

DANIELE ARCIELLO, ENRIQUE FERNÁNDEZ, DEVID PAOLINI Y AMARANTA SAGUAR GARCÍA, EDS. *Entre ingenios y agudezas: nuevos rumbos de la crítica celestinesca y picaresca*. Salamanca: Ediciones Universidad de Salamanca, 2023. 313 pp.

The title of this volume references the work of the Spanish author Baltasar Gracián, *Agudeza y arte de ingenio* (1648), to highlight the novelty, acuity, and depth of current interdisciplinary research on the Celestinesque and picaresque literary traditions. Although not classified as conference proceedings, this volume is a curated collection of sixteen articles presented at the “II Congreso Internacional del Círculo de Estudios de Literatura Picaresca y Celestinesca,” held in New York in June 2022. The editors have crafted a coherent and tightly unified volume, which may be divided into five themes discussed in articles written by emerging and well-established scholars from around the world: 1) The origins and classical influences of *La Celestina*, 2) Illustrations of the translations of *La Celestina*, 3) Prostitution in *La Celestina* and the (female) picaresque, 4) Parody in the *Quinta Celestina*, and 5) The *pícaro*'s journey and picaresque traits in modern Argentine plays.

The initial section of this volume is composed of six articles. In this section, Ottavio Di Camillo makes a significant contribution to the field of *Celestina* studies. His research is the first to demonstrate that the Venetian novel “Estore e Camilla,” included in the late-fifteenth-century anthology *Refugio de' miseri*, may have been a reference for the original author of the *Comedia* (1499) in creating the love story of Calisto and Melibea. His argument, grounded in meticulous comparative work, offers a provocative starting point for considering the *Comedia*'s intertextual milieu. Juan Bris García's article offers a fascinating exploration of Lucrecia's evolution from chaste, quiet, and faithful in the *Comedia* to becoming lustful, sensual, and emancipated in the *Tragicomedia* (1502). His analysis shows how her characterization reflects broader shifts in tone, genre, and ideological positioning across editions. Devid Paolini's contribution examines the use of Saint Apollonia, mentioned in Scene II of Rojas's text, as the protector of procuresses in Italian texts from the sixteenth century.

Enrique Fernández's article examines the indirect influence of the twelfth-century *Parable of the Prodigal Son* as a narrative and visual intertext in *La Celestina*. The analysis compares the iconographic cycle of the parable with the old illustrations of Rojas's work, suggesting that Calisto serves as the opposite of the prodigal son. Meanwhile, Ivette Martí Caloca's essay identifies similarities between the character of Leandra in *Don Quijote* (1605) and *Celestina*, both of whom can be seen as an antithesis and parody of the Virgin Mary. The final article in this section, written by J. François-piece

examines how the Holy Office of the Inquisition and later the Francoist regime shaped the rewriting, circulation, and pedagogical use of Fernando de Rojas's work in Spain from the nineteenth century to the present.

The articles written by Amaranta Sagar García and Joseph T. Snow are particularly noteworthy in this volume's second section. The section is dedicated to the study of illustrated editions of *La Celestina* that were translated into Italian, German, French, and Dutch in the first half of the sixteenth century, as well as the illustrations accompanying the scenes of the 1962 Hebrew translation of this literary work by *Ya'akov Yisra'el Fink*. Together, these studies illuminate how illustrators, as readers and re-creators of the text, adapt, expand, or subvert the Spanish iconographic tradition to suit local aesthetic conventions and cultural expectations. Moreover, they facilitate an understanding of the interpretation of the source text and its intended circulation.

The articles by Elena Deanda-Camacho, Emily Kuffner, and Ana Huber represent significant contributions to the literary-historical study of prostitution in works such as *La Celestina*, *La lozana andaluza* (1528), and *Segunda parte de Lazarillo* (1555). These essays primarily focus on the social, economic, and symbolic value of prostitution to the patriarchal system from the fifteenth to the seventeenth centuries in Spain. This section also includes works by Lucía Pascual Molina and Irati Calvo Martínez, which offer a unique perspective on the sexual and erotic connotation of terminology, metaphors, and euphemisms used in *La lozana andaluza* and *La pícaro Justina* (1605) by applying historical semantics and linguistics to their analysis.

The sole article in the fourth section analyzes the parodic intention in the *Tragicomedia de Polidoro y Casandrina* (ca. 1564), a rarely studied anonymous literary work also known as *Quinta Celestina*. Sara Bellido Sánchez examines how the model and parodic codes of the Celestinesque genre are reproduced in the manuscript version and sole surviving copy of this literary work, primarily through the use of irony and humor, as well as the actions of the protagonist couple – the wealthy merchant Polidoro and the prostitute Casandrina, daughter of the procuress Corneja – and the servants of this selfish young man. This article provides compelling evidence that parody is a pervasive element of Polidoro, and that the text effectively parodies the Celestinesque genre.

The final section of the volume is comprised of two articles. In the first article, Timo Kehren employs an evocative eschatological metaphor of the journey of the *pícaro* to argue that the “mystical body,” symbolized by the image of Spain in crisis, is purified when it figuratively “excretes” rascals like *El Buscón* (1626) into the Americas in search of an allegedly better life. Toward the end, however, the article posits that the purifying effect of the

mystical body has the opposite result. That is, the greed of the metropolis persists in extracting the resources of the New Continent, including gold. The reader is left questioning the purpose of the author's comparison of this gold to "the excrement of hell" (287).

The second essay by Óscar Martín and Carlos Enrique Castilla delves into the ways in which two plays by Óscar Ramón Quiroga, *El guiso caliente* (1979) and *La fiesta* (1981), adapt the picaresque logic of the sixteenth and seventeenth centuries, primarily through language, humor, and themes such as hunger and social injustice. Its only limitation is the absence of a bibliography of picaresque studies, except for the reference made by the authors when examining the imprint of *Don Juan Tenorio* (1844) and *El burlador de Sevilla* [ca. 1630] present in the second play by Quiroga.

In conclusion, this volume represents a significant contribution to the study of the Celestinesque and picaresque literary traditions in the early twenty-first century. Its interdisciplinary scope, methodological diversity, and sustained attention to understudied materials, such as the Hebrew translation and the *Quinta Celestina*, make it a valuable resource for scholars of early modern literature, translation studies, book history, and reception theory.

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CHRISTINE ARKINSTALL. *Women on War in Spain's Long Nineteenth Century. Virtue, Patriotism, Citizenship*. Toronto: U of Toronto P, 2023. xii + 276 pp.

Christine Arkinstall's newest monograph centers on the "war story," a forbidden zone for most women writers as stated by Margaret Higonnet (3). The book's author is well known for her outstanding studies on female writers of the nineteenth and twentieth centuries, especially their writings in the press. In *Women on War*, Arkinstall focuses on nineteenth- and early-twentieth-century female authors' representations of war in several literary genres: novella, short stories, theater, essay, etc., in order to undermine the essentialist views that connect gender and war. The range of female author's writings on representation of war bridges the second half of the nineteenth century and the *fin-de-siècle*, until World War I. The six Spanish female writers' texts, whose war works had been habitually overlooked, are: Rosario de Acuña (1850-1923), Blanca de los Ríos (1859-1956), Concepción Arenal (1820-1893), Consuelo Álvarez Pool (Violeta, pseud., 1867-1959), Emilia Pardo Bazán (1851-1921), and Carmen de Burgos (Colombine, pseud., 1867-1932). Most writers are well known in academic and intellectual circles,