

in this chapter and other works of art circulating in the southern Netherlands at this time, in particular manuscript illuminations. Her conclusions put the best wall painters on par with artists working in other media.

Chapter 4 is devoted to the study of a mural altarpiece in the former Dominican church of Saint Paul at Maastricht, one of the most important extant examples of mendicant wall painting north of the Alps. The author explains the appeal of two of the subjects depicted in this scheme, the *Martyrdom of the Ten Thousand on Mount Ararat* and scenes from the *Life of Saint Thomas Aquinas*, to a Dominican audience and how the designs evolved. A further dimension of interest is that the painting is attributed to a Parisian artist, perhaps associated with the workshop of Jean Purcelle (d. 1367).

The final chapter describes every surviving fifteenth-century painting, from an exquisite example in Louvain to the cheaper and cruder murals found in poorly funded rural churches.

Although not detracting from the value of the book, the lack of maps and a tabulated catalogue of the paintings are missed. Careful reading, with a pencil to hand for corrections and notes, is recommended.

ROGER ROSEWELL, Independent Scholar

FOLKE GERNERT, *Parodia y "contrafacta" en la literatura románica y renacentista*, Vol. 1. San Millán de la Cogolla, Spain: Cilengua, 2009. Paper. Pp. 410; black-and-white figures. €50. ISBN: 978-84-93736-0-0.

FOLKE GERNERT, *Parodia y "contrafacta" en la literatura románica y renacentista*, Vol. 2. San Millán de la Cogolla, Spain: Cilengua, 2009. Paper. Pp. 387; black-and-white figures. €50. ISBN: 978-84-937360-1-9.  
doi:10.1017/S0038713414001006

In recent decades, Hispanomedievalists have produced a number of monographs dealing with intersections of the sacred and obscene or erotic in literary works, like the classic *Libro de buen amor* (*Book of Good Love*, 1343). Folke Gernert has contributed productively to this discussion by situating such medieval Iberian texts in a larger, European context. She also sheds light on later Renaissance works composed by lay persons, like Fernando de Rojas's masterpiece, *La Celestina* (1499). Gernert demonstrates the ways in which different writers cultivated and adapted traditions of employing sacred language in the creation of profane texts, resulting in various kinds of "contrafacta."

The first volume provides four chapters of attentive criticism and close readings of Latin and Romance texts that ironically cite from the Divine Office, the Office of the Dead, and the Breviary, among other texts. She studies a number of Hispanic and Portuguese works in light of comparable Italian and French examples of *parodia sacra* and *contrafacta*. Particularly useful is her analysis of lesser-known, often overlooked poems from the *Cancioneros* (late medieval songbooks), and underappreciated poets like Juan de Encina, Juan Rodríguez de Padrón, and Gómez Manrique. Hispanist scholars have long associated parodic uses of Christian imagery with *converso* authors—that is, writers belonging to families of converted Jews. These authors have been seen as harboring crypto-Jewish sympathies, and poetically reacting against their (or their ancestors') new religion (or both). While this approach has been increasingly called into question by scholars, like David Nirenberg, it continues to influence studies of Spanish literature during the periods covered by Gernert. In keeping with more recent scholarship, her book shows that attempts to locate hidden Jewish allegiances in Iberian texts characterized by irreverent religiosity are misleading,

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since nonconverts engaged in the same kinds of *contrafacta* (among other problems with these kinds of readings). At the same time, Gernert thoughtfully moves beyond earlier Bakhtinian approaches to the subversive nature of medieval parody.

The second volume provides a very helpful anthology of edited texts, including parodies of the hours and a variety of other liturgical prayers, the Passion of Christ, the Joys of Mary, and the Mass. The book concludes with a bibliography of primary and secondary works, followed by an index of names and citations from scripture. Gernert's ample bibliography includes sources that are not always brought to bear on her analysis. One notable example is John Dagenais's *The Ethics of Reading in a Manuscript Culture: Glossing the "Libro de buen amor."* Gernert's discussion of the canonical hours in the Archpriest of Hita's poem could have been enriched by a consideration of the text as it appears in its manuscript setting, where the Latin is corrupted and parodically Hispanicized, as Dagenais has shown. Instead she follows a traditional, philological restoration of the poem's Latin citations. Finally, her study might have benefited from further engagement with more contemporary theoretical insights, such as those found in Linda Hutcheon's influential *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. In spite of these limitations, Folke Gernert should be congratulated for an admirable, well-written study that brings together an impressive body of works. Her erudite and beautifully produced volumes provide necessary reading for Hispanists, and other readers of Spanish, who are interested in medieval and Renaissance parody and satire.

RYAN D. GILES, Indiana University

MANUELE GRAGNOLATI, TRISTAN KAY, ELENA LOMBARDI, and FRANCESCA SOUTHERDEN, eds., *Desire in Dante and the Middle Ages*. (Legenda Main Series.) Leeds: Maney, 2012. Pp. xv, 259. \$89.50. ISBN: 978-1-907747-96-0.  
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This collection of essays derives from a symposium and conference held at the University of Oxford in 2010, which focused on Dante and medieval configurations of desire. The challenge and the success of the collection consist in envisioning desire not simply as a theme to be analyzed comparatively or across traditions, but as a critical tool.

The volume is organized in three sections, "Transformations," "Senses and Intellect," and "Textuality and *Translatio*," and it traces the formations of the key concept of desire in texts by Dante and other medieval authors, especially within but not limited to the mystical tradition. A number of configurations would have been possible for this rich collection of essays; this review follows the same partition chosen by the editors, as it is successful in providing connections toward a methodological use of desire.

The first part investigates desire in representations of metamorphoses. Bill Burgwinkle's chapter explores the ways in which, in Dante's poetry and in that of his precursors, the Troubadours, love acts as an Event (à la Badiou) and leads to the overturning of subjectivity that will ultimately inform Dante the character's experience in *Paradiso*. A different and complementary take on subjectivity is presented in Daniela Boccassini's piece, which focuses on a comparison of the hermeneutics of desire in Dante and in the twelfth-century mystic Faridoddin 'Attār's *Mantiq al-Tayr* (*The Conference of the Birds*). The process of desire, which Boccassini analyzes as a movement of "turning of desire upon itself" (*Purg.* 8.1), takes the subject beyond individuality and toward the mystical union in which the soul will be reconciled with itself. The centrality of desire to both mystical experience and writing is further underlined by Annette Volting, who studies the concept of spiritual pregnancy in the writing of Hadewijch and other Middle High German mystics. The last two chapters in this section, by Giuseppe Ledda and Fabio Camilletti, address

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