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nineteenth-century "Hispanic" cultures a visibility that they were habitually denied historically. The point is to write the history of culture differently, so as retrospectively to reactivate their resonances and possibilities' (p. 16). *Instead of Modernity* seeks to rewrite the story of modern European culture, exposing its exceptionalism and its limitations. In place of received understandings of the modern world, Ginger constructs a profusion of connections across four substantial chapters that respectively seek ways of apprehending similitude through forms of 'meeting', 'departure', 'sacrifice', and 'repose'. The vast territories of the former Spanish Empire are woven through the entire narrative, no longer lurking on the peripheries as fallen founders of modernity.

This is a lavishly illustrated and ambitiously interdisciplinary volume. Ginger's range of references is impressive, flitting between preserved insects from the Americas and brain images from France. Charles Baudelaire and Gustave Flaubert sit with Gustavo Adolfo Bécquer and Augusto Ferrán; Friedrich Nietzsche finds himself in the company of Rosalía de Castro and Juana Manuela Gorriti. London's Crystal Palace stands alongside José Agustín Arrieta's mirror paintings. Although the book incorporates multiple theoretical fields, including Trauma and Sexuality Studies, theories of visuality, the philosophy of sacrifice and intimacy, and—in particular—Wittgensteinian philosophy, Ginger insists that it is 'a work of pedagogy, not didacticism' (p. 206). An illuminating and searching comparative study, *Instead of Modernity* may at times prove almost frustratingly oneiric. Yet, at its best, it is an exercise in the practice of comparative thinking and writing, suggestively connecting textual and visual resonances that cross places and times, combining to form particular impressions. Minor typographical and indexical infelicities aside, it succeeds admirably in substantiating its conviction that the inclusion of the Hispanic world in narratives of modernism and modernity enables the identification of resonant patterns of cultural production. Distinctiveness thus transforms the appreciation of similarity, rather than being simply eclipsed by it.

UNIVERSITY OF KENT

IAN ELLISON

Baroque Lorca: An Archaist Playwright for the New Stage. By ANDRÉS PÉREZ-SIMÓN. New York and London: Routledge. 2020. xii+158 pp. £48.95. ISBN 978-1-0320-4820-8.

In his Introduction, Andrés Pérez-Simón states clearly the three basic aims of his book on Lorca's drama: to draw attention away from the so-called rural tragedies and focus instead on works more modernist in nature; to study Lorca's activity as a theoretician of the stage and as a hands-on director; and finally to propose a vision of Lorca 'as archaist playwright and director', informed above all by 'the tradition of Spanish Baroque' (pp. 4–5).

The rationale for the first two goals is overstated. The last twenty-plus years have witnessed a major shift in Lorca criticism away from *Bodas de sangre*, *Yerma*, and *La casa de Bernarda Alba* (and *Romancero gitano*) and towards *El público*, *Así que*

pasen cinco años, and *El sueño de la vida* (and *Poeta en Nueva York*). Likewise, there are multiple studies of Lorca's theoretical statements on drama and his leadership of La Barraca. The real novelty of Pérez-Simón's book resides, therefore, within the remit of the third contention: while other critics have pointed to Lorca's two-pronged approach, seeking inspiration in foreign avant-garde theatrical movements (Symbolism, Expressionism) as well as classical Spanish theatre, he proposes that the two approaches need to be understood holistically and that Lorca's forward-looking reform and modernist innovation lie precisely in the very appropriation and utilization of a variety of works and genres originating mainly in the Golden Age. Other notable aspects of the book include the emphasis on the role of Eduardo Marquina in Lorca's career, the contextualization of the latter's oeuvre within the framework of the *drama rural*, and some provocative comparisons drawn with Pirandello's dramatic output.

The five chapters offer analyses of *El maleficio de la mariposa* and *Mariana Pineda*; the puppet plays *La zapatera prodigiosa* and *Amor de don Perlimplín con Belisa en su jardín*; *El público*; *El sueño de la vida*; and the rural trilogy. *Así que pasen cinco años* and *Doña Rosita la soltera* are not studied. There is much thought-provoking critical commentary here, with plenty of fresh ideas as well as controversial contentions. True to his title and subtitle, throughout Pérez-Simón teases out persuasively the intertextual presence, in one or other play, of the *Auto de los Reyes Magos*, Cervantes's *entremeses*, Lope de Vega, Calderón's honour plays, and, perhaps above all, Calderón's *autos sacramentales*, especially *El gran teatro del mundo*, allegorical texts that were only just beginning to be rehabilitated in the 1920s. (There are also, naturally, references to Shakespeare's *Romeo and Juliet* and *A Midsummer Night's Dream*.) The author relies heavily on William Egginton's concept of the baroque, while his Lorca critics of choice appear to be María Delgado, Luis Fernández-Cifuentes, Paul Julian Smith, Christopher Soufas, and Sarah Wright.

I was not always convinced by interpretations based on different strains of modern theory. While rightly debunking simplistic life-to-literature approaches, Pérez-Simón does not always have the full biographical, historical, textual, and editorial facts at his fingertips. This results in overly convoluted readings of, for instance, the prologue to *El maleficio de la mariposa*, the incomplete state of the unique surviving manuscript of *El público*, or the fine political line Lorca trod as director of La Barraca. Chapter 2 would have benefited from a discussion of Edward Gordon Craig's notion of the *Übermarionette* and perhaps of Jacinto Grau's *El señor de Pigmalión*; there is no puppet show in *La zapatera prodigiosa* (p. 62); and the chronology for *El retablillo de don Cristóbal* is incorrect (pp. 45–46).

No one writing on Lorca today could be expected to have consulted everything published on a given work, but there are still significant bibliographical gaps. The descriptor "surrealist" is used rather indiscriminately, and applied to *Poeta en Nueva York* (p. 1), *Así que pasen cinco años* (pp. 21, 101), the Duendes' speeches in *Don Perlimplín* (p. 64), and Pámpanos and Cascabeles in *El público* (p. 85) alongside the 'surrealist enactment of the passion of Christ' in that play's penultimate scene

(p. 81). Written to be entirely accessible to the English reader, the book makes use of the existing translations and titles, some of which are extremely misleading (e.g. *aleluya* as lace-paper valentine, *retablillo* as frame), and the English itself is not always idiomatic: represent for perform (p. 22), fists for punches (p. 23), compounding for composing (p. 41), *Mistery for Mystery* (p. 49), etc.

UNIVERSITY OF VIRGINIA

ANDREW A. ANDERSON

Catalan Narrative 1875–2015. Ed. by JORDI LARIOS and MONTSERRAT LUNATI. Cambridge: Legenda. 2020. xiii+278 pp. £75. ISBN 978–1–781887–10–3.

This fascinating collection of articles on a wide variety of Catalan writers emerged from a two-day conference held at the University of St Andrews in 2015. Some are comparative studies. Enric Bou's, for instance, subtly and convincingly compares quite distinct writers from different eras. His highlighting of seemingly insignificant details in the chosen texts illuminates these in an original fashion. Josep Murgades offers an evaluation of *noucentista* prose writers and excoriates critics who have suggested that narrative is virtually absent from *noucentisme*. Montserrat Lunati examines the presence of Maria-Mercè Marçal and another female writer, Mercè Rodoreda, in the work of a third, Mercè Ibarz.

Other contributors consider the work of single authors. Elisa Martí-Lopez demonstrates how Narcís Oller's *La febre d'or* exposes the emptiness of the unstable surface sheen produced by speculative money during the period of Barcelona's stock market boom of the early 1880s. Helena Buffery's article contains detailed and highly pertinent readings of primary archival sources in her analysis of Maria-Mercè Marçal.

A number of studies set Catalan writers within a broader European cultural framework, be it literary or philosophical. Schopenhauer's pessimism is the basis of Jordi Larios's fresh interpretation of Caterina Albert's seminal novel *Solitud*. Dominic Keown probes such questions as the fraught and shifting relationship between colonizer and colonized, the complex role of literature in portraying socio-political issues, and the dialectic conducted by his chosen author, Albert Sánchez Piñol, with mainstream European writing. Using as his point of departure a 1938 essay by Albert Camus and drawing on philosophical texts from ancient Greece to Heidegger, Joan Ramon Resina analyses texts by five Catalan poets and prose writers. Sílvia Mas i Sañé sheds light on a complex novel by Avel·li Artís-Gener through an analysis of its links to existentialism and the *nouveau roman*. A second study of Artís-Gener by Rhiannon McGlade employs various aspects of humour theory, while making a strong case for the importance of the fiction of a figure who is best known for his writing and cartoons in the popular press.

Approaches to history figure strongly in this volume. Kathryn Crameri explores how the family, on both a personal and, more specifically, a national level, emerges from novels about the 1714 defeat of the Catalans by the Bourbons. P. Louise Johnson's intriguingly titled article ('Oedipus and the Spanish Crown') is a study of two

novels by Guillem Viladot about historical Castilian figures. Through a discussion of simultaneity and the fluidity of narrative time, Mario Santana examines how Jaume Cabré presents moral responsibility, guilt, redemption and the way in which 'the crimes of history cannot be written out of the record' (p. 252) in his novel *Jo confesso*.

Language is the focus of two articles. Jordi Cornella-Detrell's is a shrewd analysis of multilingualism in three novels, highlighting different motives for and results of heteroglossia, which he locates within the changing nature of sociolinguistics in Catalonia, both south and north of the Franco-Spanish border. Alan Yates explains how 'literary translation has been [...] the most satisfying if not the most remunerative facet of my professional activity, the ideal complement to linguistic and literary studies' (p. 261). This, he writes, is the context of his own translation of Raimon Casellas's *Els sots feréstecs*, a complex, ground-breaking novel that has fascinated him since he first read it more than half a century ago.

Two attractive features of the volume are its richness and the way it brings to life the wide variety of works analysed. Critical theory figures strongly in a number of the articles, but it is employed carefully and sometimes subtly as a framework that enhances rather than obscures the narrative texts under discussion. Finally, the editors' succinct Introduction intelligently, clearly, and deftly ties together the diverse strands of the book's eclectic content, inviting the casual reader to explore further.

SWANSEA UNIVERSITY

DAVID GEORGE

Legal Entanglements: Law, Rights, and the Battle for Legitimacy in Divided Germany, 1945–1989. By SEBASTIAN GEHRIG. New York and Oxford: Berghahn. 2021. xiii+327 pp. \$145; £107. ISBN 978–1–80073–083–0.

Sebastian Gehrig has written a detailed, scholarly, and very useful account of the legislative debates and tensions in East and West Germany during the Cold War: that is, at a time when the political legitimacy of the competing German states depended not least on their perceived adherence to international legal standards. This new study opens out a novel and important perspective on the 'two Germanies' not as merely divided, but as importantly and complexly entangled in the context of their shared national history. Among other things, Gehrig meticulously unpicks the entangled intricacies of East and West German citizenship law, offering crucial historical background for those seeking to understand the debates around Federal German citizenship laws and (right-wing) identity politics now. Law and rights, Gehrig demonstrates, were a key element in the Cold War battle for legitimacy between East and West Germany, even while the competing ideologies of the two states meant that terms such as citizenship and human rights had different meanings, which shifted over time. Consideration is also given to how post-war decolonization and the global development of nation states impacted on conceptions of law, rights, and the state, and how East Germany's branding of West Germany