

The conclusion brings in American authors for the first time, contrasting the Edgar Rice Burroughs' John Carter adventure series and Edward Bellamy's utopian satire *Looking Backward* (1888) with the intellectual interplanetary and theosophical adventures produced by contemporary Latin American authors. The strength of Cano's previous studies such as his book *Intermitente recurrencia* (2006) and the 2017 article "Apoteosis de la influencia, o de cómo los senderos de la ciencia ficción hispanoamericana conducen a Borges" is the cohesive web he is able to draw among inter-related works, illustrating his prodigious knowledge of the texts of Spanish American science fiction and their interconnections. His present study makes the case based on three works, arguing for a broader understanding of the place of Latin American science fiction within the global parameters of the genre. Above all, *Espíritus de la ciencia ficción* provides a foundational canon of Spanish American science fiction and will be of interest to scholars who wish to broaden their understanding of the genre and understand alternate forms of scientific thought in a thoroughly researched and nuanced study.

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Domènech, Conxita, and Andrés Lema-Hincapié, editors. *El segundo Quijote (1615): Nuevas interpretaciones cuatro siglos después (2015)*. Iberoamericana/Vervuert, 2018. 414 pp. ISBN: 978-84-16922-52-9.

El segundo Quijote (1615): Nuevas interpretaciones cuatro siglos después (2015), is a title indicative of exactly what this collection of essays works to do; provide new interpretations of Miguel de Cervantes y Saavedra's second book of *El ingenioso hidalgo don Quijote de la Mancha* at its 400-year publication anniversary. The volume's editors, Conxita Domènech and Andrés Lema-Hincapié, masterfully weave together seemingly disparate themes and theoretical undertones throughout the various chapters of the text, which can at times reveal itself to be an arduous, although rewarding, task.

The book, resultant of a conference celebrated on the quadricentennial of the publication of *El Quijote II*, is divided into five thematically driven sections. Section I, "Segunda parte del *Quijote*: vientos de guerra, de ficción y de muerte," is composed of three chapters by authors Diana de Armas Wilson, Álvaro Bautista-Cabrera and Andrés Lema-Hincapié. Diana de Armas Wilson takes on the piratic Mediterranean influences in Cervantes's literature that he undoubtedly "benefitted" from through empirical understanding garnered during his life as a captive and soldier. In Chapter Two of this volume, Bautista-Cabrera unmasks the various realities at play when a reader, such as Alonso Quijano, undergoes a shift between everyday life to fictional reality and then back again, ultimately bringing Don Quijote back to his former reality. Lema-Hincapié rounds out this section focusing on the varied interpretations of the death of Don Quijote and a possible death of the modern novel itself, just after its "father" (Cervantes) had figuratively given birth to it.

Section II, “El *Quijote* II: este también es el libro de Sancho,” takes *sanchopanesco* elements as its unifying theme of analysis. Edwin Williamson suggests that the *Quijote II* is driven by questions of literary authority and political authority, which play themselves out by dint of character interactions within the novel as well as the problematic relationship between Cervantes and the *Quijote Apócrifo*’s author, Alonso Fernández de Avellaneda. Jennifer Brady follows with a theatrical reading of Sancho Panza based on identity and subjectivity, wherein at times Sancho must play a role as actor or orchestrate a scene as director. In the last essay of this section, José Reinel Sánchez relates the many references to animals (mostly within Sancho’s proverbs) throughout the novel to states of human character.

Section III, “Géneros visuales y literarios en diálogo con el *Quijote*,” comprises four essays concerned with artistic and literary genres that either have some bearing on the interpretation of the *Quijote II* or have influenced subsequent artistic productions to it. Michael Paul Abeyta explores the picaresque elements of the Arabic literary genre *maqāmāt* as a possible precursor to picaresque ingredients in the *Quijote*. Nelson R. Orringer’s essay unveils the influence that the puppet show of *maese Pedro* held over 20th-century poet and playwright Federico García Lorca’s experimental plays, written for composer Manuel de Falla. Likewise, Carlos-Germán van der Linde investigates the *maese Pedro* scene under the lens of Don Quijote’s conception of ideal absolute freedom. Lastly, Jorge Latorre and Oleksandr Pronkevich uncover the filmic adaptations of the *Quijote* in 20th and 21st-century western movies of the United States, noting that every apparition of the Cervantine tale takes on cultural elements germane to the space of their production.

The fourth section of this volume, “El *Quijote* y sus cuestiones humanísticas,” deals with the *Quijote* in relation to theology and the language of medical and political medicine. Michael J. McGrath inaugurates this section with an exploration into character comportment of the *Quijote* based on their virtues and vices as motivating factors that propel them to act. He bases his analysis primarily on Saint Thomas Aquinas’s moral-theological writings on vice and virtue. In the second essay in this section, Julia Domínguez reminds us that medical language was frequently used to incite good government of the social body and that Sancho’s Barataria exemplifies this application of medical jargon. Rounding out this section, Jorge Chen Sham argues that Sancho’s adages regarding gold and monetary gain indicate that he now considers himself worthy of his newfound governorship and expects an increase in wealth.

The two essays of the final section of this volume, “El *Quijote* como una obra maestra de Cataluña,” begins with a possible explanation of Don Quijote’s trip to Barcelona by Antonio M. Rueda. According to Rueda, Cervantes positions his protagonists on the way to and in Catalunya as an exercise in memory and nostalgia apropos the author’s own juvenile days spent in travel to this region. Conxita Domènech finishes this last section by reading Don Quijote and Sancho’s arrival to Catalunya, among the hanging and dead bodies they encounter, as a foreshadowing of what is to come with the 1626 arrival to the region of Felipe IV and the Count-Duke of Olivares and the subsequent Reaper’s War.

While many of the chapters and sections of this book might seem, at first glance, incongruous with one another, it is important to remember that this is a typi-

cal characteristic of this genre of academic writing and that the editors of this volume do this Cervantine anniversary justice by tying varied themes together with surprising coherence. The volume is well-researched and includes a wealth of contributions from well-known Cervantine and Golden Age scholars. In short, it is a collection of essays that presents value for graduate students and well-established scholars alike.

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Losada, Matt. *The Projected Nation: Argentine Cinema and the Social Margins*. SUNY Press, 2018. 220 pp. ISBN: 978-1-4384-7063-4.

Matt Losada's survey study of the social geographies of Argentine cinema is a truly impressive achievement. Combining anthological knowledge of Argentina's cinematic canon with a solid command of film-analytical method as well and a deft capacity to put close-readings of individual works within wider contexts, including the shifts in production and distribution these respond to, *The Projected Nation* will become a major reference on the history of Argentine cinema. The book's selection and organization of the primary corpus is guided—admirably—by an interest in the role of (both urban and rural) scenarios that cinema inherited from literature's foundational fiction of the nation-state.

Chapter 1, on representations of marginal urban and rural spaces in feature films of the first decades after 1900, offers fascinating insights into the way in which the new medium's adaptations of *gauchesca* characters and storylines also rearranges these in terms of emergent new national-popular alliances, different from those of turn-of-the-century literary *criollismo*. Perhaps the role of circus and theater as intermediaries between literary and filmic version of the gaucho repertoire could have been explored in more depth here. Yet, altogether, the chapter offers a comprehensive and erudite overview of Argentine silent cinema, often also including very knowledgeable readings of individual films' allegorical dimensions aimed at the mass audiences of Buenos Aires' 'peripheral modernity'. The chapter's final section on Alcides Greca's *El último malón* (1916) offers particularly compelling and nuanced reading of the way the latter calls on (and frequently also anticipates) a heterogeneous array of genres, thus also countering prevalent discourses of national modernity and progress and their casting of indigenous and mestizo subjects as barbaric remnants from another time.

Chapter 2, on films of the 1930s and 1940s, rightly sides with Matthew Karush's characterization of classic studio cinema as targeted at popular audiences and thus as invested with less symbolic capital than foreign imports, which were being watched by urban literate publics (M. B. Karush, *Culture of Class. Radio and Cinema in the Making of a Divided Argentina, 1920-1946*. Durham, NC: Duke University Press, 2012). This focus on the sociology of film audiences might have ben-