

Jean Canavaggio. *Diccionario Cervantes*. Madrid: Centro de Estudios Europa Hispánica, 2020. 509 pp. ISBN-13: 978-8415245957.

This is a beautiful book. It is also a big book: over 500 pages, measuring 8.5" x 10," 2" thick, and weighing 4.5 pounds. It is lavishly illustrated; in fact, it is divided equally between text and image, about half the pages devoted to each. The body of the work is followed by a *Cuadro genealógico de las Cervantes*, a *Cronología*, and (an incomplete and uneven) list of *Obras de referencia* (all occupying a total of 12+ pages). The images include reproductions of works of art (paintings, drawings, engravings, etchings, lithographs, posters, tapestries, and more); texts (letters, documents, manuscripts); photographs of persons and places; and various other things (maps, photographs, music scores, movie stills, comics, newspapers). The visual attractiveness of the volume is impressive and, in some ways, the best part of the book is its rich collection of high-quality images, many of them familiar, others not seen before (at least, by me).

The 136 double-column entries in the dictionary vary in length from a few lines to ten columns of text. The longest entries (not including images) are for the following topics: *Cautiverio*, *Cine*, *Esoterismo*, *Letras hispanoamericanas*, *Prisioneros* (the longest single entry in the book), *Sevilla*, and *Valladolid*; these entries average 8.5 columns in length. The entries for Cervantes's works—*Comedias*, *Entremeses*, *Galatea*, *Novelas ejemplares*, *Numancia*, *Poesías*, *Persiles y Sigismunda*, and *Don Quijote*, and *Viaje del Parnaso*—average 6 columns each.

There is (as I know from personal experience) no way the author of a dictionary or an encyclopedia can include everything worthy of mention. Even the monumental *Gran Enciclopedia Cervantina*, currently 12 volumes (*A* through *Sandoval y Rojas*, *Don Bernardo de*) and more than 11,000 words long does not have an entry for *everything* and *everyone*. Jean Canavaggio has of necessity made choices about what and whom to include. It would not be fair for a reviewer to concentrate on what he has not done more than on what he has done so well. If the entries in this *Diccionario Cervantes* seem to give preference to French writers, artists, and scholars, so be it; that is Canavaggio's choice. But not to point out a few significant omissions and distortions of emphasis or importance would be worse than ignoring them.

There are superb entries on dozens of subjects of significance to the life and works of Cervantes in this dictionary: *Atribuciones*; *Brujas y hechiceras*; *Converso*, *Origen*; *Documentos*; *España*; *Gitanos*; *Indias*; *Judíos*; *Lepanto*;

*Moriscos*; *Negocios*; *Operas*; *Picaresca*; *Religión*; *Sauvedra*; and *Traductores del Quijote*. These and many other accurate and informative entries illustrate the breadth and subtlety of the author's presentation. They are, for the most part, a delight to read and can be appreciated by general readers and Cervantes scholars alike.

In addition, there are entries for members of Cervantes's family and for others who play an important role in his life and times: Agi Morato, Felipe II, Don Juan de Austria, Juan López de Hoyos, Antonio de Sigura, Lope de Vega, and others. There are entries for two important literary genres important in the time of Cervantes—*Libros de caballerías* and *Picaresca*; *Tirante el Blanco* has an entry, but not *Amadís de Gaula*. There are entries for literary theorists and scholars: Américo Castro, Michel Foucault (?), György Lukács, and José Ortega y Gasset. Missing are two of the most important theorists of the novel and Cervantes's place in it: Friedrich von Schlegel and Mikhail Bakhtin (also missing in the *Gran Enciclopedia*). The absence of the latter is particularly unfortunate, as no one has featured Cervantes and *Don Quijote* more centrally or with more original insightfulness.

There are 21 entries for writers, mostly novelists, but with an uneven distribution and with some quirky inclusions: 8 English, 4 French, 3 Latin American (included in the *Letras hispanoamericanas* entry), 2 each Russian, German, and USA, and 1 Spanish. Azorín and Borges (the only Spanish American writer with a separate entry) are justly included for their essays and short fictions. Benito Pérez Galdós is the only Spanish novelist included. There are 6 writers from the eighteenth century, 9 from the nineteenth, and just 6 from the twentieth and twenty-first centuries, where there have been so many. There is no woman writer on the list. There are fourteen entries for artists and illustrators (as well as a general entry for *Imágenes del "Quijote"*): 6 Spanish, 5 French, and 3 English, as well as a longish entry for the interesting Russian pinscreen animator Alexandre Alexeieff.

There are three dramatists who have entries: Lope de Vega (more for his personal relationship to Cervantes), Molière (?), and Shakespeare (of course). There is a fairly lengthy entry (5 columns) on *Adaptaciones teatrales*, but it is inconsistent, including several minor or marginal dramatists and works. Missing completely are nineteenth-century dramatists, and again the twentieth century gets rather short shrift. The single most jarring treatment in the book is the rather long and gushing entry for Jacques Brel (together with similar brief comments on Brel at the end of the *Adaptaciones teatrales* entry), the French adaptor and performer of Dale Wasserman's musical play *Man of*

*La Mancha*, and the concurrent marginalizing of Wasserman himself. To promote an adaptor over the originator of the most popular, most translated, and most often performed (not the best) play based on *Don Quixote* of all time is, well, hard to understand. I made the same criticism of the issue in this journal in my review of the first two volumes of the *Gran Enciclopedia Cervantina* (27.2 [Fall 2007]: 235). Wasserman has no separate entry in Canavaggio's book and who knows if the *Gran Enciclopedia* will ever get to the letter W, since after a good start when, beginning in 2005, volumes 1–8 were published in a period of eight years before the publication rate slowed down to three volumes, 9–11, in nine years and counting. Will it ever reach Z? Don't hold your breath. Poor Dale Wasserman, a proud and irascible writer if there ever was one, may get left out completely. The tail has wagged the dog.

There is one more shortcoming to mention, and it is a serious one: the lack of an index. Many (by no means all) of the cities, themes, writers, artists, and persons in Cervantes's life and legacy, for instance, who receive no entry of their own are mentioned in other entries. If they had been included in an index the interested reader would have easily been able to locate them. And an index would have informed the reader that some names with their own entry also appear in multiple other entries (sometimes on more than one page within an entry) and exactly where these references are located: Dulcinea del Toboso, for example, also appears, with interesting commentary, in fifteen more entries; Cide Hamete in nine; Cervantes's father Rodrigo in fourteen. And an index would have been useful for readers who might be curious about certain figures and who would use the index only to find that they are not included.

Jean Canavaggio's *Diccionario Cervantes* is a rich book, filled with reliable and interesting material on the world's greatest novelist. Textually, and especially visually, it is worth every minute one spends with it.

HOWARD MANCING  
Purdue University  
mancing@purdue.edu