

Ambas tradiciones son convocadas para enriquecer los análisis incisivos de la producción cultural, pero sin esquivar las tensiones que subyacen a tal diálogo intelectual, como es el caso de la dificultad de traducir ciertos conceptos del pensamiento crítico anglosajón a contextos culturales diferentes. Uno de los ejemplos más prominentes señalados por el autor es la crítica a la conceptualización esencialista de la sexualidad, uno de los pilares fundamentales del pensamiento y el activismo crítico *queer*, pero con escasa o nula aplicación en España, “donde nunca se llegó a crear una identidad social basada en la preferencia sexual” (32). Con esta colección, Martínez Expósito nos invita a estar alerta, a no bajar la guardia ni aceptar la normalización de la disidencia genérico-afectiva sin pasarla por un filtro crítico y, sobre todo, a seguir interesándonos y evaluando aquellos relatos cinematográficos y literarios con propuestas que cuestionan o desnaturalizan esa normalización.

JORGE PÉREZ

University of Texas at Austin

MICHAEL J. MCGRATH. *Don Quixote and Catholicism: Rereading Cervantine Spirituality*. West Lafayette: Purdue UP, 2020. 202 pp.

In *Don Quixote and Catholicism*, Michael J. McGrath offers theologically-based considerations from a specifically Roman Catholic perspective of both Cervantes's novel and Cervantes's own faith. McGrath disagrees with the many readings of *Don Quixote* that emphasize Erasmian humanism and skepticism at the expense of Ignatian spirituality. More important, he argues against contemporary depictions of Cervantes himself as a subversive opponent of a monolithic Counter-Reformation orthodoxy rather than as a believer thoughtfully engaged with the multifaceted, polyvalent Catholicism of early modern Spain. Although McGrath notes the novel's ambiguities and ironies and he emphasizes that he does not consider *Don Quixote* “primarily a religious or even a serious text” (5), he nevertheless disputes predominantly satiric approaches to the work's numerous religious references, and he aims instead at “a reading that returns Cervantes's hero to Cervantes's text and Cervantes to the events that most shaped his life” (56).

McGrath uses the two opening chapters to lay the historical and cultural groundwork for his arguments. In the first, he recounts significant details of Cervantes's biography, foregrounding the Catholic foundations of his upbringing and education and the attested steadfastness of his faith during his Algerian imprisonment; he also explains and contextualizes Erasmus's

Christian Humanism and Ignatius of Loyola's spiritual evolution along with the movements to which their teachings gave rise. In the second chapter, dedicated to a "hermeneutics of Cervantine spirituality" (35), the author explores the conflicts and convergences between the Erasmian and Ignatian traditions in early modern Spain and the longstanding critical debates over the roles they might have played in Cervantes's work. Much of this chapter focuses on specific episodes in *Don Quixote* that previous scholars – among them Américo Castro, Marcel Bataillon, Paul M. Descouzis, and José Antonio López Calle – have interpreted as revealing Cervantes's own intellectual influences and, more important, his religious beliefs.

In Chapter 3, McGrath considers what light the relation of Don Quixote's words and actions to Tridentine moral theology might shed on Cervantes's faith. Part of this analysis focuses, inevitably, on the novel's much-debated last chapter with its depiction of Alonso Quijano's embrace of a sacramental death, and McGrath likewise examines the moral dimensions of three exemplary episodes in Part I: Don Quixote's well-intentioned "rescue" of Andrés from Juan Haldudo's abuse, his willful liberation of the galley slaves, and his wrathful attack on the priests in the funeral procession. McGrath's breakdown of the conditions by which Cervantes and his Catholic readers might have judged these actions' morality is helpful here, especially his explanation of Aquinas's "double effect," which weighs the intended good consequences of an act against its unintended evil consequences – a significant question with regard to so many of Don Quixote's misadventures. The author's discussion of the rosary's importance as both a focus of Marian devotion and a source of imagery is also of substantial interest.

The study's Chapter 4 and 5 read Don Quixote's travels as a spiritual journey toward his sacramental death. In chapter 4, McGrath presents Don Quixote as an example of Ignatius of Loyola's "contemplative in action:" an individual living in the world rather than in monastic seclusion who seeks God's presence in material reality, always attempting to discern the incarnational divine nature of the mundane. From the *hidalgo's* creation and veneration of Dulcinea to his comic mishaps such as his brewing of the disastrous *bálsamo de Fierabrás*, this is the Ignatian method that McGrath finds in Don Quixote's madness. In the subsequent chapter (and the shortest: I would have liked to see this argument developed in greater depth), McGrath considers Don Quixote's adventures according to the Catholic Church's anthropological view of humanity as God's creation in His own image, the *imago Dei*, and that principle's ramifications. Both chapters propose the same essential paradox: that it is Alonso Quijano's chivalric quest that "provides him with the opportunities to grow closer to God in ways that were not possible before he became Don Quixote" (109). The *hidalgo's* effort to transcend the limitations of his mundane existence

through literary fiction may fail in its intended goal, but it nevertheless propels him on a “journey to self-awareness in God” (121).

The concept of the spiritual journey is also fundamental to McGrath’s final chapter, in which he turns his attention from the knight to his squire. He cites Sancho’s frequent statements of trust in divine providence as well as multiple instances of his humility, compassion, and charity, perhaps most strikingly during his brief governorship and his renunciation of that office. In this effective reading of the character, the squire’s unexpected ingenuity and guile are mirrored by a corresponding “spiritual acumen,” an “Ignatian awareness of God’s presence in his daily life” that he demonstrates repeatedly during his travels with Don Quixote (137).

In an era in which many interpreters prefer to regard *Don Quixote* as a masterwork of subversive resistance to the hegemonic ideologies of early modern Spain, *Don Quixote and Catholicism* is a worthwhile contribution to the polyphony of scholarly voices that enriches our always-evolving collective understanding of the novel. McGrath makes a convincing, well-researched case for the applicability of the Catholic doctrines he cites to *Don Quixote*. How many readers he will persuade that those same ideas could have animated Cervantes himself in its composition may prove a trickier question, given the durability of Américo Castro’s model of *los dos Cervantes*. Nevertheless, as McGrath himself points out, each reader of *Don Quixote* “finds in the novel a reflection of the guiding principles of his or her own life” (56). McGrath’s study provides a Roman Catholic believer’s responses to this text and its author, as well as to the work of other commentators. *Don Quixote and Catholicism* treats Church teachings as more than a target of satire, challenges the modern skepticism about Cervantes’s own faith, and even suggests that the novel might well offer readers a mystical experience (33).

CHRISTOPHER B. WEIMER
Oklahoma State University

HUGO MORENO. *Rethinking Philosophy with Borges, Zambrano, Paz, and Plato*. Lanham: Lexington Books, 2022. 231 pp.

In the conclusion of this thoroughly researched and well-written volume, Hugo Moreno states that the aim of his study is to reconsider the place of philosophy in the realm of Hispanic literature. Philosophy is, of course, a capacious category, and Moreno argues in favour of a conception of the discipline that includes essayistic, narrative, and poetic forms, in the vein of Kierkegaard, Santayana, Nietzsche, and Unamuno. This, he points out, is the