sive (in fairness, the authors do not claim that it is), will provide the general reader with a good idea of English witchcraft cases, arranged chronologically by county. The idea of the gazetteer is to engage the reader by showing how witchcraft accusations worked themselves out in time and place, and, one assumes, providing many with information on witchcraft cases which occurred in the areas they inhabit.

There are, unfortunately, some problems with the work. The first is a worrying scatter of minor errors – John Lambe was killed by a mob in 1628 not 1640; York was not the home town of Jennet Preston, executed in 1612; Heptonstall is spelt incorrectly; and the illustration purporting to show the title page of John Cotta's *The Tryall of Witchcraft* of 1616 in fact shows the 1625 edition, which appeared under a different title. More annoyingly the cases in the gazetteer are frequently imperfectly referenced, which means that anyone wanting to trace an entry through to its source will often have difficulties in so doing. A few tricks are missed, too, suggesting either a lack of familiarity with the subject or haste in composition. Hence the caption to another illustration, "A page from a Gaol Book", does not inform the reader that on this page is recorded the sentencing of Alice Molland, the last person, on the strength of current knowledge, to have been executed in England for witchcraft.

Witch Hunt remains, however, a lively and accessible book which will provide the non-specialist reader with interesting material and a reasonably sound introduction to recent academic interpretations. And many will discover accounts of witchcraft cases having occurred on their doorstep.

JAMES SHARPE

Poetry

Diana Fuss
DYING MODERN
A meditation on elegy
168pp. Duke University Press. Paperback, $21.95; distributed in the UK by Combined Academic Publishers. £14.99.
978 0 8223 5389 8

"Who would I show it to" reads the unpunctuated entirety of W. S. Merwin's heart-wrenchingly concise "Elegy". In *Dying Modern* Diana Fuss says her "meditation on elegy seeks to answer this disquieting question" as she considers the relationship between the elegiac interlocutor and his or her audience. Fuss focuses on three different types of voice – the dying, reviving and surviving – in the three main chapters into which this brief study is divided. She characterizes these articulations as: "dying divas" (that is, the poetry of last words); "speaking corpses" (voices from the tomb); and "departing lovers" (the utterances of the survivor). The central claim of *Dying Modern* is that these consolatory fictions are a bulwark against the current elegiac critical paradigm that asserts that in the face of loss we are "beyond consolation" (as Melissa Zeiger has it in her book of that title). These are poems that dare to speak in the face of unspeakable loss but do not, as Jahan Ramazani argues after Freud in *Poetry of Mourning*, refuse the closure of successful mourning and succumb to a melancholic attachment to the lost.

As her title suggests, Fuss's focus is mainly on modern poetry, but she situates this in the rich loam of nineteenth-century poems of death and dying. Her title is also misleading, since the poems to which she turns her incisive critical attentions are not really elegies per se but rather poems that operate on the fringes of that genre. She does acknowledge this, however, arguing that "If the last-word poem moves through elegy, and the speaking-corpse poem travels beyond elegy, the surviving-lover poem circles back to elegy". In the course of her elegant meditation, she makes several striking points. For example: last words have become increasingly banal in the modern era owing to the anaesthetized haze of modern death; there are remarkably few Holocaust poems that allow the dead to speak for themselves; and the departed beloved never does return in the world of the aubade. Indeed, it is this intersection of morning with mourning in Fuss's final chapter on the close relationship between aubade and elegy that most convincingly demonstrates how these poems reawaken consolation in a manner that a more narrowly conceived notion of modern elegy would seem to resist. Even Fuss admits that she is surprised that her "little book on elegy . . . [which] I thought was about dying quietly evolved into a book about surviving". It is a pleasure to be surprised alongside her.

SALLY CONNOLLY

Spanish Literature

Federico García Lorca
SKETCHES OF SPAIN
Translated by Peter Bush
224pp. Serif. Paperback, £10.
978 1 897959 62 6

Federico García Lorca was turning away from a career in music to a vocation as a writer when, aged seventeen and eighteen, he made four trips to northern Spain with fellow students and his professor from Granada University. His carefully reworked notes were published in 1918, when he was still nineteen, as his first book, *Impresiones y paisajes* ("Impressions and Landscapes"), now translated as *Sketches of Spain*.

The dense descriptions, of the Charterhouse at Burgos, of decayed Baeza or walled Ávila, may be read like theatre reviews by those who have not yet seen them, or like television reviews by those who, having seen them, wish to compare experiences. Lorca projects his young man's prejudices onto the scenes. He was still under the spell of Darío de Regoyos (1857–1913), a sometimes absurd painter with a weakness for railway trains, whose illustrations for Émile Verhaeren's *España negra* (1899) conveyed the darkness of ignorance in a variety of Spanish locations. *Sketches of Spain* carries pleasant black-and-white illustrations by Julian Bell.

Lorca expresses disgust at poor Castilians – "naturally slaves" – and at monks saying Mass with "hands bristling with tufts of hair". "Women should perform these priestly tasks with hands like madonna lilies", he declares. Sex, "the impossible desire of the heart", is much on his mind. In the celebrated Romanesque capitals of Santo Domingo de Silos he sees strange beasts biting each other's tails with a "Satanic sexuality".

In his sketch of a Renaissance palace, Lorca wrote of a frieze where muscular men walk naked bearing strategically placed garlands of roses to protect their modesty. The translator, Peter Bush, drops the muscularity and has them "holding bouquets of roses over their sexes". This use of "sex" in English to mean genitals is awkwardly euphemistic. In the church at Silos, Lorca describes a St Sebastian showing the figure's nudity in "una manera antiartística", translated as "artless nudity", which suggests ingenuousness.

Lorca sometimes uses *templo* to mean "church", as Spanish-speakers do. It sounds very odd to render it "temple", as here. The translator writes that he wishes "to recreate the rich rhapsodic yet self-reflective flow" of the young Lorca's prose, but there's no need to add to its difficulties.

CHRISTOPHER HOWSE

Wine

Paul Lukacs
INVENTING WINE
A new history of one of the world's most ancient pleasures
350pp. Norton. £20.
978 0 393 06452 0

Paul Lukacs approaches the history of wine in a novel and intriguing manner. The book's title refers not just to the continual re-invention and development of diverse wine styles, but also to the myriad ways in which humans have made use of wine, and the different meanings attributed to it. Alongside his broadly chronological account, Lukacs charts wine's evolution thematically and on a global scale.

Across nine absorbing chapters, we learn that, as recently as five centuries ago, only a tiny minority of wines would have been palatable to modern tastes, and that wine's role in the ancient world had more to do with its divine properties. Throughout the Middle Ages, wine retained its sacred importance but, at the same time, was secularized. Because of the lack of safe drinking water, it remained a necessary source of sustenance and it was not until the Renaissance that wine consumption became a choice. The Enlightenment brought an improved understanding of wine science as well as the ability to store it for longer, ultimately leading into wine's first "Golden Age" in the mid-nineteenth century, when the new concept of "good taste" made it an object of desire. By this time the notion of *terroir* – that is, of distinctive wines from specific origins – was fully formed. Nearly a century of crises followed – from the devastating spread of the vine pest phylloxera to the drastic fall in wine consumption prompted by economic depression, Prohibition and war – but, after the Second World War, the culture of wine was reborn on a grand scale. Scientific advances, the rise of the New World, the globalization of the industry, and the way in which modern techniques, such as temperature control and the use of specialized yeast cultures, now sit comfortably alongside tradition, have all contributed to a second golden age. Today, wine has more diversity and energy than ever before.

Paul Lukacs's research is methodical, his content thorough and his prose vivid. His style is somewhat meandering, with a significant amount of repetition, which could have been rendered more succinct by better copy-editing. There are, however, original ideas here, which place the history of wine in a fascinating social and cultural context of interest for connoisseur and general reader alike.

ANNE MCHALE

English Literature

Rudolf Erich Raspe
THE TRAVELS AND SURPRISING ADVENTURES OF BARON MUNCHAUSEN
208pp. Melville House. Paperback, £11.99.
978 1 61219 123 2

The stories told by the hyper-mendacious Baron Munchausen in the eighteenth century have appeared in a variety of literary shapes, but all require a stretching of the eyes and a gasp: the balloon to the moon; the horse tied to the steeple; riding the cannonball in flight. That is one thing, and children's books recounting these marvels are still being published. In this reprint of Lawrence and Bullen's 1895 edition of Rudolf Erich Raspe's 1785 and 1792 versions, the *fin-de-siècle* illustrations – Aubrey Beardsley in a chaste fever – attest to this aspect of the tales. The other thing, though, is the way that these adventures can act as topical satire, suggesting that politicians and aristocrats are boastful, arrogant and exist in a fantasy world.

Thomas Seccombe's donnish afterword is included in this full reprint (with added errors of formatting). The scholar found that Chapters Two to Six of Volume One were to be savoured as authentically "delightful", but the majority of Raspe – mostly the second volume of adventures published in 1792 – was "a melancholy example of the fallacy of enlargements", and "must have been written by a bookseller's hack". Dismissals like this are now suspect, however, and the second volume can be seen as the more significant one, rejoicing as it does in acute textual parodies of, among others, Laurence Sterne, James Macpherson and Milton. It is a relentlessly exuberant satire on culture and politics in the 1790s – on colonial expansion, on corrupt aristocrats and, hilariously, on Edmund Burke's *Reflections*. When "Rousseau, Voltaire and Beelzebub appear, three horrible spectres", Baron Burke can simply slay them with his chivalrous sword.

The purpose of this new edition is not made very clear; its only textual addition is a three-page introduction by David Rees, an American online satirist noted for cartoon digs at corporate USA, which misses, however, the satirical dimension of Raspe's book, doing little more than remarking the Baron's violence and warning readers of "whimsy". This is less proof that topical satire lacks staying power than that Rees's introduction would better serve the gaming Terry Gilliam film version of these barking impossibilia. Those interested in the historical and literary contexts for the 1792 version should get hold of other editions, which acknowledge – as Seccombe does – Raspe's use of Lucian and scholastic jokes, but also learned wit, radical satire in Georgian print culture, and the enlightened European slaughter of sacred cows (and bulls).

MIN WILD

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