Hilaire Kallendorf, ed.

A Companion to Early Modern Hispanic Theatre. Renaissance Society of America, vol. 2. Leiden: Brill, 2014. Pp. ix–388. Hb, \$188.

A Companion to Early Modern Hispanic Theatre commemorates the legacy of the playwrights of the Spanish Golden Age, such as Gil Vicente (1465–1536), Miguel de Cervantes (1547–1616), and Lope de Vega (1562–1632), and reconsiders their impact on seventeenth-century drama in fifteen short, provocative essays. Unlike Hilaire Kallendorf's earlier publication, *Conscience on Stage: The Comedia as Casuistry in Early Modern Spain* (2007), which explores the Society of Jesus's influence on the development of early modern Hispanic theatre, this edited volume builds upon new avenues of research, drawing particular attention to the use of recurring literary tropes, character types, and settings. Each essay presents detailed analyses that speak to the particular expertise of its distinguished contributors, who originally presented these diverse papers at a conference of the Renaissance Society of America. These European and North American specialists in Spanish literature offer an expansive historical, cultural, and literary introduction to Spanish Baroque theatre for English-speaking academics.

The volume encompasses a wide spectrum of topics, each reflecting the specific interests of its author. Focusing on the evolution from ancient to seventeenth-century drama and literature, for instance, the essays in the first section address thematic and stylistic tensions between classical and Hispanic Baroque drama. Essays by Frederick A. de Armas, Robert Bayliss, J. Enrique Durante, Manuel Delgado Morales, and Enrique Fernández Rivera draw particular attention to the many ways Golden Age playwrights challenged ancient literary conventions and the boundaries of decorum, in favor of ingenuity and artifice. These studies demonstrate how advances in staging, the fashioning of progressively more brazen character types, and the representation of intricate motifs—such as metamorphosis—transfixed viewers and set early modern Hispanic theatre apart from its antecedents. Whether by changing the intonation of one's voice during an intimate reading of a *celestina* play (vocalized reading of dramatic texts performed by one or several people in front of a small audience) or by adding grotesque monsters and hybrid creatures to public religious productions, playwrights broke with tradition to satisfy the growing taste for both turbulent emotionalism and lighthearted humor. Tragedies, *entremeses* (short comic interludes), *celestinas*, picaresque and religious plays—though entirely different genres—shared a common objective in Baroque Spain: to delight (*delectare*), to teach (*docere*), and to move (*movere*) audiences.

Several essays in *A Companion to Early Modern Hispanic Theatre* address the changing ideas about religion, nationalism, and technology that circulated in the sixteenth and seventeenth centuries, making this collection of essays an excellent accompaniment to other studies on colonial literature and theatre. Chapters by Maryrica Ortiz Lottman, Christina H. Lee, and Enrique García Santo-Tomás focus on theatrical representation of religious conversion and colonization. In particular, these essays examine the layers of fiction and fantasy that characterized foreign peoples and exotic lands on the stage. For instance, Lope de Vega employed a liberal degree of imagination and invention in his portrayal of a samurai in *The Martyrs of Japan* (c. 1621) by clothing his character in traditional Japanese attire yet making him act no different from a Spaniard. Rather than serving as a mirror of everyday life, early modern Hispanic drama sought to capture the viewer's imagination using metaphor, allegory, and popular beliefs as inspiration. As Ortiz Lottman illustrates, extraordinary events, such as Christopher Columbus's (1451–1506) discovery of the New World in 1492, were equated with Saint Christopher's spiritual voyage and thus portrayed as miracles on the stage. Although the essays in *A Companion to Early Modern Hispanic Theatre* do not touch explicitly on the Society of Jesus, students of Jesuit studies (in addition to literary critics and historians) will find the volume's discussion of other religious orders—particularly the Dominicans and Franciscans—helpful in understanding how religious values were represented in printed texts and performed across the globe.

Early modern Hispanic *comedias*, as authors such as Matthew D. Stroud, Edward H. Friedman, and A. Robert Lauer discuss, were not necessarily humorous. However, they were enormously popular, doubling as a platform for social, religious, and cultural commentary on a range of issues such as patriotism and piety, but also carnal desire, love, jealousy, duty, and honor. Several chapters in *A Companion to Early Modern Hispanic Theatre* focus on representations of women—from bewitching mistresses to mesmerizing muses—and the kinds of messages directed to female audiences in Golden Age drama. Wife-murder plays, a subgenre of Spanish *comedias*, for instance, warned women against pursuing a life of unbridled sexual passion as opposed to one of chastity. Yet as Lauer reminds readers, notions of feminine virtue and honor fluctuated, since the concept of *honor/honora* embodied a wide range of gendered ideals in the seventeenth century. María M. Carrión's provocative essay, by contrast, explores women's role in playhouses, giving us practical information on female duties in production companies (as actresses or stage managers, for example) in addition to their patronage as paying attendees. This essay continues to improve our understanding of the inner workings of

early modern Spanish playhouses and the varied audiences that frequented them.

Although *A Companion to Early Modern Hispanic Theatre* does not explore the ephemeral arts—lavish sets, colorful costumes, lively music, and fireworks—that often accompanied plays, many essays hint at the interdisciplinary nature of Spanish Golden Age theatre. More so than any other essay in this volume, Adrienne L. Martín's discussion of the utilitarian function of animals used to operate machinery and ornament stages in *comedias* makes a significant contribution to ephemera studies and theatre history while also shedding invaluable light on the scale and feats of engineering employed on the seventeenth-century stage.

As with most books produced in the wake of symposia, *A Companion to Early Modern Hispanic Theatre* presents multiple viewpoints, methodologies, and subjects in a single collection. In fact, the final section, broadly entitled “intersections,” addresses an eclectic range of questions and topics, from the rise of scientific metaphors inspired by advancements in navigational technologies, developments in artillery, and cosmography, to Lacanian psychoanalytic theory. Nevertheless, being the first volume devoted to Hispanic drama published in English in the twenty-first century, it serves as an essential point of entry for specialists of Baroque theatre or any student interested in literary criticism theory, or Spanish cultural history. Its treatment of numerous Golden Age writers, literary techniques, and styles make a complementary addition to any study of early modern Hispanic drama and literature.

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DOI 10.1163/22141332-00204008-04