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*Cervantes and the Modernists. The Question of Influence.* Ed. by  
Edwin Williamson. London: Tamesis, 1994. ix + 148 pp. £25.

This volume is the product of a conference held at the University of Edinburgh in 1991. Eight professors at British universities, five of whom are not Hispanists, were invited to talk on any topic related to Cervantes in the twentieth century. The non-Hispanists, and the non-Hispanic authors studied, have read *Don Quixote* in translation and are unfamiliar, by and large, with Cervantine scholarship, including in some cases previous studies of influence. The result is an extraordinarily diverse volume, which has almost nothing to do with Modernism. There is no bibliography or index.

It contains studies of the relationship of Cervantes (seen almost exclusively as the author of *Don Quixote*) with modern writers. The editor studies Carpentier's and García Márquez's debt to Cervantes. Edward Hughes engages in a comparative reading of Cervantes and Proust, without claiming influence. Michael Wood playfully speculates on Cervantes' reactions upon reading Borges and Nabokov, and, in the most original essay in the volume, Nicholas Round sets forth a 'Notes toward a Typology of Quixotisms'. Dietrich Scheunemann, in 'The Problem of the Book. *Don Quixote* in the Age of Mechanical Reproduction', after considering Hegel, Lukács, and Benjamin's reactions to the novel, speculates on what Cervantes' role would be were he writing today. (He would make the Western movie to end all Westerns.) Philip Swanson studies links with *Don Segundo Sombra* and Fuentes' *La cabeza de la hidra*. Paul Julian Smith discusses the absence of sodomy in 'El amante liberal', and the absence of Cervantes in Goytisolo's *Reivindicación del conde don Julián*; in both cases the absence of these central 'phenomena' serves to 'disseminate them throughout their texts'. E. C. Riley, while renouncing concern with influences or inspiration, looks to the Cervantine source for the treatment of the modern hero. Joyce's *Ulysses*, Kafka's *The Trial*, Orwell's *Nineteen Eighty-four*, Camus' *The Plague*, and Martín-Santos' *Tiempo de silencio*, all ostensibly unrelated to *Don Quixote*, reveal the centrality of Cervantes' work to the genre. In contrast, Michael Bell deals with an author who explicitly discusses Cervantes, Thomas Mann, making briefer references to Nietzsche and Primo Levi. Both transcended realism: Cervantes antedated it and Mann postdated it. Both rejected, according to Mann, the loosely linked concept of nationalism.

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