



the text (commentary vs. noncommentary), and the author's polemical critique of Petrarch reminiscent of the burlesque commentary tradition. Benedetti's interest is in the controversy generated by the *Considerazioni* between Tassoni and Giuseppe degli Aromatari, who undertook a defense of Petrarch by invoking the authority of Aristotle, attracting the attention of the Inquisition. The final chapter consists of an analysis by Giacomo Vagni of an eighteenth-century journal, Apostolo Zeno's *Giornale de' letterati italiani* (1710–18), and its vindication of the Italian lyric and Petrarch and Petrarchism in particular.

As is evident in this brief summary, this volume provides a window into the immense and multiform exegetical tradition of Petrarch's *Fragmenta* beyond the well-known and studied major sixteenth-century commentaries. The wide range of genres explored by the contributors—in both manuscript and print, familiar and unknown—give us a sense of the richness of the materials that constitute the plurisecular history of Petrarch exegesis. The analyses offered from a variety of perspectives broaden our understanding of the diverse ways in which the poet was interpreted and evaluated over a span of three centuries. The result in part of the cataloguing and digitization project mentioned above, this book is an excellent example of the many possibilities for future research in the field of Petrarch's reception.

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Don Quixote in the Context of Modern Chinese Culture. Zhi Li.
Guangzhou: Sun Yat-Sen University Press, 2022. 291 pp. ¥62.

Li's bracing and insightful book *Don Quixote in the Context of Modern Chinese Culture* explores the Chinese reception of Cervantes's masterpiece from the appearance of its first Chinese translation in 1904 to 1978 in relation to the evolution of modern Chinese culture. It is appropriate for her study to focus on this period, as in this period dominated by literary instrumentalism, Chinese culture had the most profound influence on the translations and interpretations of *Don Quixote*. The chapters are well organized and very informative. There is much to commend in the author's method of combining historical analysis with cultural analysis. Li is intent on mapping the shaping factors that bore upon *Don Quixote's* Chinese reception. Another notable strength of the book is that translation is given ample attention. Li is particularly strong on the new meanings generated by the vitalizing process of translation.

Chapter 2 explores the reception of *Don Quixote* from 1904 to the New Culture Movement (1915–23), a period dominated by reformist culture. Particularly impressive is Li's examination of Lin Shu's widely influential translation. By transforming Quixote and Sancho into self-serving, opportunistic partisans, Li observes perceptively, the socially minded Lin Shu satirized the toxic partisanship of the early Republican era.

Chapter 3 turns to the period 1915–49, which was dominated by revolutionary culture. Li's treatment of the critical reception of *Don Quixote* forms the most intriguing part of the chapter. As she shows, Quixotic perseverance became the analytic focus in the 1920s. New Culturalists such as Zhou Zuoren and Zheng Zhenduo presented Quixote as an indomitable hero unafraid of failure. Such perceptions, Li argues cogently, imply a concern for the pessimism and depression that pervaded the intellectual world after the decline of the New Culture Movement. In the late 1920s, the novel was appropriated by Marxist converts to attack the standard bearer for the New Culture Movement. They mocked Lu Xun for his outdated ideas by dubbing him “the Chinese Don Quixote” or “Don Lu Xun” (116). Li offers a persuasive explanation of why Chinese translations of the Spanish novel in the 1930s focused on the first part. The story of an indomitable Quixote in part 1, she suggests, was more in tune with the cultural needs of revolutionary China than that of a Quixote who abandons his aspirations and converts to religion in part 2.

Chapter 4 probes the reception of *Don Quixote* from 1949 to the Cultural Revolution (1966–76), a period dominated by what the author calls integrating culture. This period of *Quixote* criticism was dominated by class analysis and Soviet critical models. It was generally regarded as a progressive realist novel critical of the feudal ruling class and sympathetic to the oppressed masses. Meng Fu's interpretation of *Don Quixote* exemplifies the influence of left-deviating ideology on literary criticism. He claimed that it was the masses who created *Don Quixote* and Cervantes merely fleshed it out. “Meng's giving credit to the masses for artistic creation,” Li notes insightfully, “was consistent with the internal logic of the Great Leap Forward in literature and the arts” (145).

Chapter 5 investigates *Don Quixote's* reception from 1966 to the watershed moment of 1978. It is rather problematic, however, to describe the culture that governed this period of *Quixote* translation as liberalizing culture. In a decade dominated by ultra-left ideology and the Gang of Four's cultural autocracy, all translations of Western literature—which was condemned as poisonous weeds—could only be done clandestinely. Despite the rebellious gesture of underground creations and translations, they were not liberalizing in any sense of the word. That being said, this chapter is to be commended for yielding some fascinating insights into Yang Jiang's engagement with *Don Quixote*. Li offers an incisive analysis of Yang's motivation for taking the political risk of secretly translating the novel. According to Li, Yang sought to “draw from Quixote the moral strength to sustain herself through her persecution during the Cultural Revolution . . . and to vent her frustration and sorrow by recounting Quixote's tragic story” (174). The immediate success of Yang's translation in the late 1970s, Li argues persuasively, can be attributed to the fact that it satisfied Chinese readers' need for narratives of individual suffering and introspection. Reading about the literary hero's tragic life enabled them to “release their long-suppressed painful emotions” (201).

One area where the book might have gone further would have been in exploring the creative reception of *Don Quixote* in China. The limitations notwithstanding, this richly researched and compellingly argued book is a valuable addition to the study of *Don Quixote's* global repercussions. It is no small achievement to have succeeded in accounting for the sociopolitical and cultural motivations behind all translating, reading, and critical practices.

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Literatura y pintura en Cervantes y Lope de Vega. Jesús Botello López-Canti.
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The seemingly inexhaustible subject of the sister arts of painting and literature is fertile ground for early modern scholarship, as Jesús Botello López-Canti's erudite monograph on Cervantes and Lope de Vega proves. The extensive introduction traces the *ut pictura poesis* topos from antiquity to the Baroque while providing a valuable exploration of the subject within the specifically Spanish context. Ekphrasis, the rhetorical device usually defined as the literary description of visual works of art, and which the author employs somewhat loosely throughout the book, is discussed at length, as is the post-Tridentine emphasis on sacred images. Botello presents an overview of the public and private spaces where contemporary viewers could access images and concludes with a survey of scholarship on the topic (here, the absence of Emilie Bergmann's work is puzzling). The study then devotes four chapters each to Cervantes and Lope, ending with a brief conclusion.

Botello's approach to his subject varies according to the texts analyzed. The first chapter on Cervantes discusses the Knight of the Green Coat, the enigmatic character from the 1615 *Quixote*, by studying color symbolism. After chronicling the application and significance of green up to Cervantes's time, Botello examines its presence in El Greco's paintings, which, he speculates, Cervantes might have seen.

The second chapter on the *Quixote* examines certain aspects of the work (the interpolated novels, the protagonist's intermittent disappearances, the emphasis on multiperspectivism) and their correspondence with Renaissance and Baroque pictorial techniques. Also discussed are mimesis and its concomitant ability to trick the senses. The chapter ends with a reading of Dorotea from the 1605 *Quijote* that associates her with images of the biblical Susanna and Counter-Reformation ideology.

Cervantes's play *The Baths of Algiers* is the subject of the next two chapters. First, Botello examines the scene of the martyrdom of the child Francisquito in light of visual representations of Christ's flagellation, finding in it an undeniably orthodox post-Tridentine message. Next, he studies what he deems an example of allusive ekphrasis in a narrative passage possibly representing the Battle of Lepanto, interpreting the