

This is a timely monograph. Following the recent publication of this and other English-language monographs and anthologies devoted to María Zambrano, one can only hope that this signals the long-overdue inclusion of this thinker in the philosophical canon on both sides of the Atlantic, so that her name may appear more often not only next to Ortega's and Unamuno's, but also alongside those of Simone de Beauvoir and Hannah Arendt.

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RYAN D. GILES AND STEVEN WAGSCHAL, EDS. *Beyond Sight. Engaging the Senses in Iberian Literatures and Cultures, 1200-1700*. Toronto: U of Toronto P, 2018. x + 343 pp.

The main purpose of this monograph is to seek more knowledge on “how these sensory contexts are crucial to understanding cultural and literary encounters,” especially from the period selected in this analysis, 1200-1700 (5). In order to achieve that aim, the selected works follow the path marked by a cross-cultural comparison attempting to cover the most popular literary genres of the Iberian Middle Ages and Golden Ages.

The first two essays focus on two masterpieces of Castilian literature, such as *Mocedades de Rodrigo* and *Milagros de Nuestra Señora*. In analyzing the narrative of the young Cid, Ryan Giles chooses the well-known encounter between the hero and the leprous beggar. He tries to prove how the changing perception of fragrances shows the blend between epic and hagiography in the representation of the hero and how Rodrigo's “epic persona can be understood in the context of an emotional, sensory community of warrior saints and redeemed sinners” (26). Similarly, the approach on olfaction taken by Víctor Rodríguez-Pereira to analyse *Milagros de Nuestra Señora* emphasises Berceo as a kind of *connoisseur*. Berceo was therefore quite knowledgeable about the perception of bodily senses in both medieval theology and hagiography, which provided him with convenient keys to narrate the path any believer must undertake towards salvation and how it might be threatened by the wrong perception of the senses.

Emily Francomano continues the journey throughout medieval Castile by selecting the well-known *Libro de Alexandre* to evaluate the link between imperial thought and the legendary scents of Babylon (189-208). The author highlights how attempting to reconcile “the glorification of the pagan hero with his Christian didacticism,” the narrative “must rely upon the senses in order to captivate, delight, and instruct his audience” (205). Still related to

Castilian literature, Michael Gerli explores in his work one of the masterpieces of *cancionero* poetry of the fifteenth century, such as *Cancionero de Palacio*, analysing in depth four sensory tools: sight, sound, scent, and touch (123-40). He advocates more consideration be given to the erotic drawings included in this unique manuscript, for these, together with the stanzas, “are clearly intended to be one of a piece, components of a larger meaning” (137).

Julia Domínguez shifts attention to Golden Age Spain, especially looking at how the internal senses of Don Quixote helped to shape the anatomy of his memory (47-65). The discourse of this essay centres on how the protagonist’s role is clearly affected by his “powerful errant memory” (61). Hence, the author calls attention to the way in which “sounds, smells, and other sensory cues are the impetus for Don Quijote’s memory retrieval” (63). Steven Wagschal compares Cervantes’s writings with those by Zayas, analysing both the differences and similarities of these two regarding the aesthetics of disgust (94-120). Thus, this essay proves that “in contrast to the picaresque of Zayas, Cervantes arouses disgust but will generally do so only sparingly” (115). Charles V. Ganelin, on the other hand, scrutinises *La española inglesa*, underscoring the presence there of “imagined communities ... where images are almost literally touched, like those round objects of the *mesa*,” as clear proof of the superb way in which Cervantes managed these intricate concepts (182).

Robert Fritz selects another classic of Spanish Golden Age literature as a subject of his essay: Alemán’s *Guzmán de Alfarache*, considered both “a didactic tale” and a “hopeful vision of human nature in which the means of salvation are at everyone’s disposal” (86). This coincides with the general approach taken by Carolyn Nadeau towards sensory ailments in what she has framed as “early modern domestic literature” (141-66). This essay includes a useful appendix on domestic manuals and recipes related to sensory ailments, extracted from little-known works the author analyses.

The monograph also contains three works dealing with early modern Lusio-Brazilian cultures. First, Josiah Blackmore surveys scenes of senses from the Portuguese middle ages to the sixteenth century. The author closes his assessment pointing out that this Empire linked with the sea acts as “a locus and symbol of mythopoiesis,” which provides “satisfaction of all the senses” witnessing “a Portuguese sovereignty over the sublunary world” (223). Henry Berlin analyses two successful works, *Apocalypsis Nova* by Amadeus de Silva, and *História do futuro* by António Vieira, noting how a certain amount of imperial *saudade* was essential to Eucharistic thought. Voigt centres her work on Potosí and Minas Gerais, especially on festivities and soundscapes which aimed to “impress all of the senses” but with

important social distinctions in popular perception, depending on the level of proximity to these events the attendants had back then (260).

At the end of this monograph, Frederick De Armas speaks to the divine and demonic in *La verdad sospechosa*, by considering how this play “telescopes the future,” allowing us “to see the difficult road that leads from the Counter-Reformation to modernity” (277). Enrique García Santo-Tomás returns to birth and the sense of “motherhood interrupted,” advocating for more dialogue between literary criticism and historians of science and other scientific disciplines, because “the field is ripe for the creation of new disciplinary networks” (301). This is precisely the most important contribution of this monograph, to encourage medieval and early modern Iberian scholarship to carry out further literary analysis on the senses beyond sight.

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AMANDA HOLMES. *Politics of Architecture in Contemporary Argentine Cinema*. Cham, Switzerland: Palgrave Macmillan, 2017. 162 pp.

En la última década del siglo XX, durante la presidencia de Carlos Saúl Menem y sus medidas neoliberales, Argentina vivió cambios urbanísticos importantes, en los que la arquitectura ocupó un lugar primordial, sobre todo a partir de su inclinación a copiar un modelo y estilo de vida estadounidenses en espacios como el shopping, los hoteles de grandes corporaciones, los llamados “countries” o “gated communities”. Estos *countries*, ubicados en las afueras de Buenos Aires, promovieron fuertes inversiones en carreteras que unían el centro con la periferia rica. Luego, en la primera década del siglo XIX, con Néstor Kirchner como presidente, aunque el estado destinó el equivalente a más de siete billones de dólares a la construcción de viviendas para las clases más pobres, los espacios destinados a las clases medias y altas se acrecentaron en la misma medida, según sostiene el libro de Amanda Holmes. En las dos décadas en las que se enfoca *Politics of Architecture*, Buenos Aires y en menor medida el resto de las provincias argentinas vivieron profundas transformaciones arquitectónicas y urbanísticas. El libro de Holmes estudia el modo en que el cine argentino incorporó tales transformaciones en la construcción de sus narrativas visuales, no tanto desde un punto de vista escenográfico, sino más bien social e individual.

Politics of Architecture sigue el principio de Le Corbusier sobre la arquitectura como arte de lo visual. La vivienda entendida como una