

becomes more tangible, from demographic change to civic disorder and Neapolitan drinking dens.

The most cohesive of the three parts into which the volume is divided is the second one; here we are shown Spain's influence on the papacy and the levers of power in Rome, its character and its limitations. All three essays serve to dispel the misconception, highlighted by Miles Pattenden in the first of this trio of studies, of late sixteenth- and seventeenth-century papal Rome as a 'Spanish Avignon' (65), in which the Habsburgs manipulated successive popes. Pattenden shows the very limited efficacy of Philip II's "soft" imperialism' (77) and demonstrates the failure of Spanish diplomatic strategies in coping with the wiliness of popes and a motley cast of cardinals. Paolo Broggio's piece, on the *de Auxiliis* controversy, which pitted the Jesuits and Pope Clement against the Dominicans and the Spanish monarchy, illustrates uncertain combinations of religious orthodoxy and politicking, as well as exploring doctrinal tensions in the Jesuits' own ranks. Clare Copeland's essay on the canonization of four Spaniards—Isidore the Farmer, Ignatius of Loyola, Francis Xavier and Teresa of Ávila—alongside Philip Neri in a single Roman ceremony in 1622 offers a re-evaluation of the political significance of this unprecedented act, as well as laying bare some of the actual mechanics by which sanctity was officially recognized.

The final section adds a visual dimension to the collection, furnishing evidence principally for some of the—admittedly modest—ways in which Spanish political and commercial power and cultural assumptions conditioned Italian artistic production. The essays by Piers Baker-Bates on Spanish patronage of Italian artists, Gaston and Gáldy (on Pedro de Toledo's Neapolitan tomb), and Calvillo (on portraiture as 'diplomatic currency') are admirable for their blending of close analysis and deft contextualization, and they represent three more exhibits with which to counteract the pervasive Crocean notion according to which 'the Italian reaction to the Spanish presence has been regarded as entirely negative' (130). The last study in the volume, by Jorge Fernández-Santos Ortiz-Iribas, on the successful tenure of the Marquis del Carpio, first as ambassador to Rome and then as viceroy in the last decades of Spanish control of Naples, though a fine exposition of the way in which culture—in this case, the conspicuous collecting of art—could be pressed into the service of a practical politics, does not sit comfortably with the more material suppositions of the other three essays.

Fernández-Santos Ortiz-Iribas' essay, which examines the years 1677–1687, also highlights the major oddity of this collection: its title, which indicates a focus only on the sixteenth century. Indeed, at least one other piece in the volume, Copeland's, takes as its principal interest the 1600s, while a number of other contributions stray in part beyond 1599. The Oxford symposium from which the majority of this work stems was on 'Renaissance Italy and the Idea of Spain, 1492–1700', and a heading closer to this would have proved more apposite for this book. This minor quibble aside, we can state that these essays are a laudable addition to Ashgate's Transculturalisms series, and it is to be hoped that this list and the others curated by Ashgate survive the company's takeover by Informa.

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RUTH FINE, *Reescrituras bíblicas cervantinas*. Pamplona: Universidad de Navarra/Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2014. 279 pp.

Ruth Fine is clear that this book does not aim to identify Cervantes' religious sympathies, or vindicate the lack of them, but, rather, to analyse the multiple ways in which allusions to (specifically) the Old Testament, and, occasionally, Jewish characters, are presented and function in his prose fiction and drama; the poetry is not considered here. She justifies her focus on the Old Testament by reference to the need to 'rescatar del relativo olvido en que

han quedado sumidos [...] la herencia cultural hispanohebreo, en general, y el paradigma bíblica veterotestamentario, en particular' (16).

Having begun her study by demonstrating that access to and knowledge of Scripture in Golden-Age Spain was not as limited as is often supposed, she moves on, in Chapter 2, to a (clear and helpful) exposition of methodology, identifying two principal kinds of biblical intertext in Cervantes: direct quotations or explicit allusions ('de primer grado'), and indirect allusions, often transformations or re-workings, more likely to be recognized by better educated readers (termed 'de segundo grado', or 'propiaamente hipertextuales') (30–31). The multiple possible sources (the Vulgate, the liturgy, missals, devotional and hagiographical texts, miscellanies, sermons) of Cervantes' knowledge of Scripture are outlined, and the chapter concludes with a representative sample of Old Testament citations in *Don Quijote*, each collated with the 'original' as it appears in the Clementine Vulgate, Casiodoro de la Reina's translation (1569; 1602), whose possible consultation by Cervantes Fine does not discount, and the Ferrara Bible (1553) which, she concludes, is unlikely to have been known by him.

*La Galatea* is the focus of Chapter 3. Here it is argued that its biblical intertexts (drawn predominantly from Ecclesiastes and Job) serve, typically through ironic inversion, to question the moral and aesthetic values of the Pastoral genre, and even, indeed, the idealized vision of love informing its biblical prototype, the Song of Songs; so, for example, Timbrio's melancholy declaration (in Book V) that 'el amor es poderoso / y la muerte es invencible' effectively reverses 'for love is as strong as death' (8:6) (73). In Chapter 4, Scriptural allusions are shown to perform a similarly destabilizing function in nine of the *Novelas ejemplares*, although more with regard to hegemonic social attitudes and discourses, than literary genres. To cite just one example, Fine suggests that the many reminiscences of Proverbs and of Ecclesiastes permeating *El licenciado Vidriera*, serve to highlight not only the protagonist's failure to attain the wisdom they point towards, but also, more radically, 'invita[n] a un juego de aceptación/cuestionamiento de la base ideológica sustentada por la difusión de la literatura sapiencial en el período áureo' (85). Fine contends that Cervantes was particularly inspired by the dramatic potential of biblical characters and their stories, and that this is why his theatre texts and *Don Quijote* are richest in allusions to them. Chapter 5 examines *El rufián dichoso*, *Pedro de Urdemalas*, *Los baños de Argel* and *El retablo de las maravillas*, but devotes most attention to *La gran sultana*, reading it persuasively (with reference to the expulsion of the *moriscos*), as 'una reescritura lúcida de la utopía inscripta en el Libro de Ester, utopía trágicamente inalcanzable en aquella España que a Cervantes le tocó vivir' (156). Chapter 6 is devoted to *Don Quijote*. Here, Fine has identified some 300 Old Testament intertexts, many more than in previous estimates. Having presented a typological classification of them in the form of a series of tables, she shows that, in many instances, they function to underscore the hero's penchant for hyperbole, and his unconscious self-identification with the all-powerful, all-knowing and avenging God of the Old Testament. Particularly suggestive is her argument that Don Quijote's projection into the future, through constant re-enactment in the present, of a redemptive heroic past enshrined in literature, parallels and parodies the notion of salvific time in the Old and New Testaments. Chapter 7 focuses on the *Persiles*. Particular attention is paid to the way in which the Old Testament paradigm of exile from and return to the Promised Land may be seen to complement the more obviously Christian allegorical journey from the barbarous North to Rome. Noting the explicit citation by Mauricio (I, 18) of the verse from Leviticus (19:26) prohibiting the practice of divination and the indiscriminating interpretation of dreams, she considers the way in which Cervantes resolves the tension between Fortune and Providence in favour of the latter, observing that the text's emphasis on the freedom of the will is paralleled by the way in which its idealized neo-Platonic conception of love is tempered by the realism of Auristela's biblically inspired reference to marriage as a 'coyunda' and a 'yugo' (IV, 1) (256).

Fine has done service to scholarship not only, or primarily, by identifying many previously undetected Old Testament allusions in Cervantes' work, but by carefully and persuasively exposing the diversity of their modes and functions within the context of the *intentio operis* of individual texts. Her occasional consideration of the relationship between Old and New Testament intertexts leads one to hope that she might devote a future study to that subject.

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***The Formation of the Child in Early Modern Spain.*** Edited by Grace E. Coolidge. Farnham/Burlington: Ashgate. 2014. 305 pp.

Grace Coolidge's strengths as editor and scholar shine in this volume. The twelve essays she includes appear in three parts: Part I: 'Ideals of Childhood' (prescriptive and fictional representations), Part II: 'Children at Court' (the royal and nobly born), and Part III: 'Suffer the Little Children' (about the misfortunes of childhood). Rather than offer the standard summary of each contribution, Coolidge's introduction weaves the book's content together seamlessly. She provides a state-of-the-question bibliography while supporting the thesis that while early modern Spaniards considered childhood to be a discrete phase of life, they also considered it as preparation for adulthood. Six of the chapters following her introduction are particularly noteworthy.

Part 1: Rosilie Hernández's 'Reproductive Genesis: Mothers and Children in Martín Carillo's *Elogios de mujeres insignes del Viejo testamento*' is a fine analysis of Carillo's 1627 treatise. She unmasks the 'remarkable interpretative acrobatics' (22) that allow him to press fifty-four female characters from the Old Testament into examples of Spanish Counter-Reformation esteem for the contradictory virtues of virginity and motherhood for daughters, and Messianic expectations for sons, part of his retroactive justification of Counter-Reformation doctrine. In 'Paintings of the Education of the Virgin Mary and the Lives of Girls in Early Modern Spain', Charlene Villaseñor Black considers works by Roelas, Murillo and Zurbarán, pointing to an interesting contradiction: whereas Francisco Pacheco's foundational treatise *El arte de la pintura* (1649) vehemently defends the apocryphal tradition stating that Jesus' mother was raised and educated in the temple, a substantial corpus of early modern Spanish paintings represents the Virgin as young and at home, sometimes with her mother. Villaseñor Black concludes that artists' renditions of the Virgin's childhood are varied *versus* monolithic, and supports Mindy Taggard's thesis that paintings of the young Virgin reading a book affirm rather than subvert conservative notions about female literacy.

Part 2: Martha Hoffman's 'Childhood and Royalty at the Court of Philip III' notes that royal children signified primarily as royalty and secondarily as children, offering documents about the lives of Philip and Margarita of Austria's offspring. She postulates that royal children were considered adults when they assumed adult roles, regardless of their age, life passages and were dictated by circumstance (i.e. political exigency) rather than maturity. Silvia Mitchell's 'Growing Up Carlos II: Political Childhood in the Court of the Spanish Habsburgs' bolsters revisionist interpretations of this king's rule. Mitchell focuses on 1675–1679, the four years it took the young man—who had been king since he was four—to assume his rightful authority. Using relatively private records, she recounts riveting events in Carlos' emotional and political emancipation from his mother, a break provoked by the Spanish nobility's insistence that he, basically, grow up.

Part 3: Grace Coolidge offers 'Investing in the Lineage: Children in the Early Modern Spanish Nobility, 1350–1750', whose thesis is that noble parenting was vital to the success of the noble class, citing parents' manipulation of their children's careers in the service of asset