

(*huésped* means both host and guest in Spanish). For Spaccarelli, the manuscript is an anthology about pilgrimage and hospitality that was put together to entertain and encourage those making the trip to Santiago de Compostela. Other critics, noting the importance of women in the manuscript, have suggested that the volume could have been used for the edification of nuns or as a household manuscript. Whatever its original purpose may have been, the large-format manuscript appears to have been used quite heavily.

With two exceptions, all of the tales included in the anthology appear independently in other manuscripts and incunabula. The Escorial codex is unique in that it offers the only known extant versions of *Otras* and *Vna santa emperatriz*, and it places them with the other tales in a very coherent and purposeful way. Yet until Moore's edition, there was no comfortable way to read this work since its various tales had been published piecemeal by various scholars at different times. The only transcription of the entire codex was Spaccarelli's semipaleographic edition, which appeared on microform. Picking up where Spaccarelli left off, Moore has given us a critical edition that is both reliable and easy to use. I expect that this will be the edition of record for a long time to come.

One of the characteristics of the language of the codex, written by a single scribe, is that it presents visible Galician influences throughout, which is one of the reasons why Spaccarelli linked it to Santiago de Compostela. Indeed, one of the stories explicitly says that the text was translated from Latin to French and from French to Galician, which shows that the Castilian version is based on a Galician text. This transmission explains the presence in the text of such Galician words as *morror*, *egleja*, *merçona*, and *beldade*. In his edition Moore is careful not to standardize the language of the codex, in order not to lose this important part of its identity. As he says in the introduction, his edition is conservative, keeping close to the original. Although he adds punctuation and quotation marks as needed to enhance comprehension, he does not provide accent marks or alter word separations. Even scribal abbreviations are expanded in italics so that we know what the original text contains.

Moore's edition includes a very comprehensive bibliography, a glossary, and an appendix with the missing portion of *Santa María*. The missing part of *Carlos Maynes*, however, is not provided, although a synopsis is offered in a footnote. This edition includes a wealth of footnotes covering various linguistic and literary issues and referencing all of the pertinent bibliography. Thus, we learn what critics have said and what the editor thinks about the various episodes in the work as we read them. I personally find the footnotes extremely useful, as they have made me think about areas meriting further exploration. I am sure that new studies will be written as result of some of the ideas outlined in the footnotes. In sum, this is an important edition that will facilitate and inspire additional research on one of the most interesting prose works of the Castilian Middle Ages.

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SUSIE NASH, *Northern Renaissance Art*. (Oxford History of Art.) Oxford and New York: Oxford University Press, 2008. Paper. Pp. xii, 354; many black-and-white and color figures and 2 color maps.

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The strengths of Susie Nash's *Northern Renaissance Art*—part of the Oxford History of Art series—simultaneously create its weaknesses. The series claims to combine “beautiful illustrations with fascinating new perspectives” on art; additionally, this particular volume offers a “wide-ranging introduction to the way that art was made, valued, and viewed in northern Europe” from the later fourteenth century to the early sixteenth. While it provides in-depth perspectives on the period's production, manufacture, and marketing of sculpture, metalwork, textiles, prints, stained glass, illuminated manuscripts, and paintings, other aspects seem sadly

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N Colangelo



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