1. General

Fernando Bouza has published two complementary collections of essays: *Palabra e imagen en la corte. Cultura oral y visual de la nobleza en el Siglo de Oro*, M, Abada, 2003, 187 pp., examines oral and visual strategies at court, paying attention to how images and words were instrumental for aristocratic practices of differentiating the nobility and creating a class ethos. The idea of an aristocratic body was constructed through aspects such as the garments exhibited in court celebrations and jousts, or objects, portraits, and other tokens exchanged between noblemen. Id., *Communication, Knowledge, and Memory in Early Modern Spain*, trans. Sonia López and Michael Agnew, foreword Roger Chartier, Philadelphia, Pennsylvania U.P., 108 pp., examines how speech, oral, and visual images interacted with written texts as manifestations of a desire to know and remember. B. outlines the diverse activities of authors, copyists, printers, booksellers, and readers in their varied interests for constructing memory as well as the interactions and idiosyncracies of script and print as forms of communication, drawing attention to issues such as the vigour of manuscript culture after the advent of printing and the power of script as talisman.

Gordon Campbell, *The Oxford Dictionary of the Renaissance*, OUP, 2003, 862 pp., is an indispensable, comprehensive reference work, which surveys in magisterial synthesis an extensive spectrum of Renaissance issues and biographies, from type-founders and illuminators to horologists and lapidaries, from *encomenderos* to violin makers, examining a wide geographic area which pays attention to the frequently neglected Iberian contributions.

Very interesting work has appeared this year on emblems. Aurora Egido has published two collections of dauntingly erudite essays: *La voz de las letras en el siglo de Oro*, M, Abada, 2003, 221 pp., includes articles on a wide panorama of issues related to idiosyncracies of written and oral cultures, proposing innovative readings of the theory advanced in early modern manuals for *escribientes*, and their implications for the art of reading and writing. E. delineates how conceptualizations of the graphic world, of practices of reading and writing were transformed into

Temas del barroco hispánico, ed. Ignacio Arellano and Eduardo Godoy, Pamplona, Univ. de Navarra — M, Iberoamericana, 312 pp., includes studies on Cervantes’s Persiles by C. Mata Induráin (197–219), and C. Orlando Nállim (227–41); noteworthy are also I. Arellano, ‘Una colección dramática de Potosí (Convento de santa Teresa)’ (25–52); C. C. García Valdés, ‘Una síntesis de las artes en el Barroco Hispánico: las loas cortesanas de sor Juana’ (107–27); M. Rich Greer, ‘Imperialismo y antropofagia en la tragedia del Siglo de Oro’ (161–75); and J. M. Usunáriz, ‘El matrimonio y su reforma en el mundo hispánico durante el Siglo de Oro: la promesa matrimonial’ (293–312).

Autour de Marcel Bataillon. L’œuvre, le savant, l’homme, ed. Charles Amiel et al., Paris, De Bocard, 295 pp., is the proceedings of the Journées Marcel Bataillon with the noteworthy essay of J.-C. Margolin, ‘L’Éloge de la folie et l’Espagne’ (23–42); a seminal essay for understanding