
51]). But let's be fair: so do we in literature departments, perhaps especially if we're committed to a "theory." It's one thing, though, to "argue that Huckleberry's sympathy is sufficient for his own heroism, although his moral status would be much higher if it derived from moral principle" (Lyon 41)—in his greatest crisis, alas, Huck has no principles—and quite another to offer, as Gehrman does, "a *developmentally attuned* perspective on Huck's character and his moral capacities" (55). Taking cues from Aristotle and Iris Murdoch, she tracks "the tale of a traumatized child whose upbringing has left him deeply damaged: he is largely bewildered about the difference between right and wrong, he is incapable of acting in ways that are consistent with his own choices and values, and he is just as racist as the other White members of his community" (56). I might quibble with some of that ("incapable of acting"?), but Gehrman does get into the dynamic movement of "Huck's story" and make her case that the "greatness" of Huck Finn "is not triumphant or celebratory, but rather *Socratic*—to provoke and humiliate us "for the good of [our] souls" (63). She makes a useful contribution to our discussions—our and our students' understanding and knowing—of a book we shall not soon "get shut of."

Gehrman's is the best essay in Part I and perhaps in the book, but it's not the only one I learned something from; indeed all of them might inform an interested reader of Twain, or provoke slower and closer re-reading of *Huck Finn* or any other text they take up. Are they "good philosophy"? My philosophy friends will have to judge that. For my part, I value James McLachlan's "Mark Twain and the Problem of Evil," Brian Earl Johnson's "The American Diogenes," and Jeffrey Dueck's "Making the Heart Grow Fonder" as informative, well-written, and generative.

Fernando González Lucini. *Mi vida entre canciones*. Madrid, Spain, 2017. 272p.

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Mi vida entre canciones (*My Life Among Songs*) allows readers to immerse themselves in the life story of the most well-known chronicler of Spanish and Latin American singer-songwriters. The result is an inspiring book that encourages us to begin our own *life among songs* by including references to unfinished projects, books and music that we might further explore. While reading it, Spotify and Google would be good accompaniments in order to listen to the core songs such as *Somniem*, and to travel to Lucini's *lieux de mémoire* like the street *Las Novias* or the notable concert hall *Toldería*. Readers will want to read

closely and to consume the work at a slower pace for a deeper understanding of Lucini's world. This book beguiles readers to do further research.

The author presents the book chronologically, from his first memories in Cataluña, to Jaen, to finally Madrid. The singer-songwriter tradition has counted on many different focal points nationally and internationally, so it is not too surprising that those who understand it best share this plural identity. Indeed, Paco Ibáñez, one of the first Spanish singer-songwriters to musicalize poetry, often begins his concerts saying: "I am a . . . Valencian, Catalan, Basque, French. . .". This example also illustrates the close tie between Lucini's personal life and the history of singer-songwriters in Spain. This bond appears in the first chapter when the author uses the recurring phrase "¡Y YO SIN SABERLO!" ("AND I DIDN'T KNOW IT!"). Every time we spot this sentence—always in capital letters—the author brings back an important event related to singer-songwriter history that he had missed at the time, but that he now wants to include in his *life among songs*. This technique merges his personal story and the cultural events that were taking place in the 70's, when singer-songwriters were in the spotlight.

Once we have read this slightly more intimate opening, what follows is the story behind Lucini's books, projects, and hymns. The author, who is also a passionate educator, has repeated certain ideas tirelessly in his blogs, webs and books—concepts that he has condensed in emblematic sentences. Here he explains the story behind these slogans, like "*Sueño, luego existo*" (I dream, therefore I am) and others borrowed from Rafael Alberti, "¡*Volad, canciones, volad!*" (Fly, songs, fly!), or Gabriel Celaya's "*Cantemos como quien respira*" (Let's sing like we breath).

Other chapters focus on Lucini's vast bibliography, mainly on those books that are more closely related to singer-songwriters, which aren't emphasized as much in his educational manuals. For instance, his *tour de force--Veinte años de canción de España (1963-1983)*—takes over four chapters. In *My life among songs* we learn how he got Antonio Gala, Gabriel Celaya, Manuel Vázquez Montalbán and José Luis López Aranguren to write the prologue to each of his masterpiece's volumes, or how they ended up with Luis Eduardo Aute's, Rafael Alberti's or Isabel Villar's paintings on the cover.

The third unifying thread, together with Lucini's hymns and books, are radio projects in which he has participated. Lucini provides detailed references to help readers find these programs. The same procedure applies to his articles and journals; he always includes the exact information needed to locate them. After thirty-four chapters the reader has learned about Lucini's wide variety of collaborations in journals, radio, conferences, art expositions, books, schools where he has taught. . . and they grant the reader access to the many events that form Lucini's *life among songs*, as well as the many scenarios

that are ripe for further research.

This is, in all, a great point of departure for those who want to begin learning about singer-songwriters in Spain and Latin America, as well as a rich read for those who love their music or study it. For Lucini, this is hopefully just another chapter in *this life among songs*, as he suggests that he will soon announce a new project to keep documenting the history of singer-songwriters.

Ellen Hartsfield. ***Mon Monstre et Moi: Learn French with Your Dragon and Other Monsters!*** Durango, Colorado: WolfDancer Publishing, 2015. 483p.

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Right from the start, Ellen Hartsfield's book enthralls an entire generation of young students mesmerized by the world of Dragons and other marvelous, fairy-tale like creatures. As popular as this might sound, the book attracts youth without losing the academic rigor of second language education methodology. A clear explanation of the program and its pedagogy precedes the sixteen chapters and includes a guide for using accessible online resources from Quia and related links. Moreover, the author, a college professor with 15 years' teaching experience, brings something different in this initial guided tour and explains not only what the learner will pursue, but also how to study and teach this method. No doubt this is a refreshing angle for young educators who are still green in language methodology, as well as a pleasant reminder for those of us who have been set in our ways for too long of why we love teaching French.

Mon Monstre et Moi, can be easily adapted to different academic levels: college, high-school, middle school, or a self-study course. This leaves readers a wide range of choices and the pedagogical responsibility to carefully select from the extremely rich and diversified vocabulary lists, work sheets, grammar exercises, videos, and games. Another element that makes this course stand out is that each chapter is diversified following the learner's natural curve in linguistic progress. *Chapitre Un* focuses on basic lists of vocabulary such as cognates, simple sentences, and conversational tips, then middle chapters such as *Chapitre Huit* present numerous worksheets with past tense and lists of synonyms imbedded in conversations or short videos.

The innovative Monster Method is an easy to follow guide for teachers who are looking for accessible teaching materials: worksheets for every