medieval texts. By complementing theoretical approaches to the study of literature with rhetorical analysis, Berlin upholds the value of a careful study of language as a tool of literary analysis. The bibliography that supports the study is concise but well-chosen. The University of Toronto Press has been consistent for years in producing high quality of publications, with good layout and helpful index.

Alone Together is a dense study, conceptually, thematically, and theoretically packed, that opens up important venues for further lines of research. Because of a heavy concentration of difficult concepts and ideas, some of which could have benefited from a slower exposition, the readers who will be able to gain the most from the wealth of scholarship presented in *Alone Together* are experts and students at advanced levels of study.

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FREDERICK A. DE ARMAS. *Cervantes' Architectures. The Dangers Outside.* Toronto, Buffalo, London: U of Toronto P, 2022. 363 pp.

In *Cervantes' Architectures,* Frederick de Armas reads *La Galatea* (1585)*, Don Quixote* (1605, 1615) and *Los trabajos de Persiles y Sigismunda* (1617) as narrations in which Cervantes, like an architect, "not only builds a tentative architecture of the chapter or prose text he is writing, but also constructs within them edifices of many types" (5). In the introduction, De Armas states that these architectures "seem to emerge from words" and transform eurithmia into "plurithmia" (plural harmonies) and even 'dysrithmia' or ruptured harmonies, "as structures are reconstructed through the use of other architectures (16). De Armas' approach to the narratives revolves around the figures of ellipsis and ellipse, with which he studies how words omitted and gaps in the writing form the geometrical shape that acquired importance with the discoveries of Johannes Kepler (9-10). He also links the theories on space by the Chinese-born American geographer Yi-Tu Fuan with Roman architect Vitruvius' *De Architectura* (first century BC), and a deep analysis of Cervantes' experiences at the Royal Jail of Seville in 1597.

In Chapter 2, dedicated to *La Galatea*, De Armas explains how space is created in the search for symmetry and perfection, but the characters "always encounter obstacles to their desires, thereby suffusing the work with melancholic aura" (27). Murder and plague turn topophilia to topophobia and eurithmia to dysrithmia, turning the location into a landscape of fear from which religious buildings serve as meeting points and places of refuge from dangers like plagues. Outside, death shines

brighter than life: "while the huts of the shepherds can barely be distinguished from the landscape, the homes of the dead are resplendent" (44).

Chapters 3 to 6 are dedicated to *Don Quixote*. One of De Armas' purposes is "to come to an understanding of how Cervantes transforms these sites of chivalric books into the less magical world of *Don Quixote*, while at the same infusing them with the mystery of complex architectures, … retaining a partial magic" (7). As magic derives at times from the metamorphosis of one building into another and back again, De Armas considers these spaces' mutability, instability, and metamorphoses as a mirror of the anxieties of the protagonist and topophobia caused by Cervantes' memories of his times at the Royal Jail of Seville in 1597 (50). In this sense, inns become places of encounter and centers of confusion that transform into castles, cities, or portals. These changes in the nature of reality make it impossible for the characters to trust their senses (92).

Among the senses, sight plays a fundamental role in structures like windows, which as liminal spaces act as figures of *teichoskopia* ("view from the wall") and *ekphrasis,* dominating visual and physical encounters between men and women (118). The distortion of sight leads to disfigurement of famous and harmonious shapes, which become grotesque or ominous: Leonardo da Vinci's Vitruvius man is deformed in the scene of the mills imagined as giants, and the sculpture on top of the Giralda tower, the Faith Triumphant, becomes a giantess. Dulcinea's imagined palace is compared with the Pantheon, but obscured by violence, dust, and clouds (129-30). It seems that altered forms hunt the protagonist. The house of the Knight of the Green Cloak, Diego de Miranda, the only building that becomes a space for rest and reflection where Don Quixote is accepted as he is, is defined by ellipsis. In fact, in it "Cervantes leaves most elements of the house to the reader's imagination" (151).

In Chapter 6, De Armas explains how natural and human spaces undermine Don Quixote's aims and lead to the end of the adventure. In the cave of Montesinos, the shine of crystal, gold, and alabaster function as mirrors that alter the knight's vision. Instead of brilliant and welcoming, the palace appears carnivalesque and sad. The adventure of the cave leads to the palace of the Duke and Duchess, a space that De Armas considers a torture chamber in which the noblemen's cruelty provokes Don Quixote's melancholy (174-76). Knight and squire leave taunts and physical abuse behind, arriving in Barcelona, the port from which Cervantes attempted to travel to Italy under the patronage of the Count of Lemos. This visit marks the end the adventure. The city receives the protagonist, but as a laughable figure. There, defeated by Sansón Carrasco and disillusioned, Don Quixote abandons the ideals of chivalry.

In Chapters 7 to 9, the author focuses on the byzantine novel, *Los trabajos de Persiles y Sigismunda*. In this work of "anxious wonderment," which associates wonder with destabilizing discoveries, the cartographical characteristics of the *Persiles* and the endless spaces of the North suggest freedom and danger, arousing anxieties based on the unstable geography and changing sky (190-92). The characters travel to places where their lives are in constant danger and their itinerary is beyond their control. The prison appears as "a monstrous architecture or human anatomy, totally opposed to Vitruvian proportion, symmetry, and eurithmia" (193). In Cervantes's north (a space outside *oecumene*), architectures are "monstrous, primitive, phantom-like, and even impossible" (200). If the jail may lead the characters to thoughts of suicide, the palace deceits then and doesn't fulfill their wishes. Creatures of devilish or heterodox nature, like witches and lycantropes, inhabit a space of dark magic and demonic illusions "in which civilization is tenuous, and its culture menacing" (212). Urban spaces are described using the ellipse and ellipsis: Lisbon and Toledo are located from edge to center of the empire, while in Rome wealthy Jews are exhibited and ghetto concealed (250).

At the beginning, De Armas states that his book "represents a first attempt to understand Cervantes' architectures" (11). By constructing this work, the author has opened new doors and has left them ajar for continuing the research on Cervantes' use of space.

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EUGENIO C. DI STEFANO. *The Vanishing Frame: Latin American Culture and Theory in the Postdictatorial Era.* Austin: U of Texas P, 2018. 185 pp.

The Vanishing Frame explores postdictatorial cultural production and criticism to argue that human rights politics and aesthetics, like "a wide range of names, fields, and theories that include reader response, memory studies, hauntology, identity politics, cultural studies, disability studies, deconstruction, and affect theory" (11), are complicit with economic injustice because they are articulations of subject positions. The claim is grounded in the work of Canadian philosopher Brian Massumi, who sees subject positions as plotted in a 'grid' where every position is already "precoded into the ideological master structure" (127), such that every position in the grid, "including the 'subversive' ones" (127), ultimately becomes an affirmation of the grid (the ideological master structure) closing every avenue for change. For Di Stefano then, political claims in the