

aspectos inéditos quedarán decepcionados, pues en el volumen no se descubre ningún hecho desconocido. Tampoco hallarán la biografía «objetiva» que algunos sueñan y que la propia Virginia Woolf sabía que era sólo una quimera. El principal mérito de este libro radica en el tratamiento exhaustivo, riguroso, equilibrado y ameno, a pesar de estar minuciosamente documentado, de una ingente cantidad de materiales que en manos de otros biógrafos han dado lugar a la construcción de diferentes mitos en torno a una personalidad ciertamente genial y que, bajo la acción de Hermione Lee, ha hecho resurgir a Virginia Woolf como la protagonista de una de las más interesantes vidas de la literatura moderna. Una vida ciertamente llena de avatares escandalosos, pero no guiada por los caprichos de una dama excéntrica o neurasténica, sino presidida por la disciplina, la dedicación al trabajo y una férrea voluntad para afrontar todo tipo de dificultades. Como siempre les ocurre a las mujeres escritoras, por privilegiada que parezca la situación social de algunas, la entrega a los ideales artísticos tuvo que combinarse, y a veces entrar en conflicto, con la necesaria atención a los problemas materiales cotidianos. En este sentido, Hermione Lee, en parte gracias a su profundo conocimiento de la producción literaria de Woolf, ha rescatado a la novelista de la legendaria imagen estereotipada de gélida fragilidad en

que había quedado encerrada y le ha devuelto la dimensión humana que nunca debió perder.

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MACKENZIE, ANN L., *Spain and its Literature. Essays in Memory of E. Allison Peers*. Edited, with an Introduction, by Ann L. Mackenzie. Hispanic Studies TRAC (Textual Research and Criticism) Volume 15. Liverpool University Press. 1997. 379 pp.

In this volume Anne L. Mackenzie has brought together a series of articles in recognition of the major contribution of the great Hispanist Edgar Allison Peers (1891-1952), Gilmour Professor of Spanish at the University of Liverpool from 1922 to 1952, to the understanding and interpretation of Spanish literature. The articles in this book have been written by Peers' pupils and colleagues at the University of Liverpool, members of the Editorial Team of the *Bulletin of Hispanic Studies* (such as Mackenzie herself) that Peers funded, and specialists in Spanish subjects of research in which Peers was acknowledged to be a master (see 'Tabula in Memoriam', pp.375-379). These articles do not represent all of Peers' Spanish literary

interests, the breadth of which is revealed in H.B. Hall's 'E. Allison Peers: A Selective Bibliography' (pp.35-45) of 173 publications, but illustrate in chronological order some of the aspects of Spanish literature where Peers' pioneering and outstanding scholarship is well known.

Following Mackenzie's 'Introduction' (pp. 1-17) to this volume in the context of Peers' life and work, there is a contribution by Geoffrey Ribbans, also a Gilmour Professor, *E. Allison Peers: A Centenary Reappraisal* (pp.19-33). A summary of the life, character and career of Peers is presented, from his brilliant academic beginnings at the University of Cambridge and other professional activities before he was appointed to the Gilmour Chair. Peers appears to have been extremely committed both to his research on Hispanic history and culture, and to his teaching. According to Ribbans, one of his major achievements was the establishment in 1923 of the prestigious *Bulletin of Spanish Studies*, whose role was to present regular information of the highest academic standards about Spanish activities and publications. Furthermore, he charted the unfolding of events in the Spanish Civil War, which became the base for a series of books on modern Spanish history. His legacy also includes materials for the teaching process based upon his extensive publications and his extremely broad-based programme of study, which is still in place.

The articles that make up the body of the book are divided into two parts with self-explanatory titles: From the Middle Ages to the Siglo de Oro and From the Dawn of Romanticism to the Twentieth Century. The first part is composed of eight articles. The first one, 'The Medieval Castilian Translation of Vegetius, *Epitoma de rei militaris: An introduction*' by P.E. Russell (pp. 49-63), provides detailed information about a Latin military text and its medieval translation which were some of the most read and most influential from the ninth century onwards, but have received comparatively little attention by scholars. The second article is 'Two letters of Devotional Advice to Nuns in the *Cancionero de Egerton* (Dutton LB3)' by Dorothy S. Severin (pp. 65-76), in which Severin edits these religious letters, with original spelling and concise commentaries, as a foretaste to her new book on the subject. The third article, 'Honey without God: Francisco de Osuna's Higher Memory' by John N. Jones (pp. 77-88), contains a reflection on Osuna's Christian mystical writings and the controversial issue of his position on the concept of Quietism (the question of whether one must ultimately reject thought about the objects in the world in order to achieve union with God). Audrey Lumsden-Kouvel in her article 'Judaeo-Islamic Traditions in Fray Luis de León: Wisdom, Unity and Light' (pp. 89-101) presents a provocative argument that suggests

that the work of Fray Luis de León was deeply - although perhaps unconsciously - influenced by a Judaeo-Arabic tradition transmitted through the *Fons vitae* and the *Dialoghi d'amore*. In 'The Mystical *Dark Night* of San Juan de la Cruz as Interpreted in Poetic Summary' (pp. 103-108), the author I.L. McClelland analyses the poem to argue that San Juan's artistic genius is mainly revealed in the overall impression of mystical atmosphere that he recreates. In 'Further *Studies of the Spanish Mystics: Allison Peers on Miguel de Molinos' Spiritual Guide*' (pp. 109-140), Ann L. Mackenzie introduces, edits and annotates an unfinished (and, hence, unpublished) essay by Peers on Molinos' *Spiritual Guide*, and includes a list of Peers' papers on the mystics. In 'Cervantes, Cardenio and Theobald' (pp. 141-150), Kenneth Muir discusses *Double Falshood* by Theobald, an adaptation made from a manuscript by Shakespeare and Fletcher based on the story of Cardenio from *Don Quixote*, concluding that the alterations made by Theobald did not improve the original drama, and quite possibly did the reverse. The final article in this section, 'Conceits and Connections: Three Golden-Age Sonnets at Work' (pp. 151-167) by Ian Macpherson, contains a comparative analysis of three sonnets by Góngora, Quevedo and Sor Juana, with special reference to their underlying connections and to the causal relationships between their imagery and range of illustration.

The second part of the book consists of ten articles. The first one is Alan Deyermond's 'Sánchez's *Colección* and Percy's *Reliques: The Editing of Medieval Poetry in the Dawn of Romanticism*' (pp. 171-209), where the author discusses and compares both works and their respective contexts and circumstances from multiple perspectives. With the support of previously unpublished material, Ian Michael describes in his article 'Juan Antonio Pellicer and the Eighteenth-century Recovery of Early Spanish Literature' (pp. 211-234) the activities of librarians such as Pellicer, who were attached to the Royal Public Library in Madrid in the second half of the eighteenth century. In particular, they appear to have been responsible for the rediscovery of manuscripts of Spanish literature written before the fifteenth century, and for a revival of scholarship and learning. In 'Luis Gutiérrez, Novelist and Impostor' (pp. 235-252), Martin Murphy examines Gutiérrez's work and compares it with his picaresque life, concluding that the latter is of a much greater interest. Donald L. Shaw discusses Rivas' evolution as a dramatist in the next article, 'Rivas and Tragedy: The Cases of *El Duque de Aquitania* and *Malek-Adhel*' (pp. 253-267), and compares both works in the title, expressing his preference for the latter after a thorough analysis. As suggested by the title, Margaret A. Rees engages in a pro-

found analysis of Rivas' work in 'More on *El moro expósito*' (pp. 269-282). Much new is offered on imagery, descriptions, characters, supernatural elements, themes and motifs. In 'The Bleeding Nun and Our Lady of Paris' (pp.283-301), J.E. Varey discusses the probable influence on a key episode of Hugo's *Notre-Dame de Paris* of *La Nonne sanglante*. Joan Estruch Tobella presents evidence in 'Bécquer, autor de *Doña Manuela*' (pp. 303-315) to support the thesis that Bécquer wrote the Editorial of this politico-satirical newspaper directed against the 'Unión Liberal', and probably had been the editor of the complete publication, against the writer's own denials. In '*Hoy es siempre todavía: la plasticidad del ayer en los poemas de Antonio Machado*' (pp. 317-345) by Luis Caparrós Esperante, a well considered subject is explored in detail offering new insights into Machado's poetry, namely its significance in the context of time, i.e., Machado's efforts to include time in his poems to preserve and save what is essential from the past. Colin Smith in 'Alvaro Cunqueiro, Britain and Ireland' (pp. 347-360) discovers strong influences of English and Anglo-Irish writers in Cunqueiro's formation and inspiration, apart from his beloved native Galicia. Finally, in 'G/Z – A Missing Link in the Dis-affiliation of a Post-Romantic Expatriate in Revolt?' (pp. 361-373), Patricia

McDermott argues that Goytisolo's *Reivindicación del conde don Julián* gave many of his fellow dissidents who endured a spiritual exile during Franco's dictatorship an awareness of their own reality, by reinterpreting the country's Muslim history and other modern spurious myths against the prevailing National-Catholic doctrine.

In conclusion, this book contains an exemplary collection of articles on chronologically organised aspects of Spanish literature that represent an emotive homage of high-academic standards to such a precursor and inspiring master in the study of the Spanish history and culture as was E. Allison Peers.

TIM READ

POWELL, BRIAN y WEST, GEOFFREY, eds.: *Al que en buen hora nació. Essays on the Spanish Epic and Ballad in Honour of Colin Smith*. Liverpool: Liverpool University Press/ Modern Humanities Research Association, 1996 (Hispanic Studies TRAC (Textual Research and Criticism)), 207 págs.

La crítica puede no ponerse de acuerdo sobre la existencia de una «Escuela británica» de hispanome-