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(p. 100), Navas de Tolosa; for Bernardo del Carpio (p. 127), a more felicitous example, since Bernardo did not die at Roncesvalles; for took exception to his importance (p. 150), perhaps failed to perceive his importance; for Aldo Manucio (p. 147), Aldo Manuzio or Aldus Manutius; for baroco (p. 173), barroco; and, even granting the semipopular nature of the Twayne series, for Hopefully (p. 153), either I hope that or some other expedient of desperation.

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This volume is one of the better ones in the very uneven Spanish section of Twayne’s World Author Series, and Twayne is, I suppose, to be congratulated for having finally issued a volume on Spain’s most famous author nearly ten years after the series began: más vale tarde que nunca. The book is an adequate introduction to Cervantes for the readers to whom the Twayne series is directed, with chapter divisions along standard lines: life, poetry, theater, short stories, Quijote, Persiles, and influence. Some of the chapters, such as that on the Quijote, are more adequate than others, but Durán does for the most part present an intelligent synthesis of recent research. It would be surprising if there were any book on an author so complex and contradictory as Cervantes with which a reviewer was completely in agreement, and I disagree with Durán on several points, seeing, for example, some of the inconsistencies and weaknesses of the Quijote more as a result of improvisation and rapid writing, as Madariaga suggested, than as deliberate and conscious devices of the author; nevertheless, Durán does present both sides of some of the important controversies.

Two minor corrections: it was Garci Rodríguez (not Ordóñez) de Montalvo who revised (not wrote) Amadís de Gaula (p. 98), and the ‘nueva edición crítica’ of the Quijote of Rodríguez Marín (Madrid: Atlas, 1947–49) is to be preferred to his older edition, published by Espasa-Calpe (p. 185).

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