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4. INDIVIDUAL AUTHORS

CERVANTES. Francisco Rico, *Tiempos del 'Quijote'*, Barcelona, Acantilado, 246 pp, focuses on the experience of reading *Don Quijote*, and the stages in *DQ*'s trajectory that become an emblem of the Spanish nation. R. analyses meanings and interpretations of *DQ* in different time periods, and the foreign receptions that contributed to fashioning *DQ* as a classic, delving also in issues such as the correct spelling of 'la Mancha', or expressions like *metafísico estáis* for early modern readers, as well as *El buscapié*, a 19th-c. forgery claiming to be a text published anonymously by Cervantes.

PRINQEPS 1605, a C. research group focusing on the bibliographic study of the extant copies of the *editio princeps*, has published: 'Censo de ejemplares de la primera edición de *El ingenioso hidalgo don Quijote de la Mancha* (Madrid, Juan de la Cuesta, 1605) III', *AEC*, 8:5-39.

Antonio Castillo Gómez, 'Espejos de tinta. Nuevas aproximaciones a los usos del escrito en Cervantes', *Anales Cervantinos*, 43, 2011:53-90, examines the interplay of oral and written culture, paying attention to the forms of orality, the reception of the written text, the different types and uses of memory, *DQ* and the printing press, as well as the variety of approaches to reading in C.'s work, and includes an exhaustive bibliography.

Roger Chartier, *Cardenio entre Cervantès et Shakespeare*, Paris, Gallimard, 2011, 375 pp., explores English (Fletcher and Shakespeare), Spanish (Guillén de Castro) and French itineraries (Pichou) of the refashioning of *Cardenio* as a play, examining the malleability of the text through its translations, adaptations, migrations from one genre to another, its changes of meaning for the diverse audiences. Focusing on the problem of how to study a text that does not survive, C. examines the uses of Spanish literary material in Elizabethan drama, the proliferations of discourses, and the status of works that later became canonical, and examines the 18th-c. claim of the recovery of Fletcher's and Shakespeare's lost play.

LOPE DE VEGA. Felipe Pedraza Jiménez has edited two facsimile editions: *Amarilis, Egloga* (Madrid 1633), Castilla-La Mancha U.P., 2010, 212 pp., reproduces the extant edition of this poem dedicated to Anne of Austria, Queen of France; *Elegías y Elogios cortesanos* (Madrid 1631, 1633), Castilla-La Mancha U.P., 2010, 169 pp, studies five *pliegos sueltos*: a panegyric eclogue to a love sonnet by the Infante Carlos de Austria (83-96); a funeral eulogy for Juan Blas de Castro (99-106); an elegy on the death of Gerónimo de Villaizán (107-14); 'Huerto desecho' to Luis de Haro (115-22); and Antonio de Herrera Manrique's 'Gverto florido' (123-30).

GÓNGORA. Mercedes Blanco, *Góngora heroico. Las Soledades y la tradición épica*, Madrid, Centro de Estudios Europa Hispánica, 443 pp., examines G.'s dialogue with Tasso, and his versatile refashioning of epic models within the protean dimension of Renaissance genres. B.'s much-needed study contextualizes aspects such as the plasticity and visual effects of the *Soledades* within G.'s endeavour to invent a language that invites an exercise of memory, summoning the reader to see exploits and war within an image of peace, and to grasp a prolonged epic tradition through a selective, reflexive, and ludic approach.

La estrella inextinguible. Magnitud estética y universo contemporáneo, Madrid, BN, 452 pp., the catalogue of an extraordinary exhibition, includes 17 essays by leading *gongoristas*, such as Fernando Marías, 'El retrato de don Luis de Góngora y Argote' (47-59); Mercedes Blanco, 'La extrañeza sublime de *Las Soledades*' (125-37); Laura Dolfi, 'El teatro de Luis de Góngora' (139-45). It also includes an important bibliographic study, Antonio Carreira, 'Bibliografía gongorina' (249-321).

QUEVEDO. *Obras completas en prosa*, vol. V, ed. Alfonso Rey, Barcelona, Castalia, 1256 pp.,