The fourth chapter, devoted to the structure of the work, sees the author divided among the ten storytellers, although also possessing a "discrete presence" (110) in his different interventions and rubrics. Here the departure from Florence shows a rejection of outmoded literary traditions and religion. Pampinea, the first day's queen, embodies the rational pursuit of what is natural. She displays a knowledge of Aristotelian ethics and the political sensibility of Marsilius of Padua. If the plague event, a time without order and law, "represents the past," the garden is "the image of the free society of the future" (129). The next chapter, "Creative Activity," traces the themes of the first eight days of storytelling. Overall, the work has a "civilizing mission" (143) within a universe where "there does not exist any moral absolute" (147). Days 2–5 are dominated by the theme of fortune, the *Decameron*'s "great stage director" (150) that showcases the need for risk in a purely immanent world. Love pushes the actors on a quest that is both transgressive and engages their ingenuity. Intelligence is a "democratic weapon," "a prerogative of those characters who . . . find themselves in a position of inferiority" (186). In this sense, too, the work upholds a communal civilization marked by "the merchant spirit, adventurous, desirous of conquest and freedom" (198).

In the penultimate chapter, on days 9 and 10, Guimbard declares, "The Mission is Accomplished." The storytellers have grounded their world on a new basis for civilization, different from the feudal and religious values of the past. Instead, they joyfully celebrate "the great lay values of intelligence, virtue and tolerance" (210). A concluding section reiterates the main points of her treatment.

The book, in its grand scope, appears to be written for French undergraduates. Notes are almost exclusively limited to references from a French translation of the *Decameron,* co-translated by Guimbard. Her study provides an "essential bibliography" (249), but it does not cite commentary that otherwise echoes throughout her treatment. The attempt to attribute Occamist knowledge to Boccaccio founders on a misattribution from his letters. Overall, this entertaining volume does not support its claims with precise documentation or scholarly engagement.

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Escritura somática: La materialidad de la escritura en las literaturas ibéricas de la Edad Media a la temprana modernidad. Stephanie Béreiziat-Lang, Robert A. Folger, and Miriam Palacios Larrosa, eds.
The Medieval and Early Modern Iberian World 78. Leiden: Brill, 2020. xii + 287 pp. $126.

Escritura somática opens with an account of the miracle that followed Saint Ignatius of Antioch's death, when the name of Jesus was found inscribed in golden letters on each

of the parts into which the saint's heart was divided for its postmortem examination. The miracle, taken from a fifteenth-century Portuguese compilation of sermons, encapsulates the conceptual framework of this collective volume, an exploration of the materiality of writing—that is, of the textuality of the body and the materiality of the text—in medieval and early modern Iberian literature. As the editors explain in their introduction, the book aims to map out a comprehensive episteme in which body and writing share the same materiality and signify each other. Such a broad framework allows for the analysis of the intersection of body and text in all its multiple and polysemic manifestations, from the literal to the symbolic, providing a useful theoretical angle from which to reflect on genre and gender, normativity and self-fashioning, technology, and corporality. Although the approach of the volume is not new—we could trace it back to Foucault, the bodily turn of the 1980s, or the material turn of the 1990s and 2000s—its use for the Iberian context should be welcome by scholars and experts as a valuable contribution to the field of medieval and early modern Iberian studies. The book consists of twelve essays grouped into four sections and preceded by an introduction. The first section focuses on the correlation between the corporeal and its textual abstraction. Folger studies that correlation in Fernán Pérez de Guzmán's *Generaciones y semblanzas* in the context of premodern cognitive perception and mnemotechnics; Casas Rigall offers a detailed analysis of early modern Spanish typography; Gutiérrez García examines the incarnation of Christ and corporality of Mary in several late medieval Iberian texts, connecting them to race, gender, and lineage debates of the time.

The second section approaches the physical signs of the heroic body and the body in pain as "embodied micro-stories" (10) with unexpected political and moral implications for the texts that contain those bodies. Barros Dias reads king Afonso Henriques's wounded body in the Portuguese *Crónica de 1344* as corporeal *lieu de memoire*; Béreiziat-Lang offers an analysis of Teresa de Catagena's appropriation of the sick female body as a legitimate place of writing; Kroll studies the deformed body of the leper in *Jaufré* as a text within the text. The third section proposes a reading of the normative body as a fundamental sign for the understanding of masculinity in late medieval and early modern Iberian courtly literature. Palacios Larrosa analyzes emblems (*motes* and *invenciones*) in Spanish courtly lyric and mirrors of princes as self-fashioning devices both before the materiality of the text and after the editorial process; García Álvarez reads birth marks on the heroic body of Spanish chivalry romances as emblems; Santos Alpalhão analyzes clothing as signifier of masculinity on Francisco de Morais's *Palmeirim de Inglaterra*. The last section addresses the readability of the social body in early modern Spanish *picaresca* and *Don Quixote*. Gernet connects *La lozana andaluza* to Paracelsus's *signatura rerum* theory to demonstrate the feasibility of reading the body as sign in Delicado's book; García-Bermejo Ginar analyzes eating habits as corporeal and social signs in *Lazarillo de Tormes*; Sáenz tackles Cervantes's gestures of writing, or the novelist's self-presentation as the writer at work, in *Don Quixote*.

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Separately, the twelve essays included in this volume are all fine pieces of research. However, their connection to their respective sections and to the theoretical framework of the volume as a whole is not always clear to this reader, who misses the cohesiveness of sections 2 and 3 in sections 1 and 4, and the fruitful commitment to that theoretical framework in contributions like Béreiziat-Lang, Kroll, or Gernet's in other contributions that approach that same framework from looser angles. That said, *Escritura somática* succeeds amply in underlining the need for a better understanding of the intersection of body and text in medieval and early modern Iberian literature, in proposing ways to enrich that understanding, and in suggesting new strategies to explore it.

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The Spanish Golden Age Sonnet. John Rutherford, ed. and trans.
Iberian and Latin American Studies. Cardiff: University of Wales Press, 2016. xii + 264 pp. £95.

The Spanish Golden Age Sonnet proposes to recount "the fascinating story of the Spanish Golden Age sonnet" (xi). Focused on the work of roughly a dozen canonical greats, Garcilaso through Cervantes (Rutherford's specialty), Góngora, Lope, and Quevedo, with the expected trip across the Atlantic to collect Sor Juana Inés de la Cruz, and with the addition of the unattributed poem, "No me mueve, mi Dios, para quererte," the distinguished Hispanist and translator John Rutherford stages this story writer by writer. Each section provides a brief biographical sketch of a poet; following comes a selection of sonnets, which appear on facing pages in Spanish and English. Before moving on, Rutherford offers commentary on the poetry and includes a few notes about features of interest.

This organization presents readers with a choice of routes through the book. In addition to working across and between the Spanish poems and their translations, I have experimented with focusing on the Spanish-language texts, considering the story they tell on their own before turning to the notes on individual works. I have also foregrounded the English-language versions of the poems, independent of the Spanish. Each of these approaches opens rewarding questions regarding, on the one hand, the Spanish canon and the concept of the Golden Age, and, on the other, comparative poetics. For example, in the final lines of Garcilaso's well-known sonnet 33, Rutherford substitutes end-stopped lines for Garcilaso's enjambments. This is a wise choice. There is no competing with Garcilaso's deft inscription of verbal momentum, and Rutherford's alternative shows his keen sense for English rhetoric. Other poems are less aesthetically satisfying but equally illuminating. In Rutherford's versions of Garcilaso 5 or Góngora 2 we encounter the inexorable parodic power of *u* as an end rhyme in English. I wouldn't