

*Gran Enciclopedia Cervantina. Volumen I: A buen bocado – Aubigné. Volumen II: Auden – Casa de los celos.* Alcalá de Henares, Madrid: Centro de Estudios Cervantinos, Editorial Castalia, 2005, 2006. xxxv, xxv + 1966 pp.

It is a pleasure to write a review of one of the greatest critical and reference works in the history of Cervantes scholarship. This enormous collaborative work, headed by Carlos Alvar of the Centro de Estudios Cervantinos, involves the collaboration of over 400 scholars, including some of the most prominent *Cervantistas* in the world. When complete, presumably sometime next decade (the publication of one volume a year, of a presumed ten-volume set, would make it complete in 2014), it will be *the* indispensable reference work on Cervantes for many decades.

Alvar and his collaborators have aimed to provide a complete guide to all matters pertaining to Cervantes—from the history, culture, and literature of the period to matters such as film, music, and gastronomy of Cervantes' age and in more modern times. Of course, there are plot summaries and critical commentary on all of Cervantes' works, identification of literary characters and historical personages who appear in his works, information about the historical and cultural context of the age, entries for works of literature and art influenced by and/or referring to Cervantes, and many matters of language and style. (In fact, there are so many entries that consist of phrases and vocabulary that the work is as much a dictionary as it is an encyclopedia.) The detailed descriptive list of the kinds of items covered in the *Gran Enciclopedia* occupies six pages (I, xxix-xxxiv).

The printing format is crisp and clear. The large-format pages feature double 50-line columns, each column approximately equal to a page of most books. All one has to do is open a volume at random and begin reading in order to discover previously unknown matters or details one had overlooked. I have perused with delight a large number of entries, but I cannot say that I have sampled much more than a good fraction of what the *Gran Enciclopedia* has to offer. Each entry may be considered a point of departure, a basic—if sometimes exhaustive—introduction to the topic, which can then be pursued at greater length, starting with the bibliography that follows most entries. Some of these bibliographies are superb, others are merely good. Many of the entries include pertinent citations from the works of Cervantes and other writers, often from reference works such as the dictionary of Covarrubias or the *DRAE*. Although there is, not surprisingly, a bit of excessive rhetorical flourish in some of the entries, most of them are relatively clearly and concisely written. A list of the longest entries might prove interesting, as it suggests priorities and relative importance. The following list consists of the 25 longest entries (with the number of columns each one occupies) in the two volumes:

Alemán, Mateo	78
<i>Amadís de Gaula</i> (+ cycle)	69
Bowle, John	43
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Alemania	35
actor	33
Carlos V	30
biógrafos	28
arbitrismo	27
armas y letras	27
bibliografía cervantina	25
caballeros andantes	25
<i>amante liberal, El</i>	21
<i>casa de los celos, La</i>	21
Andalucía	20
<i>baños de Argel, Los</i>	20
alimentación	19
amor	19
Astronomía	19
Ariosto, Ludovico	18
Beckett, Samuel	18
Borges, Jorge Luis	18
Bretaña, Materia de	18
Arias Montano, Benito	17
Aubigné, Théodore Agrippa de	16
brujería	16

Some of these entries deserve comment. The entry on Mateo Alemán (by Antonio Rey Hazas) is a virtual monograph on the author, an excellent piece of scholarship. The entry on *Amadís de Gaula* includes the entire *Amadís* cycle, with subsections on each of the books in the series, a convenient grouping of these disparate romances. The two long entries on the great Cervantistas Luis Astrana Marín and John Bowle are particularly appropriate and helpful (other Cervantistas receiving less attention include José María Asensio y Toledo, Marcel Bataillon, and Isidoro Bosarte). The length of the entry for Alemania (Germany), a nation Cervantes never visited and about which he knew little, seems somewhat surprising; we will have to wait to see if the entries for Spain, Italy, and Portugal, the countries Cervantes knew best, are proportionate to their importance. The entry for *actor* is dominated by the 30-column subsection titled *actrices y personajes femeninos en los escenarios barrocos*, a presentation I found extremely informative. All three of the works by Cervantes that fall into this range of the alphabet—*El amante liberal*, *La casa de los celos*, and *Los baños de Argel*—occupy approximately the same amount of space. The three post-Cervantes writers who re-

ceive the most attention—Beckett, Borges, and Aubigné—are a bit surprising. Borges clearly deserves the attention, but Beckett less so and Aubigné much less so. There are also fair-sized and informative entries for Cathy Acker, Joseph Addison, Miguel Angel Asturias, Juan Bautista Alberdi, W.H. Auden, Jane Austen, Paul Auster, James Ayres, Azorín, Honoré de Balzac, Eaton Stannard Barrett, John Barth, Victor-Lévy Beaulieu, Francis Beaumont, Saul Bellow, Aphra Behn, Charles de Beys, Abbé Lauren Bordelon, Eugène Antoine Léopold François Bouly de Lesdaine (I assume this is the name of this extraordinarily obscure writer; his exact entry is confusing: Bouly de Lesdaine Eugène, Antoine, Léopold, François), Guyon Guérin de Bouscal, Hugh Henry Brackenridge, Henry Brooke, Antonio Buero Vallejo, Samuel Butler, James Branch Cabell, José Cadalso, Roy Campbell, Albert Camus, Jean Pierre Camus, Alejo Carpentier, José Carrillo, Lewis Carroll, along with some shorter entries for others and several anonymous works.

The length of the entry for Arias Montano is somewhat surprising, since there is no mention of his name in Cervantes' works nor is there any indication that Cervantes ever had direct contact with him. Who would necessarily think to go to an encyclopedia devoted to Cervantes to find such detailed information on Arias Montano? (Or, say, on Tullia d'Aragona, an interesting Italian writer not known to have had direct influence on Cervantes.) But then, who would ever think to go to such an encyclopedia for information on Aubigné, Beckett, or a host of other writers? It is entirely appropriate for the organizer(s) of any such encyclopedia to include these kinds of entries in order to provide material of interest on any subject to diligent scholars. The only problem is one of selection and determining when to stop.

Coming in slightly below these longest entries are those for Ariosto, Argel, Avellaneda, *Belianis de Grecia*, Boccaccio, and Calderón de la Barca, all of which might have received more attention than some of the entries listed above. Surprisingly long entries are devoted to such fascinating subjects as *abastecimiento*, *agricultura*, *astrología justiciaria*, *bandolerismo*, *brujería*, *burla*, and *cárcel*. These are, in my opinion, among the most interesting and informative entries in the *Gran Enciclopedia*.

Among entries that I found missing, two stand out. The first is *El Abencerraje y la hermosa Jarifa* (there are entries for Abencerraje and Abindarráez, but none for the short fiction itself—or, for that matter, for the ballad cycle on the same subject), a major and influential short fiction that Cervantes knew well, and a work that has a fascinating publication history that should be of interest to readers of the *Gran Enciclopedia*. An unfortunate absence is Mikhail M. Bakhtin, who, though not a Cervantista, made supremely important contributions to our understanding of Cervantes in his essays on the history and theory of the novel with his concepts of dialogism, heteroglossia, polyphony, carnival (he is discussed in the entry on *Carneval*), and so forth. Our modern understanding of Cervantes has been enormously enriched by Bakhtin's writings and his absence here is a major lacuna. In contrast, Henri Bergson, Jacques Henri Bernardin de Saint-Pierre, Jean-Richard Bloch, all writers whose contributions to our understanding of Cervantes come nowhere near that of Bakhtin, are all included.

There are also minor characters, places, phrases, and/or terms that one might have expected to find but that are absent (some of them may show up in some form in later volumes): *a lo divino*, Abrión, *Adán de los poetas*, *Afuera, afuera, afuera*, *agostos*, Alba de Tormes, *Al fin, como todo pasa*, Alfonso II, Altisidorilla, Amet, *amor cortés*, *aquel abad*, Fray Miguel de Aranda, Luis Arias de León, Aseo, *asirios*, Asti, *atalante*; ¡Ay, *que al alto designio que se cria!*, *bárbara egipcia*, Gabriel de Barrionuevo, Gaspar Barth, *bovarismo*, and Juan de Burgos. All of these are in the Avalue-Arce and/or Mancing encyclopedias cited below. These potential entries illustrate the difficulty of attempting to be inclusive: how to interpret a phrase or name, what minor matters could be considered important enough to merit an entry, and so forth. The fact that there are so many such items in just the first two volumes of the *Gran Enciclopedia* shows just how difficult it is to attempt to do it all. It all boils down to concepts of criteria—and, by definition, this is an arbitrary matter.

There are some minor, unnamed characters not included, but the way one treats such characters is extremely arbitrary, as often a term (*alcalde*, *arcabucero*, *caballero*, *capitán*, etc.) may be a general allusion to a profession or group, a reference to a character not actually present, or something else. Very many such unnamed characters are mentioned in the two volumes, as they are in other such works, not because they are particularly important but because it the business of encyclopedia-writers to be inclusive.

There is, I must admit, one entry that I simply do not understand: the 12-column entry dedicated to French singer Jacques Brel. Brel was crucial in bringing Dale Wasserman's musical play *Man of La Mancha* to France and played the role of Don Quijote in it. Fine; this merits a brief entry at best (will Richard Kiley, who played the part in the original production, receive similar treatment later? what about others who sang important roles in the play in English and in some of the other 25+ languages into which it was translated?). But the inordinately long entry includes information on the genesis of Wasserman's play, several quotes from Wasserman (in French!), even though ample commentary by Wasserman has been published in English, some of it in (*Cervantes*), a long summary of the play, and even the complete lyrics for the French version of the song "The Quest" (generally known as "The Impossible Dream"). The story of how Wasserman came to write the play, its performance history, and much more will be presented again (one presumes) in a later volume either under *M* for the title of the original play or under *W* for the author. No one interested in finding out information about *Man of La Mancha* is going to look for it under the name Brel. This is a case where a lengthy entry by a contributor should have been trimmed drastically by the editor.

Among the writers and others who are at least as significant in their relationship to Cervantes as a minor figure like Aubigné (who is accorded no less than 16 columns of space), and who are completely absent are José Abaurre y Mesa, Rafael Alberti, George Almar, Eduardo Alonso, Serafín and Joaquín Álvarez Quintero, Enrique Anderson Imbert, Carlos Ansó, Luis Antón del Olmet, Fernando Arrabal, Juan José Arreola, Per Daniel Amadeus Atterbom, René Avilés, Francisco Ayala, Rafael Azcona,

Eduardo Barriobero y Herrán, Gustavo Adolfo Bécquer, Juan Francisco Bedregal, Max Beerbohm, Jacinto Benavente, Esteban Borrero Echeavarría, Mikhail Bulgakov, Lord Byron, Anthony Burgess, José Camón Aznar, Henri Cain, Jean Camp, José de Cañizares—to name some of the most obvious.

There are occasionally some repetitions and redundancies. For example, the entry for Abencerraje consists of a citation of the comments on the character from *Don Quijote* I, 5. Then, just a page later, under Abindarráez, the same passage is cited, along with some others. One would think that a single, comprehensive entry with a simple cross-reference would have been sufficient. But the *Gran Enciclopedia* quite consistently has multiple entries for the same entity. For example: there is an entry for Apolo (of ancient mythology), followed by two separate entries for Apolo in two of Cervantes' poems, and a fourth entry for Apolo as a character in the *Viaje del Parnaso*. There is an entry for Arias, Félix, and then, two pages later, one for the same Arias Girón, Félix. There is an entry for Azpeitia, Sancho de, followed immediately by Azpetia, Sancho de. The entries are for the same character; the only difference is in the spelling of the last name, a minor matter that could have been noted briefly in a single entry (and with a simple cross-reference). The same is the case with Biserta and (four pages later) Bizerta. It is a little difficult to understand why the phrase "una mujer bárbara," with reference to Transila from the *Persiles*, merits an entry (capitalized, as though it were a proper name) and not simply the cross-reference. The practice seems a little confusing until one gets used to it.

With all the cross-references required by a work like this, it is also a little frustrating to find that they are sometimes missing. For example, there is a nice entry for the composer Salvador Bacarisse Chinoria, but it involves no cross-reference. There are, however, separate entries for two works of his mentioned (without commentary) in this entry: *À vos ordés, mon général* and *Canción para "el 12 de octubre de Cervantes"* (neither of which has a cross-reference to the musician). In the entry for Asins Arbó, Miguel, there is no mention of any relationship to Cervantes, which would make one wonder why this musician is even included at all. But there is a separate entry for the *Cancionero para Alcalá de Henares*, based on Cervantine texts, and written by Asins Arbó—but with no cross reference to the composer.

There are some inconsistencies of format. For example, characters are usually listed under their last name (Acevedo y de Meneses, Costanza de, from *La Gitanilla*), but occasionally under their first name (Ambrosia Agustina and Bernardo Agustín, from the *Persiles*). Sometimes (usually for German, but not for English, French, or Italian) titles in a language other than Spanish are listed in the original with the Spanish equivalent in parentheses or brackets—*Abenteuer des Don Quijote*; *Die* (*Aventuras de don Quijote*; *Las*)—but we also find *Bodas de Camacho*, *Las* [*Camachos* 'Bröllop]. Phrases of interest are generally introduced beginning with the first word, even if a mere preposition: *a buen bocado*, *buen grito*, *a petir de boca*, *al buen callar llaman Sancho*, and so forth. But this is not always the case; see *banda*, *a la*, *buenas a buenas*, *de*, *carga cerrada*, *a*, and so forth.

And there are some errors. The one that stood out most clearly involves the headers at the top of the page. Occasionally one is missing, and on other occasions they are simply wrong (see pages 126, 147, 181, 356, 402, 496, 625, 650, 667, 789, 794, 809, 813, 887-90, 1019, 1082, 1150, 1285, 1475-76). There are at least two errors in identifying in the title of the entry the provenance of a character. Thus, we have Antonio, Don (CC [*La casa de los celos*]), when, as is clear in the entry, the character is from *La Entretenida*; and Calvete (CAE [*El casamiento engañoso*]) when the character is from *Las dos doncellas*. Titles are normally entered under the first significant word (*Adventures of Don Coyote; The*), but there is one error: *An Adventure of don Quixote*, listed under *An*, rather than *Adventure*. The entry for *bagatele; Le*, consists of a quote from *Don Quijote II*, 62, and a cross reference to *bagatela, La*. But the entry for *Bagatela, La*, consists only of a description of an eighteenth-century French comedy about Sancho Panza.

It is worth noting that the list of missing or incorrect page headings from the previous paragraph includes 17 errors from Vol. I, but only six from Vol. II. More interestingly, in Vol. I there are only about two dozen entries for writers, musicians, illustrators, and so forth. But in Vol. II there are over five times that many (most notably, there are only a few illustrators of *Don Quijote* included in the first volume, but there are about 40 in the second), implying, perhaps, a modification of the original editorial criteria. It is also worth noting that Vol. II is longer by about 120 pages. This is curious, because if Vol. I had included all of the letter *A* (rather than end at *Aub*), it would have been only 108 pages longer, which would have made the length of the two volumes almost exactly equal. One might wonder if Vol. I was rushed into print in order to appear in the anniversary year of 2005. It is to be hoped that criteria and editorial practice do not continue to evolve as subsequent volumes are produced, as consistency of conception and execution are standards to be expected from any reference work.

It may have occurred to some readers to wonder how the *Gran Enciclopedia* differs from two previously published encyclopedias: Juan Bautista de Avalle-Arce's *La enciclopedia cervantina* (Alcalá de Henares: Centro de Estudios Cervantinos, 1997) and my *The Cervantes Encyclopedia* (2 vols., Westport, CT: Greenwood Press, 2004). The answer is simple: it dwarfs (that is, it will when completed) the two previous efforts and stands alone as the major work of its kind. Yet all three works are unique, and each has its advantages. Avalle-Arce's remains the best on the contributions of previous Cervantistas and Hispanistas (for example, he lists Narciso Alonso Cortés, Nicolás Antonio, A.F.G. Bell, Adolfo Bonilla y San Martín, and Caroline B. Bourland, who all fall within the purview of the first two volumes of the *Gran Enciclopedia* but are not included). Avalle-Arce includes names of characters and historical personages from the *Buscapié*, Avellaneda's *Quijote*, various works attributed to Cervantes, the *Relación de lo sucedido en la ciudad de Valladolid ...* (sometimes attributed to Cervantes), and some of the more notable translators of *Don Quijote* into other languages. Avalle-Arce does not include bibliographies for individual entries. My *Encyclopedia* is the only one written in English and therefore accessible to an audience who does not read Spanish. This also raises complex problems of translation and equivalents and complicates the cross-

reference system, considerations not relevant to the other two works. My *Encyclopedía* includes hundreds of entries for writers influenced by Cervantes, which I believe is its most original contribution. Similarly, I include entries for a number of theorists/historians of narrative fiction and their assessment of Cervantes' achievement. I cite far less frequently from Cervantes' works and other contemporary sources. I group together all of Cervantes' occasional poems under a series of entries titled *Poesías*; I do not include individual entries for poems included within the text of other works, as do the two other encyclopedias. Neither do I include entries for notable phrases and foreign (Latin) phrases from Cervantes' works. I include more entries for members of Cervantes' family, friends, and associates than the other two works. All three works handle spelling problems (*b/v*, *i/y*, *c,s/z*, and so forth) differently.

All three works display a certain critical orientation unique to the authors. Avall-Árce, for instance, has entries for such subjects as *acto gratuito*, *alternancia*, *técnica narrativa de la*, *autoconocimiento*, and *cadena de ser*, subjects that reflect his own scholarly interests. I have entries for subjects such as Actor theory, Autobiographical elements in *Don Quixote*, Black Legend, and Captivity, which either reflect my own critical interests or are considered useful background for non-specialists and non-Spanish-speakers. The *Gran Enciclopedia* includes far more such thematic entries, many of them very long (see the list above that begins with *abastecimiento*), and generally with a historical and/or cultural orientation. There is less of a coherent, personal viewpoint and tone in the *Gran Enciclopedia*, but that is because of the massive collaborative nature of the effort.

There are certain areas in which any encyclopedic work will fall short. Cervantes is, arguably, the most influential writer in history, as *Don Quijote* is both a prototype for the novel in general and a model and source of inspiration for virtually all types of fictional narratives. Because of this, it is virtually impossible to include an exhaustive list of writers who have some substantial relationship to his work. The publication of commentary on such writers is an ongoing project. The same is true of musical works of all kinds (incidental music, song, ballet, opera, *zarzuela*, and so forth), poetry and theater, works of art and illustrations of the image of Don Quijote (and other characters and scenes from the novel), film and television, children's versions of *Don Quijote*, and the myriad manifestations of Don Quijote in popular culture. There is much yet to be done and, I believe, there always will be.

Finally, let me make it clear that all of the commentary above is quibbling and nit-picking. I repeat what I said at the beginning: this is a great and invaluable resource for scholars, students, and admirers of the work of Miguel de Cervantes. We should all be thankful to Carlos Alvar and his collaborators for their superb labor of love.

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