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that Johnson says creates an "intersubjective bond" (125), this chapter argues that "to laugh with the Morisco Ricote is to sympathize with his plight, thereby introducing an unassuming yet potent political gesture into an episode brimming with historical urgency" (125).

Part 3, "Other Ports of Call," focuses on the *Novelas ejemplares* and *Persiles y Sigismunda*. Chapter 5 examines what Johnson calls "the problem of surprise" in *La española inglesa* (136) and argues that "the intense affects of suspension [i.e., *admiratio*, *turbación*, *confusión*, *sobresalto*, and *suspensión*] mark the calamities, conundrums, and adversities we are invited to work through and benefit from, [thus] underwriting a characteristically Cervantine kind of exemplarity" (163). Chapter 6 examines *Persiles y Sigismunda* and traces "the aporetic withholding of emotional signifiers [that unfolds] in the form of ineffability" (176). Insisting that Cervantes's last novel is pointedly Mediterranean even in its depiction of Europe's northern geographies, Johnson's conclusions in his final chapter function not only as a commentary on the importance of affect in *Persiles y Sigismunda* but also as a statement on the representation of affect throughout his entire body of work: "by depicting emotions in all their deferrals, discordance, and difficulties, the language of the text can be seen to amplify the very limits of verisimilitude, enlarging the *impossible possibilities* that undergird language" (189; italics in original).

Affective Geographies is a beautiful and readable book that covers much more terrain than what I have been able to outline above. The breadth and depth of Johnson's scholarship is impressive and he provides cogent insights that illuminate numerous scholarly debates beyond just those related to the fields of affect studies and Mediterranean studies. Moreover, the several maps and illustrations that he intersperses throughout the book—including the wonderfully anthropomorphized map of the Mediterranean taken from Opicinus de Canistris's fourteenth-century *Vaticanus Latinus* that adorns Johnson's dust jacket—provide an emotional immediacy to his arguments and highlight an affective intertextuality that crosses not just literary genres but visual media forms as well. In sum, *Affective Geographies* is a welcome addition to the ever-growing scholarship on Cervantes's life and works.

Bruce R. Burningham, *Illinois State University*
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Arms and Letters: Military Life Writing in Early Modern Spain. Faith S. Harden. Toronto: University of Toronto Press, 2020. viii + 188 pp. $60.

In early modern Europe, life writing became one of the most fascinating genres because it embodies the complexities of the social, cultural, intellectual, and philosophical movements of that time. Life writing can take many different forms: chronicles, exemplary

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biographies of single individuals, collective biographies, Sumas, spiritual *mémoires*, autobiographies of different kinds. The motivations behind each of these forms are varied, always changing, and never superfluous. Faith Harden, in this monograph, concentrates on military autobiographical life writing, a very particular form that exploded during the sixteenth and seventeenth centuries. This study takes a novel approach by analyzing a selection of texts through the lens of the concept of honor, "a system of value that was experienced differently at the intersections of race, class, gender, profession, and religious affiliation" (149).

In warfare and martial life, the sixteenth century saw a military revolution that enhanced the professionalization of soldiers and led to the proliferation of a military science; the production of knowledge about the matter of war was abundant, and it was read not only by upper echelons of the military but also by rank-and-file soldiers. Leaving behind the culture of mercenaries, so harshly criticized by Niccolò Machiavelli, a new idea of participation and service to the nation emerged, together with a renewed consideration of professional soldiers. However, the material conditions of militaries were very unstable and many soldiers struggled with poverty. Amid this context, military autobiographies constitute one of the most fascinating forms and strategies of textual self-defense and self-fashioning.

Harden explores the ways in which the idea of honor operates in the life writing of Spanish soldiers in early modern Spain. For her analysis, she establishes two forms of writings. The first one, self-novelization, covers those authors who relate their experiences, mostly misadventures, in hopes of receiving a "symbolic economy of fame" (111). A second group she coins as "petitionary," a form of military life writing represented by those authors who wrote their deeds to petition for a (material) reward or privilege.

Self-novelization works are analyzed in chapters 1 and 3. In chapter 1, Harden explores the *Breve suma de la vida de Diego García de Paredes* (ca. 1533), a key and influential work and model of conduct that many military writers would derive inspiration from. Chapter 3 deals with Jerónimo de Pasamonte's *Vida y trabajos* (ca. 1603), whose narrative of his misfortunes targets the achievement of a spiritual honor and a religious authority. In both works, as Harden argues, "the historical person of the author is transformed into an extraordinary literary persona." Chapter 2 covers the petitionary form of military life writing in Diego Suárez Corvín's autobiographical sketches (ca. 1592–1624) and Domingo de Toral y Valdés's *Relación de la vida* (ca. 1635). In these two cases, authors conceived of themselves as "producer[s] of knowledge and the text as a compendium of useful information"; their military action is conceived as an honorable service that is meant to be rewarded. The last chapter, entitled "Playing the Pícaro," establishes interesting connections between the picaresque novel and soldiers' autobiographies. Harden focuses on two additional authors: Miguel de Castro and Catalina de Erauso, the so-called Monja Alférez or Lieutenant Nun. Both writers are able to "play the *pícaro* and produce themselves as cleverly insubordinate characters

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for whom the reclamation of honour can still be plausible," although their exploits include violence, deception, and erotic intrigue (112).

In her pursuit of coloring the concept of honor and taking up Roland Greene's methodology, Harden rearranges her categorization of military life writing through sharp analysis, by picking "semantically fluid terms" that correspond to ideological and sociological inflection points. She connects the different texts and conceptions of honor with three words: *merced*, *sufrir*, and *pícaro*. While authors such as Diego de Paredes look for *mercedes* (rewards), others rely on their capacity of suffering having an intellectual intention (Toral y Valdés, Suárez) or a spiritual one (Pasamonte); still others (Casto and Erauso) use the tropes of the *pícaros*' lives to praise their honor.

All six works examined by Harden are well contextualized within the authors' historical and literary milieus. Harden brings canonical works, such as *El Quixote*, *Lazarillo de Tormes*, or *Estabillo González*, into the conversation and establishes thoughtful connections. *Arms and Letters* offers indispensable insight into our understanding of the literary, cultural, and intellectual context and content of early modern Spanish life writing.

Susanna Allés-Torrent, *University of Miami*
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Knowing Fictions: Picaresque Reading in the Early Modern Hispanic World.
Barbara Fuchs.
Philadelphia: University of Pennsylvania Press, 2021. viii + 176 pp. $55.

In this brief monograph Barbara Fuchs explores how the picaresque creates skeptical readers attuned to narrative's subversive potential. The introduction examines Inquisition Spain's reliance on first-person narration through confession to ensure religious unity, and observation as a tool for imperial expansion. After sketching the notorious difficulties of defining the picaresque, Fuchs argues that captives' tales fit within the picaresque tradition of unreliable narrators. Fuchs situates her work within Mediterranean studies and alongside scholars who demonstrate that forced conversion and other enforcement of religious conformity created skepticism of orthodoxy.

In the first chapter, "Imperial Picaresques: *La Lozana andaluza* and Spanish Rome," Fuchs discusses the unreliable narration of the prostitute-protagonist Lozana and the author Delicado, a voyeuristic narrator implicated in the corruption he denounces. Fuchs asserts that the Spanish Empire defined itself as inheritor of the classical Roman tradition and that Delicado blames Roman decadence on Spaniards, foreshadowing the sack of Rome. Fuchs also juxtaposes the novel with Delicado's medical treatise on syphilis, a disease that afflicts the author and his protagonist Lozana. Fuchs concludes that Delicado demonstrates the messy consequences of empire such as exile and disease.

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