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**MARINA S. BROWNLEE, ED. Cervantes' Persiles and the Travails of Romance. Toronto, Buffalo and London: U of Toronto P, 2019. ix + 307 pp.**

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[See table of contents](#)

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MARINA S. BROWNLEE, ED. *Cervantes' Persiles and the Travails of Romance*. Toronto, Buffalo and London: U of Toronto P, 2019. ix + 307 pp.

Under the careful guidance of Marina S. Brownlee, this volume situates Cervantes's *Persiles* as nexus between past and present, marking it as timely today as it was four hundred years ago, even as it references ancient Greek texts. Often overshadowed by his other work, the book's contributors aim to reconsider the posthumously published novel from a variety of perspectives that bring the theoretical readings of the book into the twenty-first century.

Divided into four categories, the eleven chapters are penned by a veritable who's-who of Cervantistas. The first, "Space and Place," offers readings of both physical and metaphorical spaces in *Persiles*, taking the concept of journey from the open road to the metaphysical. Frederick de Armas follows the physical path of the characters, as they travel literally in search of their goals, focusing on specific places and their socio-personal importance to the characters. Michael Armstrong-Roche uses Cervantes's unfamiliar characters in familiar places to create a sense of disjointedness for the reader. By describing a recognizable landscape as viewed through foreign eyes, Armstrong-Roche argues that Cervantes creates a space of estrangement that allows for ambiguity in the lessons to be drawn from his tale. Finally, Isabel Lozano-Renieblas provides a more allegorical reading of space and place, creating a dual definition of "adventure" as both external quest and inner (spiritual) journey.

The second, "Psychic Dimensions," explores the intersections of psychology and literature in Cervantes's novel. The three chapters present interpretations of the book from the perspective of the characters, tracing their emotional and psychological responses to the challenges and trauma they face throughout the plot. Anthony J. Cascardi focuses on the characterization by Cervantes, which he argues is far more complex than previously understood, and a driving force of the book. William Childers, on the other hand, evaluates previous critiques of the *Persiles* as a less modern book than the *Quijote*, in terms of its psychological development of characters, and finds that there is, in fact, far more development of individualism (as represented in individuated desire) than previously accepted.

In the third section, "Visual effects," we are bestowed with two incredible readings of the visual aspects of the text, both within the *Persiles* itself and in interpretive works created by other artists that celebrate the book. Marta Albalá Pelegrín's analysis of the text's references to

contemporary debates on the visual arts demonstrates the complexity of Cervantes's work and his acute awareness of other baroque methodologies, while Patrick Lenaghan describes the afterlife of Cervantes's text in creative reimaginings of the text on par with those of the *Quijote* from the time of publication into the nineteenth century.

The last section of the book, "Constructive Interruptions," adds three more important critiques of the *Persiles*'s ability to interrupt, deconstruct, and rebuild our understanding of both text and the world around us. Collaboratively, David Castillo and William Egginton bring forth a reading of the "Other" in Cervantes as a point of departure, an indication that there is perhaps another way to look at the world that is not necessarily wrong just because it is not "ours." Jacques Lezra, taking a very different approach, looks at the use of the word "trabajo" (from the full title) and how both English translations (work and labour) can be seen as both similar and opposing forces, used by Cervantes to create tension between manual and intellectual pursuits. Finally, Brownlee's chapter brings us full circle to Cervantes's source text, comparing the two to demonstrate how the forces of humanity and society simultaneously allow for construction and interruption. Likewise, this chapter illustrates the connections between their times (Ancient Greece and Early Modern Spain) and now, and how these interruptions are just as relevant to us as they were to Heliodorus and Cervantes and their contemporaries.

Overall, this volume brings together an excellent array of scholars and perspectives that demonstrate the true value of the *Persiles* as a modern novel that has been frequently disregarded in scholarship and teaching. This is, perhaps, in part due to its proximity to the *Quijote*, but as many of the chapters maintain, it is worthy of standing on its own. The essays curated by Brownlee bring to the scholarship of the *Persiles* a renewed commitment and new directions, and will invigorate others to pick the *Persiles* back up for inclusion in our research and syllabi.

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LUIS CASTELLVÍ LAUKAMP. *Hispanic Baroque Ekphrasis. Góngora, Camargo, Sor Juana*. Cambridge: Legenda, 2020. 220 pp.

*Hispanic Baroque Ekphrasis* is an exquisitely written and illustrated book that reconsiders the imitation and transmission of culture between the Spanish Golden Age and Viceregal Latin American literatures. More specifically, it delves into Luis de Góngora's presence in Latin America,