

Tostado. Nelson Cartagena also takes up the cause of a number of principally Catalan figures who may not appear as prominently in the canon of Iberian translators but whose efforts were significant: Guillem Corretger, Berenguer Sarriera, Jaume Conesa, Ferrer Sayol, Antón Zorita and Ferran Valentí. These translators were not entirely free agents of their own projects but clearly renowned scholars and socially well positioned to pursue them. More importantly Nelson Cartagena documents carefully how these Iberian translators had captured the methodologies long acknowledged in their later French formulation by Étienne Dolet in his *La Manière de bien traduire* of 1540.

The 32-page well reasoned 'Introducción' is followed by 217 pages of 'Autores y textos', the anthology proper, each introduced by a bio- and bibliographical introduction to the translator. Four 'Apéndices' cover 'Traducción del prólogo de L. Bruni a *Ética Nicomachea*', 'Explicaciones sobre transliteración de texto del Tostado', 'Prólogo en latín de Jerónimo a la *Crónica* de Eusebio' and 'Traducción al español de dicho prólogo de Jerónimo'.

The bibliography is ample enough to orient a scholar first exploring this field although one misses certain valuable resources with their own bibliographies: the comprehensive introduction in English to fifteenth-century humanistic Spanish translations by Roxana Recio, 'Vernacular Translations in the Crowns of Castile and Aragon (1352–1515)', in *Castilian Writers, 1400–1500*, ed. Frank A. Domínguez and George D. Greenia (Detroit: Gale, 2004), 368–79; the broader view of Latin learning in *Latin and Vernacular in Renaissance Spain*, ed. Barry Taylor and Alejandro Coroleu (Manchester: Manchester Spanish & Portuguese Studies/Canada Blanch Centre for Advanced Hispanic Studies, 1999); *Essays on Medieval Translation in the Iberian Peninsula*, ed. Tomás Martínez Romero and Roxana Recio (Castelló: Univ. Jaume I, 2001); *Traducir la Edad Media. La traducción de la literatura medieval románica*, ed. Juan Paredes and Eva Muñoz Raya (Granada: Univ. de Granada, 2001); María Isabel Hernández González, *En la teoría y en la práctica de la traducción. La experiencia de los traductores castellanos a la luz de sus textos (siglos XIV–XVI)* (Salamanca: Seminario de Estudios Medievales y Renacentistas, 1998); and an excellent new work also focused on the fifteenth century, Joaquín Rubio Tovar, *El vocabulario de la traducción en la Edad Media* (Alcalá de Henares: Univ. de Alcalá de Henares, 2011). Nelson Cartagena concludes his admirable book with a helpful onomastic index.

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FOLKE GERNERT, *Parodia y 'contrafacta' en la literatura románica medieval y renacentista. Historia, teoría y textos. I, Estudio; II, Textos.* San Millán de la Cogolla: Instituto Biblioteca Hispánica del CiLengua. 2009. 2 vols: I, 410 pp.; II, 386 pp.

It is something of a truism to speak of the way in which sacred and erotic languages are interrelated in the Middle Ages, to the extent where the phrase *religio amoris* has come to be widely accepted as a straightforward characterization of much of the vocabulary and diction of the sentimental verse and prose of the fifteenth and early sixteenth centuries. Folke Gernert begins her prologue with a very familiar quotation from Fernando de Rojas' seminal work *Celestina*: 'Melibeo só y a Melibea adoro y a Melibea amo', words spoken by the work's protagonist Calisto. Hispanist readers will also think, of course, when seeing the word *parodia* in her title, of earlier examples such as Juan Ruiz's parody of the *horas canónicas* in the *Libro de buen amor*.

One of the author's purposes in her prologue is to draw a distinction between the two terms of her title, *parodia* and *contrafacta*. While the former is 'una práctica literaria extendida por doquier y que remonta a la Antigüedad clásica' which perhaps reached its apogee in Goliardic literature ('Tanto la mezcla de elementos profanos y sagrados como el

empleo de la *parodia sacra* son característicos de las composiciones de los *vagi clerici*) (I, 20), the *contrafacti* 'son obras de autores laicos y casi nunca de clérigos, amén de que las composiciones amorosas tardomedievales carecen de la intencionalidad satírica y cómica que caracteriza las obras de los *vagi clerici*' (I, 21). It is true, of course, that—as in Calisto's exaggerated speech of adoration quoted above—the impulse may become both absurd ('... se reduce *ad absurdum* esta visión') and dangerous ('en la *Tragicomedia* el amor ya no es el instrumento para la mejoría moral del amante cantado por Dante, sino una fuerza que provoca la perdición de Calisto alejándole de Dios') (I, 15).

The first of the two handsome volumes of Professor Gernert's work consists of four chapters covering the essential genres which form the basis for the parodic or imitative transformations in question: canonical prayer and the breviary; its lay equivalent, including 'Books of Hours', the *oficio de difuntos*, and psalmody; the Mass; and Catechesis. Although the focus of the work is European rather than Hispanic, with discussion of much Italian and French material, Spanish and Portuguese examples abound, stretching from the obvious (Juan Ruiz's parody of the *horas canónicas* in the *Libro de buen amor*, and Juan Rodríguez del Padrón's *Siete gozos del amor*) to what will probably be less well known examples by major authors such as Gómez Manrique's *villancico* 'Sobre la lición de Job que comienza "Heu mihi"' and Juan del Encina's *Vigilia de la enamorada muerta*, as well as a host of examples taken from *cancionero* poetry.

The second volume, entitled 'Antología' goes well beyond the texts discussed in the first, and is divided into sections, the principal ones headed 'El rezo canónico', 'El libro de horas', 'La pasión de Cristo', 'Oficio de difuntos', 'Letanía', 'Salmos penitenciales', 'Gozos marianos', 'La misa', 'Catecismo' and 'El decálogo'. There is also an interesting chapter on '*Contrafacta*' and music, and one on a particularly individualistic and little known figure, Panfilo Sasso and his *strambotti*. This volume is rounded off with a substantial bibliography including manuscripts and incunables, plus almost one hundred pages of secondary material. There are also indices to biblical quotations and to proper names.

This is a substantial and superbly produced account of an area of whose importance every medievalist and early modernist will be aware; in it they will now find ample and well documented material and acute analysis.

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HENRY KAMEN, *The Escorial: Art and Power in the Renaissance*. New Haven: Yale University Press. 2010. 307 pp.

This book's title mischievously misleads, for among its central claims is that the Escorial, the great palace built for Philip II of Spain between 1563 and 1584, had very little to do with royal power. In his trademark revisionist style, Kamen presents the story of King Philip and his royal palace as a series of historical myths to be systematically dismantled. According to such myths, Philip was a reclusive religious bigot, obsessed with orthodoxy and indifferent to beauty, who built the Escorial as a monument to his own power, but instead it became, ironically, a 'bleak and gloomy' place that perfectly symbolized the tragic character of the 'gloomy king' himself (123). In the words of Giuseppe Verdi, one of scores of illustrious but misguided spokesmen for the myth, the Escorial was 'severe and terrible like the savage monarch who built it' (124). Against such foils, Kamen offers a deeply sympathetic picture of Philip as a wise, moderate and sociable man, serious but far from gloomy, and—while undoubtedly the most powerful ruler in Europe—distinctly humble about his personal merits and averse to worldly glory. The palace to which he devoted many years to building and furnishing, in Kamen's view, did embody Philip's dearest ideals, but these had nothing to do