

reconstructs personal and historical memory and the maternal discourse to subvert women's concealment in and exclusion from the dominant historical narrative. She performs an insightful examination of Maraini's critique of conventional discourses (i.e. maternal, religious) that construct themselves on and through a woman's body, and is especially incisive in her reading of *Isolina* and 'Le galline di suor Attanasia'.

In the second half of the volume Gabriele examines Maraini's representation of the child and of the impact of childhood experiences on the adult's life, namely in the novels *Dolce per sé* and *Colomba*, and the short-story collection *Buio*. Childhood and adolescence have been a central theme of Maraini's work since her first novel in 1962. Maraini's oeuvre encompasses not only a critique of the relationship between children and social institutions, but also the relationships that influenced her own development into adulthood. In this part of the study Gabriele examines the space Maraini constructs to ensure the survival of the voices of children who have been mistreated, oppressed, and violated as the most vulnerable members of society. Likewise, by considering the intersection between abuse and memory and the interplay between individual and personal past, she provides a sensitive analysis of Maraini's representation of the impact of childhood trauma on the adult's sense of self and place in the world. Finally, in one of the book's most original contributions to Maraini Studies, Gabriele considers the 'more whimsical dimensions of Maraini's writing' (p. 58), namely playfulness as a regenerative space of recovery from 'pain' and 'suffering' (p. 60).

UNIVERSITY OF SCRANTON

VIRGINIA PICCHIETTI

*Los cigarrales de la privanza y mecenazgo en Tirso de Molina*. By JUAN PABLO GIL-OSLE. (Biblioteca Áurea Hispánica, 110) Pamplona: Universidad de Navarra; Madrid: Iberoamericana; Frankfurt a.M.: Vervuert. 2016. 196 pp. €29.80. ISBN 978-84-8489-945-7.

*Los cigarrales de la privanza y mecenazgo en Tirso de Molina* constitutes a new chapter in the study of the representation of male friendship in early modern Spanish literature. This is a topic that in the last few years has received increased attention from scholars working in North American universities, and one which Juan Pablo Gil-Osle himself tackled in his previous study *Amistades imperfectas: del Humanismo a la Ilustración con Cervantes* (Madrid: Iberoamericana and Vervuert, 2013). This relatively short new book focuses on the fraught relationships Tirso de Molina had with some of the most powerful noblemen of his era, and in particular with the Pimentel family. It zeroes in on the colourful character Luis Suero de Quiñones y Acuña (c. 1586–1648), shedding light on the ways in which the Mercedarian friar negotiated the publication of his miscellany *Los cigarrales de Toledo* (1624). Gil-Osle supports his analysis with a number of recently unearthed documents found in Madrid's Archivo Histórico Nacional, the Biblioteca Nacional, and the Archivo Histórico Provincial de León. His approach is eclectic, and results in a book that combines a meditation on the cultural field during the reigns of

Philip III and Philip IV, an analysis of the *Cigarrales*'s paratextual features, a close reading of some of its most relevant pieces, and a final appendix with a number of primary sources (legal and financial) related to the historical figures who financed Tirso de Molina's work. The portrait that emerges offers a detailed snapshot of Tirso's life at the intersection of practices of male friendship, economic patronage systems, and political thought. It also provides a useful critical framework for the study of *privanza* and its effects on some of the greatest artists of the time. Gil-Osle successfully brings colour and nuance to a portrait of the first half of the seventeenth-century literary arena by building on recent scholarship on writers such Lope de Vega, Salas Barbadillo, and Francisco de Quevedo.

The book comprises an introduction, four chapters, a conclusion, an annex with the aforementioned primary sources, a bibliography, an index of names, and a genealogy of the Sena family. The first chapter is a meditation on the problem of patronage in early modern Madrid, and on the situation Tirso de Molina faced in his early years as a writer. The second chapter closely examines the paratexts and the cover (*portada*) of the *Cigarrales de Toledo*, in which both Tirso (as *ingenio*) and Suero (as *favor*) appear in its emblems, revealing a somewhat unflattering portrait of the patron. Gil-Osle argues that there is a continuity between the emblematic symbolism of the cover and the fictional texts that follow it. As a result, he devotes the third chapter of his study to a detailed portrait of Don Suero and his family, revealing a courtier whose dubious activities as an art merchant between Valladolid and Madrid caused him to be cast in a negative light by some of his contemporaries, who portrayed him as a fraudster—it is believed that Suero's art collection had a number of forgeries that he displayed as originals. Having established a number of parallels between the historical figure and the plots of some of the pieces included in the miscellany, Gil-Osle contends in the fourth chapter that the *Cigarrales*, contrary to received wisdom, offers a 'notoria unidad' (p. 15) if we read it as a meditation on friendship and patronage. In particular, the comedies *Cómo han de ser los amigos*, *El celoso prudente*, and the masterpiece *El vergonzoso en palacio*, argues the author, can be read as a reflection on service and loyalty. The portrait that emerges of Tirso de Molina is that of an astute and humorous writer who pays back his patron with a delicate equation of affection and mockery.

Tirso de Molina, as Gil-Osle reminds us, lived in the 'golfo insano' and 'confusa universidad' (p. 24) of the Habsburg court, in search of the favours of a poor and—one could argue—unethical aristocrat, until he secured the protection of the Count of Sástago. If Sástago brought the stability that came with power and prestige, his first patron embodied a failed relationship (p. 60). This imperfect friendship was clearly displayed in the visual architecture of the 1624 (*princeps*) and 1631 covers of the *Cigarrales*. Don Suero appears in the second *cigarral*, for instance, as a presumptuous courtier, and he falls in different passages of the book. This fictional demise could also be read as a real one, when the Duke of Lerma, to whose circle Suero belonged, fell from grace with the ascent of Philip IV in 1621, which would explain why the Sena family name is absent from the 1631 edition. This is one of several questions posed in this book, in which Gil-Osle unearths a detailed and veritable

field of forces with Tirso de Molina at its very centre. The book is beautifully edited, and a few isolated errors (Lope's *El peregrino en su patria* is cited as *El peregrino en su tierra* (pp. 53–54)) hardly blemish what is a clear and methodical display of detective work and critical acumen.

UNIVERSITY OF MICHIGAN, ANN ARBOR

ENRIQUE GARCÍA SANTO-TOMÁS

*Spanish New York Narratives 1898–1936: Modernization, Otherness and Nation.* By DAVID MIRANDA-BARREIRO. (Studies in Hispanic and Lusophone Cultures, 5) London: Modern Humanities Research Association and Routledge. 2014. 198 pp. £55. ISBN 978–1–909662–15–5.

The point of departure for David Miranda-Barreiro's monograph is the role played by New York in the Spanish imagination. As he explains, there is a wide body of Spanish texts available on this subject, which has hitherto been studied only sparingly and in isolation. Miranda-Barreiro sets out to remedy the fact that 'the study of the literary relationship between Spain and New York in the opening decades of the twentieth century has remained almost exclusively focused on the canonical texts of Spanish high modernism' (p. 5). For reasons of scope and consistency, he focuses on narratives and travelogues written within the time-span indicated in the title. The texts studied consist of two novels—Teresa de Escoriaza's *El crisol de las razas* and *Anticópolis* by Luis de Oteyza—and two travelogues: *Pruebas de Nueva York* by José Moreno Villa and *La ciudad automática* by Julio Camba.

The book is divided into four chapters, an introduction, and a conclusion, with the first chapter, 'Spanish Narratives of Modernity: Going beyond Exclusive Definitions of Early Twentieth Century Spanish Literature', providing an overview of the issues at stake and a contextualization of the approach. The thematic organization of the chapters works well, highlighting the common concerns shared by the texts and the interconnectivity of class, gender, and race.

Chapter 2, 'The Hidalgo against the "Masses": The Challenge to the Classist Nation', shows how 'Moreno Villa, Oteyza, and Cambra draw strongly on a vehement criticism of mass society and mechanization, presented [. . .] as a sign of social regression' (p. 25). Technological progress and capitalism are thus indirectly criticized as morally damaging. The chapter makes insightful comparisons between the attitude displayed in the texts and contemporary debates in Spain informed by Social Darwinism, Elitism, and *Dégénérescence* as they found an expression in certain works by José Ortega y Gasset or the fiction of Azorín and Pío Baroja. In addition, drawing on a wider European framework with references, among others, to Louis-Ferdinand Céline, Franz Kafka, Georges Duhamel, and Maxim Gorky helps to put these views into perspective and opens up a broader European dialogue.

The third chapter, 'Images of the Modern Woman: The Challenge to the Patriarchal Nation', illustrates how the controversies about 'la mujer americana' act simply as an extension of the discussions taking place at home about traditional gender roles and women's entry into the public eye. New York's women are often