

regum Britanniae, “La versió catalana de la *Historia regum Britanniae* i la retraducció aragonesa emprada al taller de Juan Fernández de Heredia”.

En general los capítulos son pertinentes e interesantes, novedosos y del nivel que requiere un libro académico de estas características. No obstante, cuesta seguir el hilo temático, histórico y conceptual propuesto en el prefacio (ix-xxiii) como consecuencia de que los capítulos estén ordenados alfabéticamente por el nombre de su autor. A nuestro entender, hubiera sido mucho más coherente y se hubiera dado la visión de conjunto deseada ordenando los capítulos justamente tal como los presentan en el citado prefacio Bellmunt y Mahiques, puesto que es una introducción excelente, clara y concisa que da coherencia y pleno sentido al volumen. Recomendamos, pues, leer los capítulos siguiendo el orden de presentación del prefacio.

En conclusión, el libro ofrece un mosaico de estudios sobre distintos textos y autores o traductores, y de sus tradiciones literarias correspondientes. Además, perfila a grandes rasgos el contexto histórico y cultural de la Europa medieval y de la primera modernidad, ilustrando a la vez la importancia que tuvieron la traducción y la adaptación en la transmisión del conocimiento en la Edad Media.

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JUSTIN CRUMBAUGH AND NIL SANTIÁÑEZ. *Spanish Fascist Writing*. Toronto: U of Toronto P, 2021. 301 pp.

Spain's role in the study of fascism is often minimized compared to its Italian and German counterparts. Justin Crumbaugh and Nil Santiáñez argue this is because the works of the country's fascist writers have not yet been translated into English. Thus, their book, *Spanish Fascist Writing* aims to provide a translated volume of these writings to help establish Spain's place in fascist history.

The book commences with a robust introduction in which the authors chronicle the history of fascism in Spain, provide their definition of fascism, and establish their two theoretical assumptions. First, that there is no “generic fascism,” arguing that all instances of fascism in history are equally fascist. Second, that fascism does not have a set time period, refuting the standard definition that it ended with the fall of Italy and Germany in World War II. The extensive introduction finishes with a brief yet exhaustive literature review of existing scholarship of fascism studies, and a short explanation of their selection process for sources in their anthology: the

prominence of the author, the status of the works as canonical in Spanish fascism history, and the diversity in genre, themes, and perspectives.

The majority of the book is the anthology, which consists of translations of works by various significant fascist figures from the late 1930s to the 1970s, from the “pioneer of Fascism,” Ernesto Giménez Caballero, to the *caudillo*, Francisco Franco himself. These works are comprised of a wide variety of sources, including news articles, essays, book passages – fictional and nonfictional – club pamphlets, letters, manifestos, speeches, anthems, and city planning proposals. In addition, before each translation, Crumbaugh and Santiáñez provide a bibliographical overview for each fascist author, often referencing their education and position in a fascist organization or government.

Divided into corresponding chapters, the translations in the anthology cover five themes. First, “Manifestos and Political Programs,” which includes works on the foundational ideologies of Spanish fascism. Second, “Nation and Empire,” in which the sources explore themes of Spanish identity and unity. Third, “the New Man and the New Woman,” whose works discuss the desired gender roles under the proposed fascist state and includes three female-written sources. Chapter 4, “Violence and War,” includes works on the ideal role of the state under fascism as a military power. Lastly, “Culture, Aesthetics, and Poetics,” whose works outline various fascist figures’ propositions for art and architecture in Spain.

Although with the biography of the authors and the type of source readers can derive their own conclusions, the book does not explicitly discuss whether particular works were more significant or had more impact than others, for example, that Francisco Franco’s speeches were more influential than a short anonymous piece in a periodical (see the piece “Habit and Style” [181-83]). Nonetheless, readers could still ponder if the only three works from female figures – wives and daughters of important male fascists – and organizations (Sección Femenina) were noteworthy at the time of their appearance or are solely included because of the authors’ twenty-first-century perspectives of including female voices in the history of Spanish fascism.

Translated by both Crumbaugh and Santiáñez, as well as María Soledad Barbón, the works capture the essence and tone of their original versions, which is an impressive feat. The translators carefully deliberate on which words are deemed as untranslatable, such as the term *Hispanidad* and provide an explanation of said concept for their non-Hispanic readers (See the excerpt from Ramiro de Maeztu’s *In Defense of Hispanidad* [147-55]). The translator’s note provides more insight into the complex translation process of the anthology (xi-xiii).

Overall, Crumbaugh and Santiáñez successfully accomplish their goal of providing an English anthology of Spanish fascist texts, which fills the gap and can be utilized by scholars as a primary source to understand this part of Spanish history as well as the country's role in the global history of fascist governments. Furthermore, the book's substantial introduction puts forward a solid historical overview of the topic, thus making a strong contribution to fascist studies in the Spanish context. The book also comes at a time when Spain is increasingly coming to terms with its grim past, as it has plans to establish a Truth Commission to investigate human rights violations from the country's fascist era. This anthology can aid the truth commission process (specifically for the commission's international, non-Hispanic partners) as there is no reconciliation without truth, and there is no truth without good and accessible primary sources. Ultimately, *Spanish Fascist Writing* enables English speaking scholars, teachers, and investigators to study the case of Spanish fascism in depth.

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MAR DIESTRO-DÓPIDO. *Film Festivals: Cinema and Cultural Exchange*.
Cambridge: Legenda, 2021. 227 pp.

Film courses have become a staple in departments of foreign languages and literatures, supporting instruction in a variety of ways. While film is mainly considered in this context as a cultural artifact that supports language instruction and which showcases historical, social, and political issues, or which provides examples of the adaptation of literary works, less attention has been paid to issues surrounding the production, exhibition, and promotion of films. In this respect, film festivals have become important cultural activities and the object of recent scholarly research.

This book offers an interesting view of the inner workings, cultural politics, economic conditions, and social contexts in which film festivals operate. It examines three case studies: the *Buenos Aires Festival Internacional de Cine Independiente* (BAFICI), the San Sebastian Film Festival, and the BFI London Film Festival. A chapter is devoted to each event. In each case, the author relies on a sociocultural and comparatist approach, informed by solid scholarship as well as interviews with participants directly involved in the organization of the festivals. Her own position as researcher and film critic (as a regular contributor to the British film magazine *Sight & Sound*) gives her a unique perspective to examine the multifaceted phenomenon of film festivals.