

cleric-poet and the merchandise of any trader was split into contradictory associations in the Middle Ages' (101); 'The *Libro de Alexandre* works in fact as a ten-thousand verse narration of the speculative successes of the conqueror' (112). Apolonio's *fortitudo* is replaced by economic prowess (120) and his tale moves from generosity to charity, an 'economy of grace' in Marc Shell's formulation (120, 126).

This book is not easy reading. My account of its arguments may have suffered from the irreducibility of its long and complex sentences. There are also some readings which I found tendentious. On his flight Alexander 'literally draw[s] a map' (48): the text reads 'compassó todo'l mundo cómo son tres quiñones' (2459b), which I take to mean that he took it all in. 'The framing of Apolonio's initial embarkment is thus *cupiditas*, doubly understood as lust and as greed: it is implied he covets or wants ("amaua") Antioco's daughter because of the triangular desire that has increased her value ("precio")' (118): Pinet translates 'oyó daquesta duenya qu'en grant preçio andaua' as 'heard of this lady who was much coveted' but it must surely represent the commonplace that she was highly regarded for her beauty and virtue. Similarly, I wonder if it is an over-reading to render the 'menestrales' who are confounded at Babel (stanza 1512) as 'masters/minstrels' and by implication 'language workers' (89). Although Pinet does sometimes refer to sources (81; 132 cites the *Historia Apolonii Regis Tyri* in Latin) I would have welcomed reassurance that the features she describes in the Spanish texts are additions to or elaborations of Latin models.

In conclusion, this is an innovative study which opens new paths for our understanding of the intellectual formation of the poets of the *Alexandre* and *Apolonio*. The whole can be well summarized by a sentence which appears comparatively early in the book: 'Court and sovereign are thus impregnated, produced, fashioned, and regulated through a clerical model of authority—writing, teaching—and behaviour—*curialitas*—profoundly interested in spheres that serve as scenarios in the *Alexandre* and other works of the period: a particular expression of *largesse*, intellectual curiosity, and the administration of diversity' (68).

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España ante sus críticos: las claves de la Leyenda Negra. Editado por Yolanda Rodríguez Pérez, Antonio Sánchez Jiménez y Harm den Boer. Frankfurt am Main: Vervuert/Madrid: Iberoamericana. 2015. 275 pp.

Historians have long sought to explain the process by which Spain underwent a dramatic downturn in its fortunes during the early modern period, frequently linking its infamous decline to its rigid social structures, unequal distribution of wealth, rejection of industry and its traditional orthodox mentality. Foreign propaganda, distributed by Spain's Protestant enemies in the sixteenth and seventeenth centuries, drew attention to its weakness as a power and the so-called 'Black Legend' they created arguably contributed to its political demise. It has been maintained that Spaniards did little to refute these claims but took a passive stance, believing themselves infallible, protected by God's will. The eleven essays in this volume seek to correct this impression by looking at the critical responses made by Spaniards (and their compatriots across the Hispanic world) to the stereotypical accusations made against them, which contributed to a much wider polemical debate or 'war of intellects' at the time. These original essays draw upon a variety of approaches to the subject, including historiography, literary and political history, as well as imagology.

Antonio Sánchez Jiménez examines the recent growth in anti-Black Legend studies and highlights those that focus on perception, image and ethnicity as especially important in

transforming the debate beyond its traditional political boundaries. Jesús María Usunáriz studies the responses made by Spaniards to the anti-Hispanic treatises of William of Orange and Antonio Pérez as constituting a 'game of propaganda' played by both sides and common to the times. Santiago López Moreda looks at humanist literature as contributing to the dissemination of the Black Legend, beginning in Italy and then inspiring anti-Hispanic propaganda in the Netherlands and other northern European territories. Alexander Samson argues convincingly that supposed negative attitudes of the English towards the marriage of Philip II and Mary Tudor in 1554, notably the dangers of alliance with a foreign Catholic power, were in fact based on a retrospective myth partly propagated by exiled evangelists and later incorporated into Black Legend historiography. Fernando Bouza examines how Philip II, with the help of various collaborators, sanctioned anti-Portuguese propaganda to counteract anti-Hispanic rhetoric emanating from supporters of the pretender Antonio I in the early 1580s to bolster his own campaign to annex the neighbouring crown. Yolanda Rodríguez Pérez explores overlooked Hispanic responses to William of Orange's *Apology*, inspired by patriotic fervour and loyalty to the monarchy. She takes the example of Pedro Cornejo's *Antiapología* (c.1581) which seeks to refute the idea of Spain being the natural enemy of the Low Countries by recalling the shared history of the two countries before Orange's rebellion.

Juan Luis González García demonstrates how French commentators constructed a negative image of Don Carlos that fell in line with Black Legend mentality. By dramatizing inbred monarchical weakness, these texts paradoxically gave legitimacy to Philip II's decision to isolate his son from the court and exclude him from the line of succession on account of the danger he posed. Fernando Martínez Luna analyses two works by the Dominican Tomasso Campanello, one supportive of the Spanish monarchy and the other critical of it. He shows how the first work (*La monarquía hispánica*), when it fell into the hands of Flemish translators following the Twelve Years' Truce, became an instrument of anti-Spanish propaganda by turning positive characteristics into negative ones. Eric Griffin studies the dramatization of the Black Legend in post-Armada England via three works for the stage, and contrasts the representational strategies deployed by Elizabethan playwrights with the later reign of James I when English drama witnessed a restoration of Anglo-Spanish relations. Carmen Sanz Ayán revisits the fraught relationship between the Genoese, who felt undervalued as Spain's bankers, and Spaniards who regarded them as greedy entrepreneurs. She shows how both made use of the Black Legend to promote (on the one hand) and reject (on the other) a distorted image of Spain. Harm den Boer considers the role of Spaniards living on the periphery of the empire, including Protestants, Jews and other expatriates, whose exile from Spain made them potential contributors to the Black Legend but whose ties to the homeland may have precluded them from actively entering the debate.

This important volume corrects the balance in our understanding of the anti-Hispanic Black Legend by exemplifying ways in which it was undermined, challenged and even turned to advantage by Spanish intervention. It reaches the conclusion that the creation of negative images of other nations is intimately related to the construction of national self-images and that the flow of opinion between admiration and rejection of power often go hand in hand. By studying these representations, we can better understand the societies and historical backdrop that generated them.

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