Studies and other topics. His outstanding scholarly career adds to his great international achievements, such as his membership of the Real Academia de la Historia and being recipient of the Encomienda de la Orden de Isabel la Católica. He has been president of the Association of Hispanists of Great Britain and Ireland, Editor-in-Chief of the *Hispanic Research Journal* and was, until his death, director of Legenda's 'Spanish and Lusophone Cultures' series.

Studies on Spanish Poetry in Honour of Trevor J. Dadson. Entre los Siglos de Oro y el siglo XXI is an outstanding collection of essays on lyric poetry. The first of six chapters focused on Spanish Golden Age poetry, by Isabel Torres, emphasizes the fundamental role of Garcilaso de la Vega's lyric voice. Terence O'Reilly contributed a study of Fray Luis de León's 'Ode XXII' in light of the poet's relationship with his friend and patron Pedro Portocarreño. Antonio Carreira's comprehensive study of the Conde de Salinas poetic corpus presents rigorous arguments for a conclusive attribution of his poems. Lia Schwartz explores the presence of Horace in the poetry of Quevedo, particularly in his moral poems, emphasizing the importance of imitation and creativity in Golden Age poets. Aurora Egido's essay on Bocángel investigates the cultural context of his drama play *El nuevo Olimpo*, and Anne J. Cruz explores Ramírez de Guzmán's life experience as a nun, wife and widow, in her poems. The second half of the book starts with Derek Flitter's essay on Spanish romantic poetry, which is informed by his identification of key north-south dichotomies. D. Gareth Walters reinterprets Machado's poem 'Fantasía de una noche de Abril' in light of Espronceda's 'El estudiante de Salamanca' influence. Dominic Keown's essay on Estellés interprets his view of *Hamlet* during the Francoist period. Chris Perriam explores contemporary poetry evolution, as illustrated in the poems in three key anthologies published after the 2008 financial crisis. Finally, Juan José Lanz studies de Cuenca's 'Cuaderno de vacaciones' literary universe and Javier Letran explores neoliberalist ideology in García Montero's 'Balada en la muerte de la poesía', defending a reaffirmation of the figure of the poet over market forces.

This volume deserves to be part of the libraries of all curious Golden Age scholars and poetry lovers for the excellent quality of the collected works of Professor Dadson's colleagues and former students, honouring the career achievements of 'one of the most remarkable Hispanists of his generation' (12).

VICENTE PÉREZ DE LEÓN

University of Glasgow

LAURA JANSEN, *Borges' Classics: Global Encounters with the Graeco-Roman Past*.

Cambridge: Cambridge University Press. 2018. 174 pp. ISBN: 978-1-108-41840-9 (hb).

Heraclitus, Homer, Dante... References such as these flood Borges' tales, poems and essays. Though apparently innocuous, these are not cases of random name-dropping or merely a display of cultural superiority. They possess, as we come to see in *Borges' Classics*, a deeper meaning and purpose than we might expect at first. Hellenistic culture has been a major source of inspiration for Latin American writer Jorge Luis Borges, who throughout the course of his prolific literary career has repeatedly used a number of emblems from classical Greek tradition that have adopted a grand symbolical value in his work. Laura Jensen's work on Greek and Latin languages and its specific focus on Global Classics and the tradition of classical antiquity in twentieth-century writing has peaked in the prodigious *Borges' Classics*, where she approaches, dexterously and with deft wit, Borges' relationship with these classics. Jensen explores the way the blind writer reimagined the Graeco-Roman world and antiquities and how he captured them into his writings in a staggeringly whimsical and original manner, inter alia, the way in which he helps his readers rediscover Homer's poetry via his experimental narrative and dialogue through which modernity and antiquity mingle and blend. In addition to the clarity with which he sees from his blindness the reinvented past, there is the inherent give-and-take dynamic of memory and forgetfulness in his rereading of the classics, combined with the levels of importance and focalization that he grants to each classical text. A close study is here presented of how beautifully he argues and articulates the contrast between what Roman and Grecian cultures actually represent in their influence on the modern

world or the key terms and concepts of the discussion that frames his work.

Jensen's nimble and ingenious style makes *Borges' Classics* an effortlessly swift read that efficiently, and thoroughly, thematizes and illustrates the cultural influences that play an important part in the global classicism of the Argentine writer, as well as the responses to his original vision of the Graeco-Roman world from critics and authors such as Umberto Eco, Italo Calvino and Derek Walcott. The sound lexical command of the author is noticeable in her way of guiding the reader from universal to particular themes through the progression of chapters. She introduces the discussion artfully in the first chapter through the examination of the texture of Borges' work, preparing the reader for the following chapters, in which the discussion delves into the realms of time and space that are central to Borges' ambitious intent to broaden the reader's understanding of dimension and structure in the portrayal of classics in his work, and in her consequent grasp of Borges' insight on Virgil as a means for addressing fundamental aspects of poetry in classical culture. This cognizance of Borges' understanding of poetry is more deeply analysed in the chapter that follows, where the presence of classical myth is explored from the point of view of the aesthetics of classicism and the role of characters such as Zeus, Oedipus, Proteus and Janus. In the last two chapters, Jensen is able to confidently approach the discussion of how the study of global Classics, as well as global classicism, affects Borges' writing and the way the one unfolds within the other, appealing to the central metaphors and idioms found in his work. This brilliant book wraps up with the study of Borges' impact on postmodernist fiction and postcolonial criticism, a discussion carried out by authors such as Calvino, Eco and Walcott.

MANUEL BOTERO CAMACHO

Universidad Complutense de Madrid

NICHOLAS BIRNS and JUAN E. DE CASTRO, *Roberto Bolaño as World Literature*. New York: Bloomsbury. 2017. 299 pp. ISBN 978-1-50131-607-4.

This volume by Nicholas Birns and Juan E. De Castro is a welcome contribution to the critical engagements with Bolaño's writings, a field that has become quite dense in the last decade. The book starts with the premise of the author as a world literary figure, with his quick rise first in the Spanish speaking world in the late 1990s and early 2000s, and second, with the translations of his work into English, which over a decade later catapulted him onto the world stage posthumously. As a whole, the edited volume actually argues against an understanding of Bolaño as a frictionless and market-friendly version of 'World Literature', despite his commercial success: Bolaño's own writing questions the presumed universality of World Literature, and the essays presented here show that Bolaño's literary worlds are critical engagements with the history of Latin America, its modernity and its global connections. The volume shows these themes through essays that deal with close readings of his texts, connections of the historical record to his novels, critical readings of his reception globally and engagements with theoretical approximations that explore the imbrication between Latin American literature and world literature.

The volume is divided into three sections. The first one, entitled 'Bolaño and World History', features essays that understand Bolaño's novels through different moments of the historical record of the twentieth century: Fascism and Nazism, the student uprisings of 1968 in Mexico and violence at the turn of the twentieth century on the US-Mexico border. The second section, 'Bolaño's Literary Worlds', features more theoretical-critical engagements with the Chilean's oeuvre through recent theory of Latin American literature and world literature. The third and last section, 'Bolaño's Global Readers', deals with the reception of Bolaño outside of Latin America and continues some of the questions explored in the second section.

The volume's essays have varied foci and strengths, and I would like to note a few highlights. Federico Finchelstein's 'On Fascism, History and evil in Roberto Bolaño' is a fine and subtle engagement with Bolaño's work

and its deep understanding of and interest in the history of Nazism and Fascism, and its post-World War II influence in the Latin American continent. Oswaldo Zavala's 'The Repolitization of the Latin American Shore: Roberto Bolaño and the Dispersion of "World Literature"' is a subtle reading of Bolaño along the growing critical work at the intersection of Latin American literature and world literature. The article is particularly illuminating in a critique of the work of Héctor Hoyos and Mariano Siskind, pointing out that they fail in not seeing 'world literature' as a 'discourse of power emerging from the historically determined neoliberal era, and in our field of study, preeminently within the hegemonic academic centers of ivy-league US universities' (93). Zavala uses 'world literature' in quotations to denote the US and European theoretical paradigm vs. world literature, without quotations, to mean simply the literatures of the world. José Enrique Navarro's 'Global Bolaño: Reading, Writing, and Publishing in a Neoliberal World' is a consideration of Bolaño's oeuvre as world literature through understanding aspects of the publication of his books in relationship to Bolaño's own representation of space, publishing and writer-intellectuals. Finally, Sharae Deckard's brilliant chapter 'Roberto Bolaño and the Remapping of World Literature' explores the Bolaño-verse and its mapping of different aspects of the contemporary world-system. Deckard shows how many of the Chilean's novels describe different aspects of neoliberal globalization post-1989.

While the chapters of the volume are complex and engage in cutting-edge readings of Bolaño's work, the organization of the three sections does more to confuse the readers than help work through the complexity of the volume's contributions. One example of this is Oswaldo Zavala's article in the first section, which would fit more clearly in the second. And, in fact, the introduction forgets to mention him altogether, though it is one of the strongest articles in the volume. Patricia Espinosa's article in the second section also does not quite fit well with the other articles in this section, nor, perhaps, in the volume altogether. She compares Bolaño's *The Savage Detectives* with Chilean Juan Luis Martínez's *La nueva novela*, a rather experimental avant-garde book/ object/ poetry collection. While I find Espinosa's article worthwhile and

fascinating, it is hard to place within the confines of the book's preoccupations. The third section is the most confounding within the volume's organizational paradigm. Only Teng Wei's contribution clearly engages the concept of Bolaño's readers, as it is a study of the reception of the author in China specifically. Other engagements in this section, while implicitly keeping in mind Bolaño's reception, could easily fall into the other two sections. Despite these minor shortcomings, many of the volume's essays will remain important contributions to studies of Bolaño's work for years to come.

CAMILO A. MALAGÓN

Ithaca College

MAITE CONDE, *Foundational Films: Early Cinema and Modernity in Brazil*. Oakland: University of California Press. 2018. 310 pp. ISBN: 978-0-52029-099-0.

Maite Conde's book *Foundational Films. Early Cinema and Modernity in Brazil* marks an authoritative and important intervention in debates on Brazilian cultural and social history, early cinema, and discussions on how the processes of early to mid-twentieth-century modernity and urbanization manifested themselves differently away from the better-known developments in the geopolitical centres of the time in Europe and North America. Through well chosen case studies, Conde charts the emergence of film as a mass medium in Brazil, demonstrating not only how it addressed, represented and targeted its audiences according to their gender, race, class and status as migrants but also how cinema contributed to a new sense of nationhood. Combining insights from postcolonial theory, early film scholarship in the tradition of the 'new film history', and studies on urbanism and modernity, Conde's book maps early Brazilian cinema in its intertextual dialogues with other media and cultural practices, while also offering perceptive close textual readings of selected films and related texts and iconographies.

The book is divided into four parts, charting a chronological trajectory, but each also focusing on a specific articulation of Brazilian modernity through cinema. In the first part, Conde revisits the notion of the 'belle époque' of Brazilian film (1906–1912), a period that

gave rise to locally rooted genres such as *filmes policiais* (police procedurals), *filmes de revista* (musical revues), and *carnevescos* (carnival documentaries), among others. Challenging previous scholarship on the period for its 'utopian' celebration of the 'belle époque' as a 'golden age' and for its neglect of issues of reception and exhibition, Conde argues that in the traditional view of the 'belle époque', 'questions of place, society, and ultimately nation are taken for granted and unproblematised' (28). To counteract this tendency, Conde shifts her attention in the following chapter from production to exhibition, more specifically towards the ways in which the content as well as circulation of film in the early decades of the twentieth century intersected with the changing urban geography of cities like Rio de Janeiro, and the concomitant promotion of these changes as 'progressive' and 'cosmopolitan'. However, as Conde demonstrates in her discussion of films reflecting immigrant lives and those that documented real life crime stories, cinema during this time not only celebrated Brazil's much-celebrated 'worldliness' but also opened up alternative spaces for society's repressed others.

Part Two of the book, entitled 'Hollywood Revisions', deals with Brazilian cinema's engagement with and reaction to the encroachment and colonization of the Brazilian film market by Hollywood from the mid-1910s onwards. This part deals with the ways in which Brazilian film journals (such as *Cinearte*) cultivated an environment for stardom and fandom that admired and imitated Hollywood's dream factory, while also subtly adapting this model to Brazilian values, desires and socio-economic contexts. Conde focuses on how discourses on female stardom constructed a space for the idea of the Brazilian 'new woman' that balanced the often contradictory incentives for consumerism with demands for respectability and traditional gender roles, but also with the promise of increased social mobility and emancipation. The following chapter offers a comparative study of Henry King's influential rural drama *Tol'able David* (1921) and its Brazilian quasi-remake *Tesouro Perdido/ Lost Treasure* (Humberto Mauro, 1927), and argues that the latter adapts and transforms its Hollywood source in ways that bring distinctly Brazilian notions concerning masculinity, patriarchy and the country's legacies of

slavery to the surface.

The third part of the book concerns itself with the use of film as a tool for documenting and ultimately exploiting new frontiers in the country and its indigenous inhabitants, more specifically the vast and partially inaccessible provinces of Mato Grosso, Goiás, and Amazonas. Conde's main case study details the activities of the Rondon commission, a series of military-led expeditions dating from the late nineteenth century that in the first instance aimed to provide remote areas with better infrastructures and connectivity (through the building of telegraph stations), but whose secondary function was to compile a substantial body of ethnographic and other scientific knowledge through still and moving images that helped to expand a public understanding of what the national space actually entailed. At the same time, the expeditions and their audiovisual reportage aligned territorial expansion with progress and thus promoted the idea of Brazil as a quintessentially modern nation.

The final part of the book returns to more urban configurations with a look at *modernismo*, the intellectual and artistic modernist movement in Brazil, which had its heyday in the 1920s. This section includes a discussion on how authors such as Oswald and Mario de Andrade and Antônio de Alcântara Machado

reflected on the role and importance of film as a medium, while also borrowing 'cinematic' techniques to influence the content and the style of their writing. Another chapter reasserts the aesthetic and cultural significance of Mario Peixoto's experimental film classic *Limite/ Limit* (1931) against later dismissals by the auteurs of the Cinema Novo movement, who regarded it as merely imitative of European modes of avant-garde filmmaking. The final chapter analyses *São Paulo, Sinfonia da metropole/ São Paulo, a Metropolitan Symphony* (Adalberto Kemeny, Rudolf Rex Lustig, 1929), made by two immigrant Hungarian filmmakers, as an obvious imitation of the European cinematic city symphonies that were *en vogue* at the time, and which served to project, according to Conde, 'the hegemonic positivist discourse of national progress, eschewing the critical nationalism that modernist writers and Mario Peixoto saw in the medium of cinema' (240).

At once a comprehensive history of the early years of Brazil cinema and a history of the emergence of Brazilian modernity, Maite Conde's book is revisionist in the best possible sense, and will without a doubt be an indispensable source for years to come.

TIM BERGFELDER

University of Southampton

