

contemporary debates on the visual arts demonstrates the complexity of Cervantes's work and his acute awareness of other baroque methodologies, while Patrick Lenaghan describes the afterlife of Cervantes's text in creative reimaginings of the text on par with those of the *Quijote* from the time of publication into the nineteenth century.

The last section of the book, "Constructive Interruptions," adds three more important critiques of the *Persiles's* ability to interrupt, deconstruct, and rebuild our understanding of both text and the world around us. Collaboratively, David Castillo and William Egginton bring forth a reading of the "Other" in Cervantes as a point of departure, an indication that there is perhaps another way to look at the world that is not necessarily wrong just because it is not "ours." Jacques Lezra, taking a very different approach, looks at the use of the word "trabajo" (from the full title) and how both English translations (work and labour) can be seen as both similar and opposing forces, used by Cervantes to create tension between manual and intellectual pursuits. Finally, Brownlee's chapter brings us full circle to Cervantes's source text, comparing the two to demonstrate how the forces of humanity and society simultaneously allow for construction and interruption. Likewise, this chapter illustrates the connections between their times (Ancient Greece and Early Modern Spain) and now, and how these interruptions are just as relevant to us as they were to Heliodorus and Cervantes and their contemporaries.

Overall, this volume brings together an excellent array of scholars and perspectives that demonstrate the true value of the *Persiles* as a modern novel that has been frequently disregarded in scholarship and teaching. This is, perhaps, in part due to its proximity to the *Quijote*, but as many of the chapters maintain, it is worthy of standing on its own. The essays curated by Brownlee bring to the scholarship of the *Persiles* a renewed commitment and new directions, and will invigorate others to pick the *Persiles* back up for inclusion in our research and syllabi.

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LUIS CASTELLVÍ LAUKAMP. *Hispanic Baroque Ekphrasis. Góngora, Camargo, Sor Juana*. Cambridge: Legenda, 2020. 220 pp.

*Hispanic Baroque Ekphrasis* is an exquisitely written and illustrated book that reconsiders the imitation and transmission of culture between the Spanish Golden Age and Viceregal Latin American literatures. More specifically, it delves into Luis de Góngora's presence in Latin America,

focusing on Hernando Domínguez Camargo's *San Ignacio* (1666) and Sor Juana Inés de la Cruz's *Primero sueño* (1692). These and other poetic texts, Luis Castellví Laukamp argues, "followed Spanish models ... to show that they could master their techniques, while simultaneously diverging from them to offer something different, which would cause readers to wonder anew" (12). For the uses of ekphrasis, this engaging volume veers away from "restrictive" definitions where it is seen as a description of a work of art. Instead, for Castellví Laukamp, ekphrasis refers to: "Descriptions of any kind of persons, places, objects ... if they appealed to the mind's eye of listeners/readers" (9). Perhaps too broad at times, this definition enables the author to show the importance of diglossia, a kind of doublespeak, in Viceregal poets.

The book is divided into six chapters, two each on Góngora, Camargo and Sor Juana, providing new insights and approaches. The first chapter consists of a detailed and exciting analysis of a passage from the *Soledad primera* (verses 182-211). Here, the shipwrecked pilgrim is taken by his host to a hill from which he can admire a panoramic view of the landscape punctuated by a river. This moment serves to show the conjoining and clash between two visual devices: teichoscopy and ekphrasis. Teichoscopy, the view from above, is often used in the epic, as when Helen looks down on the armies below the walls of Troy. It is often found in Golden Age texts, from Calderón to Cervantes. Castellví Laukamp points to the main difference here – no battle is about to be fought, and we have a serene landscape rather than a land replete with warriors. Teichoscopy's totalizing vision is transformed into a landscape that resembles a painting. Turning to several "obstacles" to a full view such as the appearance of a fog, the haze from the sun, and the blinding brightness of the landscape, the author of the book makes a most inspired observation, that the *Soledad primera* here is pointing to specific artistic technique; and that in the act of concealing the landscape Góngora is also representing his own style: "Likewise, the impact of sunlight on the mist blurs the contours of the landscape even more for the reader, potentially achieving a result in the mind's eye comparable to that of paintings which are depicted with the *sfumato* technique – that is, the blurring of borders between colours so that tone transitions become almost imperceptible" (34).

Chapter Two turns to a panoramic seascape in the *Soledad segunda*. Here, teichoscopy easily gives way to a more complex ekphrasis, one based on paintings of seascapes. Figures of mythology are more prominent, and so are people. Vessels for fishing and galleons for conquest create a picture that captivates the senses but is also ominous – Castellví Laukamp concurs with many who read the ships and shipwrecks as images of imperial decay. More importantly, he shows how a double perspective enriches the ekphrasis –

that of the angler who attempts to intervene in the scene and that of the pilgrim who merely listens, seeing in his mind's eye the angler's description. Indeed, the ekphrasis "conveys the message that, no matter how dramatic or terrible a motif may seem, it can always be appreciated as a work of art" (61).

Chapter Three begins discussion of Hernando Domínguez de Camargo, a native of New Granada. His monumental poem *San Ignacio*, was written over a period of thirty years and was published posthumously in Madrid in 1666, where it had little impact. Although written as an epic, it resembles Góngora in that it often moves away from the protagonist to indulge in detailed descriptions and in metaphorical ornamentation. Perhaps the most striking ekphrasis is that of the crucifix that Ignatius placed on a ledge in the cave of Manresa. Ignatius, in the poem, must look upwards thus creating a reverse teichoscopy. While on the one hand the crucifix becomes a place for spiritual meditation, for the contemplation of suffering and eventual spiritual triumph, on the other, the object is a sculptural representation of Christ, and thus becomes a work of art that is aestheticized as reality is embellished. Delving into Gongoristic aesthetics, Camargo goes well beyond the hagiographic tradition, and turns to the profane, creating a diglossia between religious orthodoxy and artistic experimentation. Chapter Four continues the exploration of Camargo's poem, this time turning to the description of Ignatius's rapture at a chapel dedicated to St. Lucy. Although acknowledging that Camargo takes as his starting point Ignatian hagiographies, Castellví Laukamp stresses that the poet adds images from Góngora and Marino. He divides the chapter in two sections, one the *ad intra* rapture (the vision) and the second the *ad extra* (the setting). Particularly striking in the latter are the rustic banquet as a kind of poetic still life and a procession of pagan gods that come to mourn Ignatius, thinking he is dead rather than in rapture, thus comingling "grieving and display" (120). For Castellví Laukamp the ekphrastic tools serve to deliver "a less dogmatic view of Ignatius' life and reality than that endorsed by the sanctioned Jesuit sources" (126).

Two chapters on Sor Juana round out this fascinating book. It would be impossible in this brief review to point to the ekphrastic riches here displayed: the lighthouse of Alexandria, and the pyramids of Memphis. Castellví Laukamp approaches these well-known images in an enticing manner. Turning to a transatlantic vision of the baroque, this book clearly shows that Gongorism in Viceregal Latin America was an instrument to think and to create with liberty. Written with subtlety and *enargeia*, this