

The final section, “Influence and Posterity,” focuses on the work’s reception and later artistic afterlives. Antonio Pérez-Romero looks at certain “manifestos” of modernity in *Celestina*’s portrayal of individualism and capitalism, human rights, and the common good, while its impact on literary production is addressed by Ted L. L. Bergman, Kathleen V. Kish, and Consolación Baranda. Bergman explores *Celestina*’s status as a generic precursor to the picaresque; Kish provides a panoramic overview of translations and shows how they shed light on aspects of *Celestina*’s meaning; and Baranda argues that the continuations and adaptations reflect developments in sixteenth-century literary genres. The final three essays address the work’s lasting impact on visual culture. Beatriz de Alba-Koch explores *Celestina*’s impact outside of Europe in nineteenth-century paintings by Mexican José Agustín Arrieta, while Enrique Fernandez considers how representations of the eponymous character in woodcuts and Dutch and Spanish paintings responded to fresh readings. Reworkings of *Celestina* for film and television are the focus of Yolanda Iglesias, who provides an appendix of screen adaptations.

The collection’s range is one of its strengths: it allows readers unfamiliar with *Celestina* and its bibliography an easily accessible overview of existing scholarship. However, this is, conversely, also where it might have less impact, particularly for scholars familiar with the work, as the summative discussions with which each essay opens limit detailed exploration or the development of arguments that go beyond established lines of criticism—perhaps an inevitable consequence of restrictions on space in such volumes. The essays that work best offer insights into where scholarship can go next, such as those by Paolini and Giles. Furthermore, while the desire to promote *Celestina* within the international literary arena is valid and necessary, the collection itself falls short of providing a model for the sort of interdisciplinary and internationally focused research it hopes to inspire. Apart from Kish’s and Alba-Koch’s contributions, essays remain within the fields of Hispanic and peninsular Spanish studies. The collection would have been enriched by including scholars outside of these areas who work on *Celestina* and demonstrate the sort of cross-disciplinarity the editor wishes to inspire. Overall, however, the book achieves its objective of offering a comprehensive companion to one of Europe’s premodern masterpieces and will be of particular value to nonspecialist anglophone readers.

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Luis de Góngora and Lope de Vega: Masters of Parody. Lindsay G. Kerr.
Colección Támesis Serie A: Monografías 369. Woodbridge: Tamesis, 2017. 214 pp.
\$99.99

The cover of this book reflects an unresolved tension: the names of Lope de Vega and Luis de Góngora occupy most of the space; the subtitle *Masters of Parody* is almost lost,

in small type, even blending its color with the flower motif, at the bottom of the page. Is it a book about Lope and Góngora? About what exactly? (The only aspect indicated in the title is “and”: that these two authors should be joined, rather than opposed.) Or is it a book about how late style and parody are closely interwoven, as the introduction clearly shows (8)? If the book is about the first issue, its strength rests on how it can show that one element of similarity—both authors engage in late style parody—is enough to merit the revision of the established wisdom that considers them opposites. This reading of the book is enriching, like disturbing the paradigm that Obama and Trump are opposites, because, say, both have bombed foreign countries. Of course they are opposites, exclaims the citizen who, from inside the system, chooses to vote between Democrat and Republican. Of course they are the same, says the supposedly radical observer from outside the system, for whom there is little difference between both parties.

But the second possible reading of this book (it is a book about the intimate relationship between late style and parody) presents a perplexing problem—it ignores the most prominent elephant ever to occupy a room: Cervantes. *Don Quixote* is the ultimate parodic book, parodic of every genre and of itself. And Cervantes wrote most of his work in the late years of his life. As the cover of this book shows, the enticing subject of parody, even in its specific relation to old age and late style, is not at its center. The fundamental insight (parody is related to lateness) is not fully exploited. There is little mention (14) of how Góngora is parodied by Quevedo—a younger author—and others, and no mention of how Lope’s plays (for example, *El caballero de Olmedo*) are parodied a generation later by the likes of Francisco Montesión. This is my praise of Kerr’s book. Limiting itself to an issue of secondary importance (Lope and Góngora are more alike than it appears), it sets the bases for a discussion of parody in its roots, as a function of the Baroque in particular, and lateness in general; as a function of the Apollonian-Dionysian flux, as a deconstructive praxis to—paradoxically—construct the self, give art itself a new lease, after the realization—centuries pre-Benjamin—of art’s paradox in existing. If a future book includes the elephant, it must follow and extend Kerr’s magnificent case analyses.

Profoundly post-Derridean, militant with a love for critical theory, beautifully researched and carefully and elegantly written, this book delivers much more than what it promises to prove. It shows, for instance, “an awareness of *kairos* in the midst of the endless and shapeless *chronos*” (193), which is a particularly relevant issue in our own era of empty time, of time as money at the end of times. The readings of the specific poems by Góngora and Lope that the chapters offer are incisive, witty, informed by erudition, and embedded in the seriousness of the ludic. Chapter 1 traces parody as it evolves from “Arrojóse el mancebito” to *Fábula de Polifemo y Galatea*; chapter 2 concentrates on *Fábula de Píramo y Tisbe* with an emphasis on the nonsensical ending; chapters 3 and 4 turn to Lope’s *Rimas de Tomé de Burguillos* and *La gatomaquia*, respectively. If the former is “infrequently what it claims to be” (162), the latter serves

Kerr as an ironic platform to link the ephemeral to immortality—as Lope does—through cats, those creatures of nine lives. But all these chapters only set the table for the last one: “Last Laughs.” It is here that the book proves both its thesis and something more radical: that art, as a “realm for the meaningful processing of existence,” inhabits a field of ruins with “the transcendent power of laughter” (192).

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Obras de Juan Pérez de Montalbán: Primer tomo de Comedias, Volumen 1.3: “Olimpa y Vireno”; “El señor don Juan de Austria”; “Los amantes de Teruel.”
Juan Pérez de Montalbán.

Ed. Claudia Demattè, Marcella Trambaioli, Roberta Alviti, and Teresa Ferrer Valls. Teatro del Siglo de Oro: Ediciones críticas 213. Kassel: Edition Reichenberger, 2017. x + 466 pp. €88.

“Un autor madrileño recuperado: Juan Pérez de Montalbán” is a research project that Claudia Demattè has directed since 2010 and that gathers first-class researchers in Spanish Golden Age drama. The project, in which the present volume is included, has already published since 2013 most of the volumes of Montalbán’s extensive complete works. Demattè intends to join the dozens of academic teams that, for years, have been recovering the textual heritage of Spanish classical drama through publishing critical editions of the complete works of the most outstanding Spanish Golden Age authors: Lope de Vega, Tirso de Molina, Mira de Amescua, Vélez de Guevara, Ruiz de Alarcón, Godínez, Calderón de la Barca, Rojas Zorrilla, and Moreto. This project has published many of the Madrilenian works (*Primer tomo*’s volumes 1.1 and 1.2 appeared in 2013 and 2014, *Comedias Varias*’s volume 3.1 in 2016, which I recently reviewed in *RQ*), although because of the large production of Juan Pérez de Montalbán, more than half of his work remains without modern publication: *Primer tomo*’s volume 1.4, *Segundo tomo*’s four volumes, the remaining volumes of *Comedias Varias*, and those of *Para todos*, as well as the volumes *Estudios de literatura* and *Bibliografías y catálogos* are forthcoming.

The present volume (1.3), which includes the comedies *Olimpa y Vireno*, *El señor don Juan de Austria*, and the author’s most famous work, *Los amantes de Teruel*, is the third of the *Primer tomo*, but does not close it, since a fourth and final volume (1.4) collecting *El mariscal de Virón*, *La toquera vizcaína*, and *Amor, privanza y castigo* is expected very soon. As happened with the others published to date, the three comedies collected in this volume are followed by interesting reflections on their textual transmission, reception, and some key aspects of their date of composition and authorship, as well as a useful list of annotated voices (*Variantes*) that, hopefully at the end of