

ence in the Bourbon Enlightenment. By this time, Spanish universities had finally dispelled Galenism and theories of vital forces drew from advances in microscopy, as well as new discoveries in anatomy, and the life-giving properties of blood. Here the book delves into the studies of Sebastián Miguel Guerrero Herreros who turned to fibrillar tissue as the origin of vital force, as well as Ignacio María Luzuriaga who remained convinced that vital force operated through oxygenated blood and the heart. Interestingly, this attention to the microscopic interior of the body in relation to vital force also led these doctors to conceptualize its macroscopic exterior, anticipating the organicist reason characteristic of Romantic science. Indeed, Gaspar Melchor de Jovellanos, as Medina-Fernández goes on to show, figures as a kind of bridge figure between the Enlightenment and Romanticism, as he reflected on the embodied subject in nature.

The final section “From Neo-Hippocraticism to the Avant-Garde” opens with the materialist Pedro Mata y Fontanet, who debunked neo-Hippocratic vitalism equating it with the “unmodern,” at the same time that Spanish Krausism recast vital force in social and moral terms, “instrumental in building the ideal society of the future, a society unhampered by the conservatism of State-sponsored development” (202). Mata y Fontanet’s provocative rebuttal of Hippocratic ideals was met with a great resistance. Ángela Grassi’s novel *El copo de nieve*, for example, presented a critique of materialism and warned its female readers of the dangers of the concept of vital force. The author turns to Grassi’s narrow reading of Mata y Fontanet’s poetry, which expounds a theory of reincarnation. This section goes on to explore Krausist approaches to the body which, as Fernández-Medina demonstrates, anticipated the modernist bodily aesthetics. The final portion of this section explores corporeality, vital force, and knowledge in regards to bodily potential or a sense of “my body,” “one of the most effective means of accessing the truth about the world” (234). This analysis uncovers the centrality of vitalist theories and concepts of embodiment across the literary and philosophical texts of Miguel de Unamuno, Pío Baroja, and Ramón Gómez de la Serna, couched in the context of degeneration theory and regeneration.

This impressive study, which serves as a major contribution to literature and science will generate new lines of inquiries into the study of vital force and corporeality in modern Spain.

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Helmer, Ángela, editor. *Textos, imágenes y símbolos: lengua y cultura en la América virreinal. En homenaje a Claudia Parodi*. Madrid: Iberoamericana-Vervuert, 2017. 323 pp. ISBN: 978-84-1690-056-7.

This collection of essays was originally intended to present works from the Jornadas de Estudios Coloniales, organized by the Centro de Estudios Coloniales

Iberoamericanos (CECI) at UCLA in 2014. However, after the untimely passing in 2015 of Claudia Parodi, professor of linguistics and co-founder of the CECI, the collection is now presented in her honor. This volume celebrates her career and varied interests, and touching words about Parodi's impact on the authors' lives precede most of the essays. After a biographical sketch of Prof. Parodi, Angela Helmer presents the collection. Faced with the unenviable task of giving form to this diverse body of essays, Helmer tells us that the collection is ordered geographically, beginning with Mexico, "país natal y querido de Claudia," passing through South America, and concluding with a return north through the Caribbean and USA (14). This volume informs readers of both the quality of the current study of viceregal literature and the wide-reaching influence that Prof. Parodi has had on the fields of Hispanic literature and linguistics.

In the opening essay "Los lectores de sor Juana: el *Neptuno alegórico*," Beatriz Mariscal Hay reminds us that, no matter which edition one studies, one must always keep in mind the original function and context of Sor Juana's *Neptuno* as a visual spectacle for New Spain's capital. Valeria Añón follows with a work in which she points out the irrepressible manifestations of Nahuatl influence throughout the final part of Bernardino de Sahagún's chronicle, *Historia general de la cosas de la Nueva España*. Alberto Ortiz provides a very informative overview of a genre as important in the viceregal period as it is overlooked in the present day: funerary literature, or writings detailing how Christians should face their final moments. While Ortiz examines how one's spirit could ascend to Heaven, José Francisco Robles' "El cielo en la Nueva España: astrología, astronomía y ficciones virreinales" analyzes the roles that the visible heavens played in New Spain. According to Robles sometimes the stars and skies served as celestial counterparts of the terrestrial world, whose mythology privileged the Spanish above all others, and at times were seen as evidence of divine communication (as with the comet of 1680 that inspired Carlos de Sigüenza y Góngora's famous polemic). The final essay focused strictly on Mexico takes a linguistic turn with Catherine Fountain. Using various writings by missionaries, such as indigenous language grammar manuals, this chapter examines how the names people groups applied to themselves throughout present-day Mexico were affected by Spanish colonization and ultimately "highlights the prominence of Nahuatl in the colonial and missionary linguistic landscape" (120).

The subsequent chapter is also a linguistic study: Michaela Carrera de la Red uses pragmatics to analyze how Colombian and Ecuadorian women construct positive and respectable images of themselves in correspondence from 1822–1849. Subsequently, Dexter Zavalza Hough-Snee goes even further south, to Peru. His analysis of the *Sátira hecha por Mateo Rosas de Oquendo a las cosas que pasan en el Pirú, año de 1598* examines the high frequency of economic metaphors in the long poem, which he identifies as an early signal of the modernity seen more clearly in later, baroque poets like Luis de Góngora. The next essay remains in Lima as Lizy Moromisato compares how Lima and Quito play opposing roles in the Conde de la Granja's *Vida de Santa Rosa*, with the viceregal capital serving as the blessed birthplace of the saint and Quito serving as its infernal counterpoint. Angela Helmer keeps the focus on Lima, analyzing edits proposed to the Cádiz Constitution of

1812 by members from one of the city's Black castes, the *pardos*. Although their ideas were ultimately rejected by peninsular voters, "Los pardos también demuestran dominar los recursos discursivos de sus compatriotas educados. De hecho, son sus discursos los que brillan y rebosan de citas latinas, haciendo muestra de su erudición" (214).

Kenneth Luna makes a compelling case for unifying the entire Caribbean as a "linguistic area" by demonstrating how liquid consonants were neutralized prior to colonization and then, subsequently, across the colonial languages (Spanish, French, English, and Dutch). Belén Villarreal presents her research on how the regional accent of Oaxaca, Mexico, remains strong among female immigrants to Richmond, Indiana. Allison Yakel and Yasmine Beale-Rivaya also discuss how Spanish is maintained in the US, but through a Spanish literacy program for Mexican immigrants to central Texas. The role that language plays in self-perception is the focus of Covadonga Lamar Prieto's article: she details how General Manuel Castro continued to consider himself Mexican in the decades after his native California became territory of the United States in 1848. Marta Luján's closing essay, "El español de América a la luz del dialogismo de contacto," is an examination of how indigenous languages affected Spanish during the viceregal period, and how that impact was sometimes different than what took hold in other colonial European languages.

The wide geographical and thematic range of these authors, as well as the high quality of the work presented, gives anyone unfamiliar with Prof. Parodi a good idea of how she pursued studies across borders of time and academic disciplines. It is easy to imagine her in the front row of each of these presentations with an attentive ear and insightful comments prepared.

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Jiménez Murguía, Salvador y Alex Pinar, editores. *The Encyclopedia of Contemporary Spanish Films*. Lanham and London: Rowman and Littlefield, 2018. 558 pp. ISBN: 978-14-4227-132-6.

El libro *The Encyclopedia of Contemporary Spanish Films* editado por Salvador Jiménez Murguía y Alex Pinar compila información útil sobre más de 200 películas de los últimos 40 años del cine peninsular, realizadas concretamente entre los años 1975 y 2016. Si el cometido de la enciclopedia es dar una visión heterogénea del cine de los últimos cuarenta años sin duda lo consigue, ya que las entradas vienen de voces críticas muy diversas, lo cual resulta en una mirada caleidoscópica al cine español contemporáneo. La organización alfabética de la enciclopedia es acertada pues le quita el foco al director y hace que el lector pueda buscar los títulos de las películas sin necesidad de tener dicho conocimiento. La enciclopedia cuenta también con dos apéndices, el primero ofrece información sobre una selección de direc-