the printing business, and the vast array of elements that help to determine the fate of the artist and the text (not to mention that of the scholar).

Rico observes early on that the volume is weighty and, on many occasions, technically dense. That is the price of the type of meticulousness on display. The attention to detail hardly could be more impressive. The movement from the piecing together of the manuscript in its multiple manifestations to a dialectical summoning of critical precedents, as well as the inclusion of copious notes, demonstrates the benefits of Professor Rico’s years of work on *Don Quijote* and its contemporary texts, as an investigator, critic, editor, and, *en el buen sentido de la palabra*, polemicist. The introduction and six chapters occupy 336 pages (with a number of reproductions), followed by six ‘excursuses’, previously published essays related to the topic at hand, together with a lengthy list of works cited and several indexes. The fainthearted cervantista, if such an entity exists, may want to steer clear of *El texto del «Quijote*’, while those who relish both the novel and the never-ending ways of approaching it will find a rich and useful frame for further reading, reflection, and, of course, dialogue.

EDWARD H. FRIEDMAN
Vanderbilt University


Wagschal’s study begins with high claims. The dust jacket announces that it ‘is the first book to treat an emotion in any national literature from the perspective of contemporary philosophy of mind’. One might attribute this statement to overreaching publishers, but the author’s introduction makes the equally inflated assertion that ‘this study is the first to analyze representations of the emotion [i.e. jealousy] across genres in texts by multiple authors’ (5). Madeleine Bertaud’s *La jalousie dans la littérature au temps de Louis XIII: Analyse littéraire et histoire des mentalités* (Geneva: Droz, 1981), which likewise grew out of a doctoral thesis, is sufficient to challenge both claims to primacy. While also considering contemporary philosophy of mind, Bertaud places an appropriate emphasis on early modern theories of the passions, as well as relevant philosophical and moral discussions from the age in question. Regrettably, Bertaud’s study does not figure among Wagschal’s secondary sources, either as a model from which to depart or as a font of seventeenth-century documentation.

Questions of originality aside, Wagschal delivers a commendable close reading of thirteen texts by three leading authors of Spain’s Golden Age. The chapters are well-organized. The first three sample Lope de Vega’s comedias in pairs for purposes of comparison. (A highlight is the study of *El perro del hortelano* alongside *Armina celosa*, the latter of which, apart from studies of its authorship and date of composition, has received little critical attention). The remainder of the volume devotes two chapters each to Cervantes’s prose and Góngora’s poetry. This structure enables a clear and compelling display of Wagschal’s principal strength: the identification of meaningful patterns in Golden-Age treatments of jealousy. For example, although traditionally associated with irrationality, amorous jealousy has a demonstrably rational component for Lope’s male protagonists and facilitates their transition from a state of *engaño* to *desengaño*. Particularly attentive to gender-related patterns, Wagschal notes that jealousy, even when inspired by confirmed adultery, is never a sufficient condition for wives to murder their husbands in Lope’s comedias, yet the converse is true for male suspicions. In Cervantes’s works, jealousy is consistently antithetical to pure love, until *Los trabajos de Persiles y Sigismunda* offers a more nuanced treatment of a ‘virtuous’, protective form of jealousy which does not imply ruinous suspicions. Góngora, for his part, strives for ever more hyperbolic and metalinguistic representations of the emotion and thereby probes an evolving aesthetic. All of these observations, which Wagschal defends with well-selected evidence, fill lacunae in critical debates and challenge received generalizations.

These valuable contributions are, however, weakened by infelicities of translation (e.g., ‘Oh, would that God should blaspheme jealousy!’ for ‘¡Oh maldiga Dios los celos!’, 54) and incautious or unsupported statements. Contrary to Wagschal’s assertion, the
singular zelo is not ‘apparently strange’ for Góngora’s time (172). Despite the pluralizing convention prescribed by the eighteenth-century Diccionario de Autoridades, the use of the singular is well attested in the preceding centuries, even excepting instances in which it means ‘zeal’. Also open to question is the author’s claim that ‘jealousy flourished in early modern Spanish culture and society’ (2). As in other early modern European countries, representations of jealousy did flourish in Spain; but the validity of such a statement concerning the emotions of an age or society is no more verifiable than would be a similar opinion about present levels of irascibility as evinced by our violent films. Such assessments require comparative and corroborative evidence beyond the witness of imaginative texts.

Indeed, the study as a whole would have benefited from a wider and diversified harvest of primary sources. The link Wagschal constructs between amorous jealousy and desengaño, for instance, is already formulated in Lope’s Pastores de Belén: ‘amor en los principios todo es desvelos, en los medios, celos; y en los fines, desenganos’. And while it may be very true that the ‘modern philosophical analysis of the emotions allows us to see jealousy in these early modern texts as a flexible, polyvalent designation that resists reduction’ (17), sixteenth-century thinkers already acknowledge such complexity, with reference both to jealousy’s conflicting representations in the texts of their contemporaries and to jealousy as a human experience (cf. Dialogue XXII.28–31 of Juan de Pineda’s Diálogos familiares).

Wagschal has struck a rewarding vein — a lode long obscured by an emphasis on such issues as honour and desengaño in Golden-Age studies. Despite some dross in their presentation, the suggestive patterns he quarries promise rich potential for further analysis of the emotions in Spanish literature. The field can look forward to his future offerings.


Don Quijote began the first leg of his American journey in what was virtually his infancy, arriving in Cartagena de Indias as a first edition. He had made a difficult Atlantic crossing in the galley Nuestra Señora del Rosario among 60 crates of merchandise sent by a bookseller from Alcalá de Henares to a colleague in Lima in 1605. The position in the Indies that Cervantes sought in vain for himself in 1582 and 1590 — having twice solicited King Philip II for permission to emigrate — was ultimately granted to his hijo feo. What Don Quijote has been up to since his arrival in the Americas some four centuries ago is the subject of Luis Correa-Díaz’s illuminating Cervantes y América / Cervantes en las Américas.

Correa-Díaz subtitles his book a ‘Map of the Field’. More than a map, the book’s seven chapters have deeply considered introductions and exacting subheadings. This is a systematic incursion into the presence of Cervantes and his characters on the American continent, together with a comprehensive bibliography of this new and hybrid field. The study opens with a global catalogue of international conferences and symposia — in Berlin, Amherst, Salamanca, Poitiers, Delhi, Puebla, Philadelphia, Valparaíso, Buenos Aires, etc. — that since 2004 have addressed, in whole or part, the topic of Cervantes and the Americas.

Chapter I focuses on the presence of America in the life and works of Cervantes, traced from the simple theme of ‘what he said about the men and things of América’ to the later and more complex idea that Don Quijote openly allegorizes the Americas. Correa-Díaz cites here the Spanish Royal Academy’s recent recognition, in their 2004 commemorative edition of the novel, of the ‘American factor’ in the Cervantine universe. The discovery that so many American writers have enriched Don Quijote reminded the Academy of the old adage that a book grows with its readings.

Chapter II deals with works that allude to Cervantes’s frustrated passage to the Indies and Don Quijote’s successful crossing. This

University of Oxford

Tyler Fisher