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Special Issue: Reinventing Don Quixote in Cultural Production

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Reviews

Día y noche de Madrid. De Francisco Santos. Ed. Enrique García Santo-Tomás. Madrid: Cátedra, 2017. 364 pp. ISBN: 978-84-376-3624-5

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Francisco Santos. *Día y noche de Madrid*. Ed. Enrique García Santo-Tomás.
Letras Hispánicas 780. Madrid: Cátedra, 2017. pp. 364.
ISBN: 978-84-376-3624-5

Enrique García Santo-Tomás has us accustomed to remarkably high scholarly productions that can be used both for teaching and for research, and more evidence of his know-how is this edition of the book *Día y noche en Madrid* (1663) by Francisco Santos (1623-98), one of the “novatores” o “costumbristas” from the second half of the seventeenth century. The current review is of an edition based on the 1663 princeps, but the book was published three more times during Santos’s life (1666, 1674, 1693). In the eighteenth century it was published four times, in addition to three more editions issued in France and Spain in the nineteenth century. The twentieth century produced three editions; the most remarkable being the 1976 edition by Milagros Navarro Pérez in the Instituto de Estudios Madrileños. Finally, García Santo-Tomás has published the first edition of the current century, which is a step forward in the scholarly work on Francisco Santos.

Concerning Madrid during Philipp IV’s reign, García Santo-Tomás has proven his work to be a steady guide for the recovery of somewhat neglected authors from this part of seventeenth-century culture, such as Salas Barbadillo and Francisco Santos; in addition with the culture of the material world in Madrid, one the most important metropolises of the times. In this edition, aspects such as medicine, material culture, birthing, midwives, hungry children, storms, poverty, and plague, are all properly addressed. In addition, in the eighteen discourses that compose *Día y noche de Madrid*, García Santo-Tomás emphasizes aspects such as friendship among the vital anguish that percolates through the tribulations of the main characters Onofre, a Neapolitan, and his servant Juanillo, a Spanish rascal. Their movements develop against the backdrop of Madrid as body, where the bodies of the characters are subjected to all sorts of extreme tensions, both internal and external ones (p. 47). The traumatized body calls for medical attention, which in its turn opens the door to discourses about gender, reproduction, professions, nation, and etcetera (p. 51-63).

The bibliography section contains a tripartite list that reflects the carefully written footnotes of the text. The first part contains bibliography on the socioeconomic, cultural and historical context of *Día y noche de Madrid* (pp. 71-76). The second part addresses the novel of the seventeenth century

(pp. 76-79). Finally, the last section reflects on Francisco Santos and his *Día y noche de Madrid* (79-81). The latter is the scantest of the lists, which confirms the bleak attention that Santos's work has among academics (p. 20). In fact, there is no complete and modern edition of the seventeen works he penned between 1663 and 1697 (p. 19).

Día y noche de Madrid, as a fundamental work of Spanish prose in the 1660s, helps us to deepen our understanding of the long-term manifestations of Baroque aesthetics that no doubt started already in 1599 with the first part of *Guzmán de Alfarache*. At the same time, the publication of more critical editions of dismissed Baroque works, such as Francis Santos's, would help to re-insert Iberian cultural production into the on-going recovery of the Baroque as an academic category. Perhaps, in view of the contents of *Día y noche de Madrid*, the underuse of the category Baroque in Hispanisms and their literary criticism should be reconsidered; and an enticement to enter the international conversation (see the works by García-Santo Tomás, Yves Hersant, Gregg Lambert, Margaret Greer, David Castillo, Christopher D. Johnson, Emil Volek, Frédéric Conrod, Vincent Barletta, Hellen Hills, and John D. Lyons, among others) revalorizing and putting at the center of it the heritage of the Spanish language.

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