

individuals who had also been slighted in Torres Rámila's *Spongiae*; the next major text—to which Barclay's *Satyricon* and Lipsius' *Somnium* are vital—is the *Oneiropaegnion*, the first-person narration of a dream in which Lope's detractors get their comeuppance; and, finally, we have Alfonso Sánchez de Moratalla's *Appendix ad Expostulationem Spongiae*, a short treatise defending Lope on artistic grounds, without explicit internal reference to Torres Rámila's *Spongia*. In discussing the main section of the work, in which Torres Rámila's effrontery is inexorably dismantled, the editors adumbrate the key literary ideas which motivated the polemic; these cluster around propriety, decorum, verisimilitude, structure and neo-Aristotelian unities, positions from which Torres Rámila launched his barbs against Lope's most ambitious creations, such as his *Dragonete* (1598) and *Jerusalén conquistada* (1609).

In the last part of the study, Conde Parrado and Tubau Moreu speculate intriguingly on the choice of pseudonym, and in two appendices (153–67 and 168–82) they examine respectively the *Franciscus Antididascalus*, another, much shorter polemical text against Torres Rámila, and the bibliographical 'headache' induced by the surviving copies of the *Expostulatio Spongiae*. In all three cases, conclusions are thin on the ground, but the posing of these questions and the supplying of information are valuable contributions in themselves.

In the body of their edition, Conde Parrado and Tubau Moreu provide a reliable Latin text and a readable and accurate Castilian translation. The Latin original attracts over seven hundred footnotes, many of them lengthy and most of them justified, and these obviate the need to annotate the translation, which is therefore unencumbered by stoppages. This reader would, nevertheless, have preferred a parallel translation, rather than a subsequent one, but this is a very minor quibble.

JONATHAN BRADBURY

*University of Exeter.*



***El libro español en Londres: la visión de España en Inglaterra (siglos XVI al XIX).***

Editado por Nicolás Bas Martín y Barry Taylor. València: Universitat de València. 2016. 232 pp.

*El libro español en Londres* originated in a conference held at the British Library in 2016, at which six outstanding cultural historians presented papers on the significant presence of Spanish print culture in London, evidenced not only in library and auction catalogues, but also, latterly, in the establishment of a Spanish bookshop.

In 'Los libros españoles del Dr William Bates (1625–1699) en la Dr Williams's Library de Londres', Barry Taylor details the Spanish books bought on the death of Bates by Daniel Williams and now housed in Gordon Square, London. The 1727 catalogue of Williams' library permits detailed identification of the earlier texts, all bought to be read. Bates owned ninety-seven Spanish books, defined as works in Spanish published in Spain or elsewhere and those in other languages printed in Spain. Given Bates' clerical status it is not surprising to encounter theological works by Juan Eusebio Nieremberg, while literary preferences are evident in texts by Baltasar Gracián, as well as Lope de Vega, Luis de Góngora, Juan de Mena, Juan Boscán and Garcilaso. Williams also collected materials reflecting contemporary issues in the Hispanic world. Barry Taylor tabulates holdings by decade of publication, place of printing and language. An Appendix details each title, including shelf marks, binding and annotations (prices paid and names of earlier owners).

In 'Coleccionismo cervantino en la Inglaterra de la segunda mitad del siglo XVIII a partir de los catálogos de subastas', Gabriel Sánchez Espinosa analyses the collections of Edward

Thomas, Topham Beauclerk, Thomas Crofts and John Hunter. Thomas owned 32 Spanish works in a total of 569 auction lots, with 50 additional texts on Spanish matters. Beauclerk owned 9,259 works, 289 on Spanish subjects and 103 in the Spanish language, including literary texts and dictionaries. Crofts' collection listed 8,360 works, with 530 titles relating to Spain, 74.1% being in Spanish, and the Scottish physician John Hunter owned at least 85 Spanish books. Sánchez Espinosa subsequently homes in on Cervantes: Thomas owned 5 books, Beauclerk 20, Crofts 18 and Hunter 15, with editions of *Don Quijote* outstanding, of which only Crofts possessed early editions. Thomas alone had no copies of the *Novelas ejemplares*, *La Galatea* or *Viage del Parnaso*, whereas only Hunter's library lacked *Los trabajos de Persiles y Sigismunda*.

In 'La España de *Alatriste*: libros españoles en las librerías londinenses del siglo XVIII', Nicolás Bas Martín lists British collectors whose libraries can be reconstructed from auction records. He identifies bookshops (in the Strand, St James and Cornhill), and their owners, in addition to the lending library of John Lane. Information for collectors derived from periodicals and accounts by travellers to Spain, with interest in history exceeding literature, except for *Don Quijote*. The *Bibliotheca Hispana* of Nicolás Antonio provided an informed guide on works published in the Golden Age, with contemporary culture, including science, a lesser interest. The library of Thomas Crofts included a 1497 copy of *Tirant lo Blanch* as well as over six hundred theatrical works. Bas Martín underlines the role of booksellers, both in catering to wealthy collectors and facilitating auctions on their deaths. Auction lists noted imprints: Thomas Grenville owned a first edition of part one of *Don Quijote*.

Germán Ramírez Aledón's 'Vicente Salvá en Londres (1824–1832): libros, negocios y política. Notas de un epistolario inédito' sets the exile experience of the Valencian politician, lexicographer, grammarian and bookseller in context, using relevant items of his massive correspondence to great effect. Fleeing the tyranny of Fernando VII, Salvá (1786–1849) set up his 'Librería Española y Clásica' in Regent Street, enjoying commercial success despite sluggish British payment practices. What provoked his move to Paris was the near monopoly in Spanish books, particularly to Latin America, of Rudolf Ackerman. His clientele were well-to-do English collectors plus Spaniards and Latin Americans distant from the turbulent politics of their homelands. In 1826 and 1829 Salvá published two catalogues of more than 200 pages each, with detailed annotations of books and manuscripts aimed at elite customers. Some items were acquired by the British Museum Library but Salvá's clients also included Sir Thomas Grenville, notable aristocrats and parliamentarians.

The chapter by Don Cruickshank, 'El otro Chorley: el teatro clásico español en Inglaterra', reads like a detective story in tracing early editions of Calderón and others. The Chorley in question is William Brownsword Chorley, brother of the Hispanist John Rutter Chorley (1806–1867), most of whose Spanish books are now in the British Library. The Spanish books of W. B. Chorley totalled 1,172 when auctioned at Sotheby's in 1846, many of which Cruickshank has located in major research libraries. Their histories take in encounters with collectors such as Samuel Pepys, Andrew Fletcher, Sir Thomas Phillipps, Ludwig Tieck, Archer M. Huntington, Obadiah Rich, George Ticknor, and book-dealers such as Thomas Thorpe and Quaritch. The text provides a lesson in how to trace copies of works known to have belonged to a particular collector, but, as the closing words indicate, the search is ongoing.

In 'The Acquisition of Spanish Chapbooks by the British Museum Library in the Nineteenth Century: Owner, Dealers and Donors', Geoff West reveals how a national library accumulated holdings of chapbooks, identifying purchases via intermediaries (Thomas Rodd, T. & W. Boone, Frederick Molini, Quaritch) from the libraries of major collectors—Thomas Holcroft, John Black, Thomas Grenville and Frederick Cosens—which, in the case of the Grenville material, made the holdings 'outstanding'. West details prior ownership and reveals how bound volumes have been re-arranged in more logical groupings. Many imprints are included in the joint digitization project between Cambridge University Library and the British Library. West adds a wealth of fascinating details—purchase prices and even current

shelf-marks—which will delight researchers in this field of ‘popular’ culture. An Appendix lists the items purchased for the British Library from the Cosens’ sale at Sotheby’s in 1890.

All in all, this is a collection of meticulous studies in cultural history, revealing lines of fruitful, future research.

PHILIP DEACON

*University of Sheffield.*



OLGA GUADALUPE MELLA, *Epistolaridad y realismo: la correspondencia privada y literaria de Juan Valera, Emilia Pardo Bazán y Benito Pérez Galdós*. Santiago de Compostela: Universidade de Santiago de Compostela. 2016. 222 pp.

*Epistolaridad y realismo* sets out to examine the significance of the epistolary novel in the late nineteenth century and is centred on a close study of key works by the major authors Juan Valera, Emilia Pardo Bazán and Benito Pérez Galdós. It commences with a Prologue that analyses the general characteristics of the epistolary form and its nature, and makes reference to the views of numerous critics and authors, including, for instance, Pedro Salinas’ observation that ‘[l]a carta [...] puede deslizarse al otro lado de las fronteras de lo privativo, sin que el author se dé cuenta apenas, y convertirse en intención literaria’ (19). Guadalupe Mella’s claims are clearly outlined: ‘El propósito de este estudio será precisamente analizar la presencia del género de la carta en el siglo XIX y cuestionar la supuesta parsimonia e incompatibilidad epistolar de finales del ochocientos’ (21).

Chapter 1 seeks to elucidate the ‘[r]azones de una ausencia literaria’. The author contends that during the second half of the nineteenth century, ‘[l]a forma epistolar de este momento es menos ficcional, como veremos, pero no por ello menos literaria’ (28), and notes that this period saw the *carta abierta* come to the fore: ‘Es éste un formato en que la carta es vehículo de transmisión de información, de ideas controvertidas y, sobre todo, de debate, pensada para un destinatario preciso y en ocasiones renombrado, pero para ser recibida por el público lector de la prensa’ (29). Chapter 2, ‘Juan Valera o la pasión por la epístola: de la correspondencia “privada” a *Pepita Jiménez*’, underlines the importance of Valera’s novel: ‘*Pepita Jiménez* es la manifestación epistolar más acabada de la literatura española desde las *Cartas marruecas*’ (57). Guadalupe Mella contends that *Pepita Jiménez* is founded upon eighteenth-century European models and thus can be described as ‘dieciochesca’: for example, ‘[e]n ella es dieciochesca la influencia formal y estructural del *Werther* de Goethe, su fórmula monológica [...] su filosofía edificante sobre el amor y la virtud de los amantes, que se ve recompensada al final, al estilo de las novelas epistolares de Richardson’ (57). She also demonstrates that ‘[l]a trayectoria de Valera como escritor se encuentra íntimamente ligada a la escritura epistolar, actividad por la que sintió verdadera pasión’ (87).

The principal focus of Chapter 3, ‘Emilia Pardo Bazán y la autonomía del género: de la cuestión pública a la cuestión privada’, is Pardo Bazán’s letters to Gertrudis Gómez Avellaneda (‘La cuestión académica’ [1889]). These letters, which were first published in the prestigious cultural review *La España Moderna*, are included in the Appendix and are employed to bolster the case that ‘[n]o utilizó Pardo Bazán el género epistolario por sus posibilidades novelísticas aunque sí por las ficcionalizadoras y literarias; la novela epistolar pareció no interesarle, como a Valera o a Galdós. Era cosa del pasado y su interés estaba puesto en aclimatar el realismo y el naturalismo a la novela. Recurrió sin descanso, no obstante, a la mediación epistolar como el vehículo más propicio para alcanzar una presencia ubicua en los medios, y por razones comunicativas, persuasivas y literarias, construyendo