

strengthening her pessimistic view of the fate of women” (114). Unfortunately, both the aforementioned thesis and the causal relationship between miracles and Zayas’s beliefs on fate remain woefully vague. In the subsequent section, which builds on Todorov’s theories of the subgenres of the fantastic-uncanny and the fantastic-marvellous including Freud’s notion of the uncanny, Berg introduces a third category, the fantastic-miraculous. However, this extension of the former nomenclature intended to help identify Zayas’s use of hesitation remains largely undefined and underutilized (124). The unit on the subject of miracles draws to a close with an unrelated sub-section titled “A few good men” before transitioning to a divergent discussion on the subject of astrology (132). In the final paragraphs Berg underscores Zayas’s fatalistic view of women’s position within society as embodied by her characters’ “suggestion that astrology trumps free will” (7).

The conclusion efficiently reframes the main thesis of the text: “uncertainty is what links her [Zayas’s] supernatural, preternatural and fantastic episodes, and together they shape the experience of reading Zayas’s novellas just as much as the feminist and transgressive passages” (145). Moreover, Berg invites future scholars to open additional comparative and context-driven avenues of research to bring Zayas’s novellas into conversation with the novelistic production of contemporaries within and beyond Spain, as well as across genres with Jacobean theater and Spanish *comedias*. The last lines are dedicated to a tempered praise of Zayas ability “to complicate a given story or combine elements from various sources ... while at the same time (unconsciously, no doubt) cashing in on the indeterminacy surrounding the supernatural caused by an eroding episteme” (146). While Berg’s work sometimes raises more questions than it answers, it successfully broadens the scope of scholarship dedicated to Zayas and the genre of novellas as a whole.

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STEPHEN BOYD, TRUDI DARBY, AND TERENCE O’REILLY, EDS. *The Art of Cervantes in “Don Quixote.” Critical Essays*. Cambridge: Legenda, 2019. 289 pp.

British Hispanism boasts a long and robust history of engagement with Cervantes, from Thomas Shelton’s early English translations of *Don Quixote* – the first into any language – and the deluxe illustrated editions of the novel produced in eighteenth-century London, to the countless scholars in

the United Kingdom who have enriched Cervantes Studies for generations. *The Art of Cervantes in "Don Quixote"* is only the most recent addition to this eminent tradition. In fact, as Stephen Boyd notes in the Introduction, the volume itself represents an attempt to reclaim this legacy, since its "original impulse" derived from the realization that "no book-length study of Cervantes's novel by a British or Irish Hispanist had been published since Anthony Close's *Companion to 'Don Quixote'*" in 2008 (1). Boyd, Darby, and O'Reilly's edited volume, comprised exclusively of contributors working in the UK, stakes an emphatic claim for the ongoing vitality of British *cervantismo*.

In addition to Boyd's brief introduction, which mainly summarizes the ten individual chapters, the volume is divided into four sections. The first interprets the metafictional qualities that make *Don Quixote* a "A Book about Books." The late Trevor Dadson opens the collection by marshaling his expertise on early modern Spanish private libraries to reflect on the act of reading in *Don Quixote*. Focusing on the episode of Marcela, Grisóstomo, and the goatherds, Dadson proposes that the novel offers readers "a complete lesson in how to read, in how to interpret the signs of the world-text that surrounds us" (30). In the next chapter, Oliver Noble Wood studies Sancho's resistance to carrying out his penance of self-lashings, those that will supposedly disenchant Dulcinea, and in particular the moment he physically defends himself against the intervention of his master. Scrutiny of various literary allusions leads Wood to conclude that, *contra* most critical readings of the encounter, its spirit is utterly humorous. Richard Rabone rounds out the section by engaging with the medieval concept of *auctoritas* and showing how discrepant narrative voices in *Don Quixote* undercut the authority of the text and thereby parody the pseudo-historical pretensions of the romances of chivalry.

The following section centers on generic experimentation in *Don Quixote*, beginning with an essay by B. W. Ife on the theatrical qualities of the novel. As with Dadson's piece, his focus is on the protagonist's speech on the Golden Age and the episode of Marcela, Grisóstomo, and the goatherds, but instead of private readers Ife fixates on the elements of the voice, music, and spectators, showing that Cervantes "found a way of giving the novel many, if not all, of the qualities of live performance" (94). Picaresque literature forms the backdrop of Robert Oakley's essay, which attempts to explain the influence of *Guzmán de Alfarache* on Cervantes. Unlike Alemán's comparably pessimistic approach, however, Oakley adduces the comic elements of *Don Quixote* as key to its favorable international reception.

The social and historical context of the novel informs Part III of the volume, starting with an essay by Brian Brewer on economics in *Don*

*Quixote*. By perceptively demonstrating how the text dialogues with various early modern economic theories – specifically in the episodes of Ricote, the helmet of Mambrino, and the discovery of the manuscript in Toledo – Brewer proves that Cervantes was well acquainted with the financial debates of his time, such that “*Don Quixote* represents a true economics of literature, rather than a literature about economics” (154). Anthony John Lappin interrogates Cervantes’s conception of fiction by reflecting on the role of the “historian” Cide Hamete Benengeli, the episodes of the Captive’s Tale and Ricote, and the broader intertext of the romances of chivalry, propounding that the artifice of the text engages the reader both emotionally and intellectually. Ted L. L. Bergman’s contribution returns to the theme of the picaresque, but this time in order to critique its disproportionate use as a lens for literary and historiographical accounts of criminality. In addition to Cervantes’s own experience with prison life, Bergman suggests that the *jácara*, *romances de germanía*, and *comedias de valiente* are more tenable sources for understanding *Don Quixote*’s delinquents and criminals.

The final section of the book (“Burlas y Veras”) homes in on the ending of *Don Quixote* and the death of its eponymous character. Boyd diverges from the popular assertion that such an event occurs suddenly, rescuing instead various motifs from Part Two of the novel – including omens, chivalry versus sanctity, Fortune and Providence, and symbolically charged moments of falling, such as *Don Quixote*’s defeat by the Knight of the White Moon and trampling by swine and bulls – which work to prefigure Alonso Quijano’s renunciation of knight errantry, his seemingly miraculous conversion, and his untimely demise. For his part, Jeremy Lawrance probes the commingling of humor and pathos at novel’s end; by recourse to insightful readings by Byron, Lamb, Nabokov, Guillén, and Borges, as well as his own incisive analysis of various tragicomic moments of the text, Lawrance concludes that *Don Quixote* is “kaleidoscopic,” that “[t]he peculiarity of Cervantes’s style is its deliberate ambiguity of affect” (252).

Lawrance’s essay is notable for its subtle critique of the so-called hard approach to *Don Quixote* as a “funny book,” defended most ardently by Close, whose influence looms rather conspicuously over the edited volume. Though a few seemingly casual yet fruitful parallels between individual chapters emerge, there is otherwise little around which *The Art of Cervantes* fully coheres besides its British pedigree – and indeed the collection wears that national legacy on its (book) sleeve, emblazoned with an iconic engraving from Lord Carteret’s famous mid-eighteenth-century edition of *Don Quixote*. Yet that weakness is also the volume’s greatest virtue. Though some contributions are naturally more cogent than others,

as a whole the book allows the content of its title – *The Art of Cervantes* – to shine through, reminding us that Cervantes’s masterpiece, more than four hundred years on, yet offers a wealth of material to be illuminated by discerning exegesis, scrupulous close readings, and new critical postures.

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ROSALÍA CORNEJO-PARRIEGO, ED. *Black USA and Spain: Shared Memories in the 20th Century*. New York and London: Routledge, 2020. 291 pp.

Rosalía Cornejo-Parriego’s edited collection *Black USA and Spain: Shared Memories in the 20<sup>th</sup> Century* unites the scholarly contributions of a diverse, global group of specialists who analyze the impact of a fuller exploration of the relationship between African Americans and Spaniards. Centering my subject position as a black academic born in the USA who has lived in Spain and also identifies both as a Hispanist *and* an Africana Studies scholar, I thoroughly enjoyed learning from the wealth of archival documentation, historical information, and critical interventions laid out in Cornejo-Parriego’s beautifully curated volume. Astute in its analyses, balanced in its thematic coverage, lucid in its prose, and meticulous in its attention given to bibliographic sources and methodological practices, *Black USA and Spain* “focuses on three crucial periods – the Harlem Renaissance and the Jazz Age, the Spanish Civil War, and Franco’s dictatorship – in order to explore the transnational bond and the intercultural exchanges between these two groups, using race as a fundamental critical category” (2). While the editor humbly asserts that *Black USA and Spain* “does not pretend to be comprehensive,” thereby deeming such a mission “an impossible task in just one volume given the wealth of material” (2), I would beg to differ. Over the course of the book’s three parts and conclusion, Cornejo-Parriego and her team of contributors have curated a collection of essays that will, or at least should, stand at the forefront of scholarly discussions centering on Black European Studies as well as the theme of Blackness in contemporary Spain. As the volume’s editor remarks in the conclusion: “[t]his collection of essays attests to the undeniable array of connections that developed between African Americans and Spaniards over the course of the twentieth-century” (275). Of particular interest to a wide, interdisciplinary readership, would be the book’s “new perspectives on the cultural relationships between the USA and Spain, [its discovery of] unexplored dimensions of Spain’s twentieth [sic] century cultural and