IV

Spanish Studies

Literature, 1490–1700

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1 General

Mary Speer, ‘Tutoring the King: Juan Ginés de Sepúlveda’s Victory over Bartolomé de Las Casas’, Bulletin of Hispanic Studies, 97 (2020), 271–287, maintains that linguistic and substantive similarities between four Sepúlveda works—Democrates Primus (1535) arguing against Erasmus’s pacifism and in favour of Church wealth; Democrates Secundus (1544) justifying war on Amerindians; the dedication of his 1548 translation of Aristotle’s Politics; and a letter written the year before the ‘Salamanca debate’ between Sepúlveda and Las Casas in 1550—reveal an ongoing bond with his childhood pupil Philip II. Democrates Secundus, she suggests, was directed to the future king and influenced the decision to pursue the encomendero system in the Americas.

study, using the 1526 Bruges version issued by Hubert de Croock, contains 239 entries, 26 more than the standard 1783 Mayáns edition based on Martins. Edward V. George and Gilbert Tournoy edit and provide an English translation of *De Europæ dissidiiis et republica* (Leiden and Boston: Brill, 2019), xv + 276 pp., a work which shows Vives responding to recent political, confessional, and intellectual developments.

A themed issue of *Cuadernos de Historia Moderna*, 45.2 (2020), has twelve studies on royal favourites in early modern Spain (see also Simerka in the section ‘Drama’), full of fascinating insights into the aristocratic culture of the period: Geoffrey Parker, ‘The Altimira Collection and the History of the Dutch Revolt’ (367–386); Bernardo J. García García, ‘Retórca del valimiento, familiaridad y dominio del espacio’ (387–414); María Teresa Chicote Pompanin, ‘“Incapable of Walking without his Valido”: The *Privanza* of the Pacheco Lineage (1435–1529)’ (415–444); Diego Pacheco Landero, ‘La privanza de Beltrán de la Cueva: fundación, ascenso y permanencia de la Casa de Albuquerque (1456–1492)’ (445–472); Ángel Campos-Perales, ‘Patronazgo artístico y religioso del duque de Lerma en el reino de València’ (473–508); Florence d’Artois, ‘“Nuevo epíctilo al gran rubi del día”: el duque de Lerma, la danza cortesana y la imagen del poder’ (509–533); José Antonio Guillén Berrendero, ‘La heráldica de los valídos como artefacto cultural: visiones discursivas sobre la excelencia y la grandezza durante el siglo XVII’ (533–564); Mercedes Simal López, ‘El escenario del valido: el conde-duque de Olivares y el Palacio del Buen Retiro’ (565–601); Jesús Ponce Cárdenas, ‘Una imagen del valido en el Salón de Reinos: símbolo y elogio en un cuadro de Maíno’ (603–638); Francesco Benigno, ‘Costruire la figura del valido: il *Ritratto* di Virgilio Malvezzi’ (639–664); Giuseppe Mrozek Eliszewskski, ‘Parentesco y virreinato: la influencia de los valídos y el poder de sus familiares en la Nápoles del siglo XVII’ (665–687); and Jorge Fernández-Santos Ortiz-Iribas, ‘“No minorar la memoria de mis pasados”: apuntes para una biografía política de Gaspar de Haro y Guzmán, marqués del Carpio’ (689–715).

A Virgilian epic of 1566 usually read either as vituperatively critical of Philip II (Márquez Villanueva) or as an example of upbeat imperial propaganda (Lara Vilà), is seen by Jessica Hagley, ‘Erasmian Didacticism and Political Advice in Luis Zapata’s *Carlo famoso*’, *Bulletin of Spanish Studies*, 97 (2020), 1589–1606, as a wide-ranging commentary on the Europe of the day, inspired by Erasmian thinking on the education of a Christian prince, on imperial expansion, and on war, but also as a potential way back into favour for a poet and erstwhile member of the royal entourage who for reasons still unclear was to spend twenty years in gaol or under house arrest.

María Isabel Vicente Maroto, ‘Alonso de Santa Cruz, el cosmógrafo real expoliado’, *Cuadernos Hispanoamericanos*, 836 (2020), 44–63, surveys the multifari-
ous writings of a royal cosmographer (1505 Seville–Madrid 1567) and traces the thwarting of his attempts to get these into print (many are now lost) as well as the expropriation of some of them by the man who, in 1595, eventually succeeded him, Andrés García de Céspedes. There are two studies of La Araucana by Luis María Gómez Canseco, first: ‘Ercilla, Paulo Jovio y la geografia del orbe’, in Écrire les espaces américains (xvie–xviii siècles), ed. Catherine Heymann and Philippe Rabaté (special issue 394 complément of Les Langues Néo-latines), 10–25, arguing that the picture of the world presented in La Araucana is a hybrid that draws on the author’s experience of the Americas and on his reading, particularly of Gaspar de Baeza’s version of Giovio’s Historiarum sui temporis: Historia general de todas las cosas sucedidas en el mundo (Salamanca: Andrea de Portonariis, 1562)—and that the decision to include in Canto 27 of Part 2 (1578) of his epic a description of other parts of the globe may have been inspired by both Juan de Mena’s 1444 Laberinto de Fortuna (coplas 31–53) and Canto 10 of Camões’s Lusíadas. Second: ‘Ficción, hibridación y composición narrativa en La Araucana’, Creneida, 8 (2020), 68–86, tracing the shift away from the conquest of Cuba in Part 1 to those same, more fictional episodes in Parts 2 and 3, which, he suggests, may have influenced later authors such as Cervantes.

Pornographic Sensibilities: Imagining Sex and the Visceral in Premodern and Early Modern Spanish Cultural Production, ed. by Nicholas R. Jones and Chad Leahy (Abingdon: Routledge, 2020), 280pp., avowedly conjoins medieval and early modern Hispanism with ‘porn studies’, and boasts eight studies of relevance, among which poetry predominates. Casey R. Eriksen, “Renaissance Erotica and Intertextuality”: New Ovidian Approximations and Cancionero Word Games in the Poetry of Garcilaso de la Vega (pp. 56–74), analyses instances of erotic wordplay in Garcilaso’s Ode ad florem Gnidi and Sonnet 6, treating these puns as intertextual markers of poetic skill and contextualizing this aspect of the poems with respect to Ovid’s Ars amatoria and Remedia amoris, their Renaissance descendants, and indigenous cancionero verse. J. Ignacio Díez, ‘Witty and Brief Eroticism: The Epigrams of Baltasar del Alcázar’ (pp. 75–96), looks at the unabashedly filthy Seville poet and examples of smut from his corpus of some seventy epigrams, exploring the ways in which his erotic poetry functioned as a counterpoint to the serious romantic poetry of the Seville school, embodied by Fernando de Herrera. Alani Hicks-Bartlett, ‘On Thresholds, Pygmalionesque Fantasies, and the “Lascivo Impulso” in Erotic Poetry’ (pp. 143–157), selects examples from Golden Age poetry in which the erotic gaze is teased and ultimately denied, analysing in greatest detail Garcilaso’s Sonnet 22, ‘Con ansia estrema de mirar’, and the anonymous ‘¡Mudo despertador del apetito’, which describes the frustrated experience of a viewer contemplating a statue of Venus. Adrián J. Sáez, “Tan mal francés como gastas”:
Syphilis in the Poetry of Quevedo’ (pp. 171–186), adduces instances of the disease from across Quevedo’s prose, then dividing into four groups the twenty poems in which the ailment features: those describing the pain and disfigurement caused by syphilis; those containing treatments or remedies; those that connect syphilis and prostitution; and those in which the disease illustrates a broader social or political point. Álvaro Piquero, “Cuando te tocares, niña”: An Approach to Images of Masturbation in Medieval and Early Modern Spanish Poetry’ (pp. 201–218), is a guide to onanism (mainly female) in a number of (necessarily) anonymous Golden Age erotic poems in various metres. The volume also contains three studies on prose fiction: Sherry Velasco, ‘Cervantine Obscenity in Translation’ (pp. 97–109), taking as its starting point the mention, in a marginal note in the Arabic cartapacio of Don Quixote i.9, of Dulcinea/Aldonza’s adeptness in salting pork, a reference which sends the Morisco translator of the putative Arabic original into a fit of laughter and which Velasco suggests is a lewd double entendre, and then investigating other instances where translation and potential obscenity intersect; Margaret E. Boyle, ‘In Search of a Witness: Violence and Women in María de Zayas’ (pp. 187–197), examining Zayas as a ‘moral pornographer’ who privileges voyeuristic spectatorship, using as her main example La inocencia castigada, the fifth novela in the Desengaños amorosos of 1647; and Víctor Sierra Matute, ‘Humors and Rumors: Sonic Visceraliy in Juan Pérez de Montalbán’s La mayor confusión’ (pp. 219–232), looking at the most shocking novela from Pérez de Montalbán’s Sucesos y prodigios de amor (1624), a story which contains not one act of incest but two, and relating the confusión of moral turpitude to the sensory confusion on display throughout the novela, especially in the form of overwhelming noise.

Donald Gilbert-Santamaria, The Poetics of Friendship in Early Modern Spain: A Study in Literary Form (Edinburgh: Edinburgh University Press, 2020), 248 pp., explores the portrayal of friendship in literature of the Golden Age, its antecedents, and its close relation to exemplarity, friendship standing as a model for all sorts of commendable human conduct, a supposition dating back to Aristotle’s Nicomachean Ethics, and also draws out the tension between presentations of ideal friendship and what can reasonably be expected of a reader, a tension of which early modern authors were well aware. He begins his case studies with Boccaccio’s tale of Gisippo and Tito from the tenth and final day of the Decameron, then passes through two different Cervantine manifestations of the theme—Timbrio and Silerio in the Galatea, and Anselmo and Lotario in El curioso impertinente—, to conclude with two comedias: Guillén de Castro’s contemporary theatrical rewriting of Cervante’s short story (from which he also borrowed the title), and María de Zayas’s unpublished play, La traición en la amistad, a work which examines friendship between women. The mono-
graph is exemplary, in scholarship and style, rich with detail on friendship in antiquity, the scholastic and humanist traditions, and medieval and early modern literature in diverse genres.

*Goodbye Eros: Recasting Forms and Norms of Love in the Age of Cervantes*, ed. Ana María Laguna and John Beusterien, Toronto Iberic, 48 (Toronto: Toronto University Press, 2020), 359 pp., has six studies dealing specifically with Cervantes (see the section ‘Cervantes’), as well as three other essays ranging across authors and genres: Adrienne L. Martin, ‘Sexy Beasts: Women and Lapdogs in Baroque Satirical Verse’ (pp. 157–176), adopting approaches from the field of animal studies to analyse satirical poetry (including texts by Hurtado de Mendoza, Góngora, and Quevedo) in which a woman’s relationship with a lapdog is meant to signify deviant or excessive sexuality; John Beusterien, ‘The Black Madonna Icon: Race, Rape, and the Virgin of Montserrat in The Confession with the Devil by Francisco de Torre y Sevil’ (pp. 191–220), examining questions of religious difference, skin colour, and mixed-race relationships in Torre’s play *La confesión con el demonio* (c. 1655) in which a black Montserrat Madonna icon plays key material and symbolic roles; and Jason McCloskey, ‘Writing a Tragic Image: Eros and Eris in Lope de Vega’s Jerusalem Conquered’ (pp. 230–246), looking at Lope’s *Jerusalén conquistada*, termed by the author himself an epopeya trágica, and attempting to account for the absence from the poem of typical epic elements by considering the role of tragedy in the work, the bulk of the ensuing and intriguing analysis focusing on the ekphrases of the mythological paintings described on the dome of the palace in Canto 5.

*Early Modern War Narratives and the Revolt in the Low Countries*, ed. Raymond Fagel, Leonor Álvarez Francés, and Beatriz Santiago Belmonte (Manchester: Manchester University Press, 2020), 256 pp., includes: María José Rodríguez-Salgado, “Do not reveal that I wrote this”: Diplomatic Correspondence, News, and Narratives in the Early Years of the Civil War in the Low Countries’ (pp. 18–35), examining how relaciones and other texts on episodes during the revolt were shared around Philip II’s diplomatic network, in which Diego Guzmán de Silva, the king’s ambassador in Venice, played a key coordinating role; Leonor Álvarez Francés, “The Fabrication of Francisco de Valdés: Episodic Narratives in Spanish and Dutch Chronicles on the Siege of Leiden (1573–74)” (pp. 36–55), taking an apocryphal story concerning the Spanish commander of the royal troops, Francisco de Valdés—which had him besiege but not attack Leiden as a concession to his Dutch lover Magdalena Moons—as a starting point to explore the different rhetorical and narrative strategies employed by war chroniclers both Dutch and Spanish; Beatriz Santiago Belmonte, “The Year of the Furies: Military Correspondence around the Sack of Antwerp (1576)” (pp. 56–73), reading letters of Spanish commanders involved in the moment-
ous events of 1576 (not just the Sack of Antwerp but also that of Maastricht barely two weeks earlier) and noting the disunity between the military men and the Council of State; Miguel Martínez, ‘Narrating Mutiny in the Army of Flanders: Cristóbal Rodríguez Alva’s La inquieta Flandes (1594)’ (pp. 89–106), looking at a previously unknown MS epic poem of more than 18,000 lines composed in the early 1590s in Turin by a Spanish soldier who had fought in the Low Countries and narrating events in the conflict in the Netherlands between 1585 and 1590 all of which its author claimed to have witnessed (Martínez focuses especially on his lively and nuanced accounts of mutinies or riots against military authorities on both sides of the conflict); and Raymond Fagel, ‘Orange’s Spanish Mulatto and Other Side-Changers: Narratives on Spanish Defection during the Revolt in the Low Countries’ (pp. 107–145), examining accounts of Spanish soldiers who crossed over to the rebel side, most notably in a contemporary chronicle of the 1570s and 1580s written by a Spanish officer, Alonso Vázquez.

2 Libraries, Printing, Book Trade, Censorship, Inquisition

Manuel Ayuso García describes, with illustrations, ‘Un ejemplar desconocido de la edición incunable de Las cinco obras de Séneca, Sevilla 1491 (Ungut y Polono) conservado en la Biblioteca del Monasterio de la Vid (Burgos), Pecia Complutense, 17.32 (2020), 51–59, while, using the method established by Griffin, María Isabel Toro Pascua does the same for ‘Un impresó desconocido de los Cromberger: los sermones castellanos de san Vicente Ferrer sobre el Anticristo (Sevilla, 1549) y su difusión en el ámbito de la Reforma’, Studia Áurea, 14 (2020), 99–138. Isidro J. Rivera, ‘Devotional Reading and the Visual Dynamics of La pas- sion del eterno principe (Burgos, ?1483), Hispanic Review, 88 (2020), 471–494, suggests that the interplay between text and image so popular with later artists and writers, often as a way of suggesting ideas and approaches without openly stating them (compare Lucero Sánchez, later in this section), can already be seen in devotional works, among them this Fabrique de Basilea incunable.

Amaranta Saguar García, ‘Hacia un censo completo unificado de los ejemplares conservados de Celestina (1): ejemplares de ediciones en castellano’, Celestinesca, 44 (2020), 265–318, acknowledges that, in a digital world where library catalogues are in constant revision and uncatalogued collections attract attention for the first time, a census such as hers of editions published before the work was first listed on the Index ‘nace con la certeza de que no tardará en quedar obsoleto’ (and she notes instances of its already doing so). But she is right to insist that thorough systematic updates of this kind (here, to Novem-

Illustrations in early printed editions of Sebastian Brant’s *Ship of Fools* (Basel: Johann Bergmann de Olpe, 1496), Jodocus Badius Ascensius’s *Stultifere naus additamentum* (Burgos: Facrique de Basilea, 1500), and Francisco Delicado’s *Retrato de la Lozana andaluza* ([Venice], 1524 [1528]) prompt Marina Schneider, ‘Of Ships and Fools: Death and Mirrors in *La Lozana andaluza*, *La Corónica*, 49.1 (2020), 103–129, to argue that is from Brant that Delicado borrows what she calls ‘the mechanism of inversion’ that he employed to generate multiple readings of statements of intent, depictions of foolishness, and ostensible moral guidance.

The contribution of the censor to the early printed book has received some attention of late. Felipe E. Ruan, ‘Libro, burocracia y humanismo: nuevos aportes sobre Juan López de Velasco, censor de Propaladia—Lazarillo y Obras de Castillejo’, *Bulletin of Spanish Studies*, 97 (2020), 1251–1274, looks at the case of a minor author (c. 1530–1598: *Ortografía y pronunciación castellana* (Burgos, 1582)) who in 1573, among his various duties as an official in the service of Philip II, prepared for the press two Pierres Cosin volumes, the first of them containing both the anonymous *Lazarillo* and the *Propaladia* of Torres Naharro. He compellingly shows that expurgation of texts was not always entirely negative and that those undertaking it might, as in this case, be intimately associated with both the apparatus of government and the culture of the day. In “‘Lanzarían grandes carcajadas’: lo apócrifo del *Flos Sanctorum* y la burla de los protestantes’, *RILCE*, 36 (2020), 428–452, the same author shows how post-Tridentine Catholic orthodoxy gradually sharpened its act to ensure suppression of dubious and patently fictional material that might fuel attacks on the Church by those intent upon reform. The latter study is complemented in that same volume (453–476) by Mathilde Albisson, ‘Una aproximación a la censura inquisitorial de la hagiografía en lengua vulgar: del *Índice* de Valdés (1559)
al Índice de Zapata (1632), in which she attempts to identify the criteria used to select titles appearing in the two Indexes and also those of Quiroga (1583–1584) and Sandoval (1612).

Francisco Bautista Pérez, ‘Los libros del historiador: avatares de la biblioteca de Jerónimo Zurita’, Cuadernos de Historia Moderna, 45 (2020), 11–54, tracks the fortunes of Zurita’s library, inherited by his son (also Jerónimo, d. 1600), most of the MSS eventually passing to a justicia in Aragon, Pedro Valero Díaz (c. 1630–1700), with several of these later acquired by Campomanes when he accompanied Carlos III on a royal visit in 1760 to Zaragoza. As an appendix (28–52) Bautista Pérez transcribes (from Archivo Histórico Nacional (AHN), Estado, leg. 1942 n°.10) details of 137 MSS in the Valero collection that may once have been owned by Zurita and also extracts from Antonio Blanco’s 1781 unpublished catalogue of the Campomanes library entries for a further 287. It is another seventeenth-century collector, Luis de Oviedo (c. 1585–1624), whose four years in Rome vainly petitioning the Rota to overturn his rejection in 1606 by the chapter of Toledo on the grounds of alleged converso ancestry are reconstructed from extensive archival sources in that same issue (55–79) by Cloe Cavero de Carondelet, ‘El viaje a Roma de Luis de Oviedo, agente y coleccionista a principios del siglo XVII’, the diplomatic and ecclesiastical contacts Oviedo made at the papal court, both Italian and Spanish, helping him to pursue, on his return to Spain, a successful career as collector and art dealer.

The identity of the owner of a collection discovered in 1927 in the Madrid Real Conservatorio Superior de Música of fifty-eight partbooks once held by the Uclés HQ of the Military Order of the Knights of Santiago reconstructed by Emperor Charles V during his tenure as its Grand Master, is revealed by Erika Supria Honisch, Ferran Escrivà-Llorca, and Tess Knighton, ‘On the Trail of a Knight of Santiago: Collecting Music and Mapping Knowledge in Renaissance Europe’, Music & Letters, 101 (2020), 397–453. He was Wolfgang Rumpf von Wielross (c. 1536–1605), an Austrian nobleman inducted into the Order in 1593 at the behest of Philip II, who had accompanied the future Emperor Rudolf II (r. 1576–1612) and his brother Ernst to Spain in the 1560s. The article concludes that one reason why—while Spanish ambassadors on mission kept their distance from the Austrian Habsburgs and from other major central European noble families—imperial ambassadors stationed in Spain appear to have been loyal first and foremost not to their nominal employers but to Philip II was his policy of offering them encomiendas and the cebo of prestigious membership of military and chivalric orders.

Freddy C. Domínguez, Radicals in Exile: English Catholic Books during the Reign of Philip II (Philadelphia: Pennsylvania State University Press, 2020), xi + 250 pp., continues the redefinition of the notion of ‘Spanish Elizabethans’
begun by Albert Loomie, who gave the idea a neutral complexion by removing it from the armoury of sixteenth- and seventeenth-century English anti-Catholics and used it to describe simply English exiles in Habsburg lands. Domínguez refocuses the term, looking in his monograph at Englishmen who played ‘a role in Spanish political culture, believed that Spain and England would have an entwined future, and became an abettor and promoter of the Habsburg regime’ (p. 8). His cast, mostly comprising priests, is headed by the prominent figures of William Allen and Robert Persons and he is concerned not so much with exiles who became naturalized in Spanish lands but rather with those who emphasized their ‘foreignness’, cultivating an aloofness which was not always ineffective. While this study is concerned with various types of interventions by these ‘Spanish Elizabethans’, a significant portion of Domínguez’s effort is directed at their textual endeavours and the editorial means they employed to speak to a variety of audiences between 1585 (the start of preparations for the Armada) and 1598 (Philip II’s death). Of these, the most pertinent is Nicholas Sander’s *De origine ac progressu schismatis Anglicani* (composed around 1573 and published posthumously in 1585), the first account of the Reformation from an English Roman Catholic perspective and one which sought to promote war against Elizabeth; its second edition (1586) was aimed at Philip II and it was then adapted into Spanish by Pedro de Ribadeneyra in his 1588 *Historia ecclesiastica del scisma del reyno de Inglaterra*. The same scholar’s fascinating ‘Note on the Curious Case of John Bale in Spain’, *The Library*, 21 (2020), 385–391, traces, courtesy of documents in AHN, the journey in 1583 to a Toledo bookshop of a copy of Bale’s *Illustrium maioris britanniae scriptorum ... summarius*. Published in 1548 in Wesel (under a false Ipswich imprint), this found its way to the office of a Lyon printer and bookseller, Guillaume Rouillé, from where it travelled to Alicante via Marseille during the early part of the year as part of a consignment of books collected by local merchant Joan Andrea Vulio, and then, after the whole consignment was inspected and found not to contain ‘anything forbidden’, a clerk to the Inquisition issued a permit stating there was no need for further inspection and that the carter involved might take the books wherever he would in Spain. When, still unbound, it was sold in Toledo by Pedro Bocangelino and his son-in-law Pedro Baba to one ‘Maestro Pérez’, the purchaser promptly sent it back and it was soon in the hands of the Inquisition. Discounting any conscious effort by any of these players to spread Protestant ideas by stealth, Domínguez suggests the story reveals a chain of relatively innocent actions together with a fair dollop of incompetence on the part of those involved and notes that, rather than cause the volume to be burned, the inquisitors seem to have had it bound and placed for future reference on their own shelves.
Pedro Ruiz Pérez, ‘La edición de la Vida de Nuestra Señora de Antonio Hurtado de Mendoza: devoción e imprenta en la Sevilla de Murillo’, *Janus*, 9 (2020), 68–91, sees parallels between a poem famous long before it appeared in print and whose history was traced in detail by the late Gareth Davies, its printing by Lucas Antonio de Bedmar in 1666 some twenty years after Hurtado’s death, several other titles printed in the city around the same time (most of them by Juan Gómez de Blas), Murillo’s *Inmaculada* of c. 1680, and the Marian devotion that characterized so much of the religious life of Seville in the middle years of the seventeenth century (see also Pablo González Tornel, ‘The Immaculate Conception Controversy and the Accusation of Scandal: Public Conflict and Religious Devotion in Seventeenth-Century Spain’, *Renaissance Studies*, 34 (2020), 156–172). A second article on Seville editions in that same issue (92–118), Carlos M. Collantes Sánchez, ‘La búsqueda del mecenazgo a través de la poesía sevillana impresa (1648–1682)’, treats some fifty-odd printed poems or collections of poems with dedications (transcribed at 105–117), most of them to influential and wealthy local citizens.

Alejandra Ulla Lorenzo, ‘El problema bibliográfico de las comedias sueltas sin datos de impresión: apuntes para la identificación de algunas ediciones financiadas por la librera Teresa de Guzmán’, *Hipogrifo*, 8.1 (2020), 579–600, recognizes that typographical and ornamental material provide the best way of identifying not only *sueltas* (the commonest form of dissemination for Golden Age playtexts) that offer no information about date, place, or printer, but also those that come armed with a false imprint. She follows her general survey with a study of editions financed and marketed between 1733 and 1737 by Teresa de Guzmán, who ran the *lonja de comedias* in Madrid’s Puerta del Sol.

Ernesto Lucero Sánchez, whose edition of the work for Biblioteca Áulica (Madrid: Polífemo, 2019) gets an enthusiastic review from David González Ramírez in *Etiópicas*, 16, follows up his examination of the close interplay of text and image in the recently discovered *princeps* of *La filosofía cortesana* of Alonso de Barros (see *ywmls*, 81 (2021), 208–209) with *‘La Filosofía cortesana y el juego de la oca (1): reglas generales’, Edad de Oro*, 39 (2020), 117–130. A quite different palace game, this time pedagogical in character and included in the 1581 Latin primer issued in Madrid by the Alonso Gómez printing house and designed for Philip II’s daughters Isabel Clara Eugenia and Catalina Micaela by their tutor, Llullian scholar Pedro de Guevara (d. c. 1611), is the subject of Noel Blanco Mourelle, ‘Reinventing the Wheel: Pedro de Guevara’s *Nueva y sutil invencion* as Pedagogical Technology’, *Journal of Spanish Cultural Studies*, 21 (2020), 283–311. Suggesting that the game was part of a curriculum designed by their drawing instructor Sofonisba Anguissola, which also left them able to read and write Italian and well versed in music and astronomy, Blanco explains that
the game, constructed around a series of volvelles inspired by the fourth Figura of Ramon Llull’s Arte (a work very much to the taste of their father) and here called instrumentos, encouraged the player-student to learn Latin as a combination of grammatical elements present on a wheel rather than memorize rules or get by heart passages taken from the usual authorities.

David Kahn, “‘No consintáis cosa de novedad contra la costumbre que la santa madre Iglesia ha tenido y usado’: contrôle de la lecture, police inquisitoriale et discipline des doctes en Espagne, 1515–1540,” Cecil, 6 (2020), 101–131, charts ways in which, from the 1520s onwards and especially after 1527, the Inquisition discouraged all innovative expression of faith, characterizing those responsible as suspect and suggesting they might infect and corrupt the faith even when their ideas themselves fell short of outright heresy.

The first three studies in La Inquisición vista desde abajo: testificaciones de gente corriente ante el Santo Oficio, ed. Juan Ignacio Pulido Serrano and William Childers (Madrid: Iberoamericana; Frankfurt: Vervuert, 2020), 340 pp., explore the reality of the early modern Inquisition as experienced by ordinary people in the Spain of the sixteenth and seventeenth centuries, drawing invaluable testimony from inquisitorial libros de testificaciones, specifically those of the tribunals of Toledo, Madrid, and Cuenca. Pulido Serrano, ‘Las voces de la calle: testificaciones inquisitoriales contra portugueses en Madrid durante el siglo XVII’ (pp. 15–71), examines in detail seven cases involving Portuguese residents of Madrid between 1633 and 1650: through the testimony recorded in each of these cases, some sense of the attitudes held by Spanish dwellers in the capital towards Portuguese migrants can be gleaned, although Serrano cautions that the necessarily accusatory nature of the source material must be borne in mind. Mohamed Saadan, ‘Los berberiscos en el Madrid del siglo XVII a través de las testificaciones del Santo Oficio’ (pp. 73–159), offers an analogous study of Berbers in the Spanish capital in the same period, the majority of whom were current or freed slaves; Saadan’s investigation is broader, with testimony spanning the period 1624–1672, and he attempts to synthesize masses of information, including the collation of multiple cases in which visible branding marks are considered worthy of mention as a distinguishing characteristic in a given witness’s description of the Berber under suspicion. William P. Childers, ‘Los libros de testificaciones de la Inquisición de Cuenca: la visita inquisitorial a Priego (Cuenca) de 1588’ (pp. 161–232), concentrates on the Inquisition in the province of Cuenca, the tribunal which has bequeathed to scholars the most comprehensive archive of libros de testificaciones, totalling some 6,000 folios. After a summary of the most pertinent features of the Cuenca books, Childers examines in depth the speculative visit to Priego made by Inquisitor Francisco Arganda between February and June 1588, a fishing expedition which prompted
almost 150 witness statements denouncing all sorts of supposedly unchristian behaviour, only a handful of which yielded any type of judicial proceedings at all; this poor haul was noted by the Inquisitor himself in the account he gave to the Consejo de la Inquisición later the same year.

The seemingly inexhaustible riches of the Cuenca diocesan archive are also plundered—this time to reveal the perils to which unlettered and possibly unstable ageing women might fall prey in early modern Spain—by María Jesús Zamora Calvo, ‘Streghe e infanticide presso il Tribunale dell’Inquisizione di Cuenca (Spagna)’, *Artifara*, 20.2 (2020), 141–150, who looks in detail at the case of Catalina Mateo, a fifty-year-old widow from Casar (province of Guadalajara), arrested along with two neighbours in the wake of a number of unexplained child deaths, who confessed under torture to being a witch and was burned at the stake in June 1591 in the presence of Philip II. A subsequent and more famous investigation of a seemingly deranged suspect, the ‘Beata de Campos’ María de la Cruz, accused of heresy before that same tribunal in 1636 but placed under house arrest in her home village of Santa Cruz de la Zarza (province of Toledo) rather than being relaxed to the secular arm, is charted by Elizabeth Rhodes, ‘Indecent Theology: Sex and Female Heresy in Counter-Reformation Spain’, *Renaissance Quarterly*, 73 (2020), 866–896. She notes that this is not the only case of a beata’s admitting to having been cajoled or brow-beaten by her confessor into having sex with him nor of the authorities’ keeping the discovery under wraps to avoid scandal and that, while María’s basic problems were poverty and lack of education, both related to social class, similar challenges were faced by educated and privileged religious women. Using the Logroño edition of 1529 by Miguel de Eguía, Girassol Sant’Ana edits, in *Lemir*, 24 (2020), 339–400, Fray Martín de Castañega’s *Tratado muy sotil y fundado de las supersticiones y hechizlerías*, the first Spanish-language reference work for the tyro witch-hunter. More widely, Agustín Méndez, ‘España a través de los ojos de un demonólogo inglés: leyenda negra, brujería y superstición en The Discoverie of Witchcraft (1584) de Reginald Scot’, *Bulletin of Spanish Studies*, 97 (2020), 701–727, suggests that the transfer to a Spanish canvas at a time of English–Spanish hostilities of the lineaments of English witch-belief constitutes a hitherto neglected building block in the construction of the Black Legend. In an article which takes pains to define the nature of witchcraft as it was understood by officials of the Holy Office and concludes that documented incidences of this predominantly urban and female phenomenon were roughly on a par with what is found in other parts of Europe, Roberto Morales Estévez, ‘El algoritmo de la hechicería: análisis cuantitativo y cualitativo del Archivo Inquisitorial Toledano’, *Edad de Oro*, 29 (2020), 43–56, puts flesh on the bones of the far broader Henningsen database and on Jean-Pierre Dedieu’s 1978 study of
the Toledo record by concentrating exclusively on those cases for which documentary evidence survives in AHN and, using the Portal de Archivos Españoles (PARES) (http://pares.culturaydeporte.gob.es/inicio.html), makes good gaps in the 1903 catalogue begun by Francisco Fresca when the holdings were still in Alcalá de Henares and completed in Madrid by Miguel López Campillo and others. Meanwhile, a medical take on possible witch pathology—old, ugly, malodorous, mannish, and malign—is furnished by Elvira M. Melián, ‘Figura y carácter: génesis del arquetipo de la bruja en el Siglo de Oro español’, eHumanista, 45 (2020), 110–126.

The Complexity of Hispanic Religious Life in the 16th–18th Centuries, ed. Doris Moreno, The Iberian Religious World 6 (Leiden: Brill, 2019), 225 pp., contains five studies of interest here. Doris Moreno, ‘The Jesuits, the Inquisition, and the Spiritual Frontier of 1559 in Spain’ (pp. 13–37), examines the rules laid down by Ignatius of Loyola, in a first batch of thirteen (pre-1540, the year in which the Society of Jesus was acknowledged in a Bull issued by Paul III) and then another set of five, dating from the end of the decade, which make deliberate and precise distinctions with regard to Protestantism. Moreno illustrates the early struggles of the Jesuits and the criticism levelled against them by other orders, the initial boost given by the entrance to the Society of Francis Borgia in 1551, and the clever and propitious positioning of the Jesuits with respect to the Inquisition once pockets of Protestant belief were found in Seville and Valladolid in 1558. José Luis Betrán, ‘Martyrdom and Mission in the Early Modern Iberian World’ (pp. 38–54), treats the development of cults of Catholic martyrdom in sixteenth-century Spain and the rivalries between religious orders in this respect, noting the assiduousness with which the Jesuits cultivated their martyrs, from Francis Xavier in 1552 onwards, a proactive policy which offset the callowness of their Society alleged by Franciscans and Dominicans. Rosa María Alabrús Iglesias, ‘Tolerance and Intolerance in the Ecclesiastical Discourse on the Feminine Visions’ (pp. 55–74), discusses the fluctuations in the Spanish Church’s attitude towards female visionaries, drawing on texts from Benito Pereira, Martín Delrio, Juan de Horozco, Gerónimo Planas, Leandro de Granada, and Miguel de Molinos, and showing how a hardening of ecclesiastical opinion towards visionary women had an impact on the beatification and canonization of nuns and other religiosas. Ricardo García Cárcel, ‘The Other Forms of Tolerance in Early Modern Spain’ (pp. 75–102), overturns the hackneyed view of early modern Spanish Catholicism and its Inquisition as wholly intolerant, by highlighting some flexible attitudes towards new Christians, and a limited acceptance of syncretism, scepticism, doubt, and probabilism. And finally, Manuel Peña Díaz, ‘Inquisitorial Memory and Everyday Life in the Hispanic World’ (pp. 103–123), stresses that the Inquisition was not an institution
imposed top down on a passive society and underlines some of the ways in which inquisitors forged collaboration with individuals and social groups, and considers how visible marks of shame and infamy such as sambenitos and mantetas reinforced social stigma.

3 Arts and Architecture

Javier Portús, 'Juan Van der Hamen, Juan Pérez de Montalbán y la comunidad de intereses entre artistas y literatos en Madrid en torno a 1625', e-Spania, 35 (2020), https://journals.openedition.org/e-spania/33672, highlights the close links between artists and writers in the small world that was the Spanish court of Philip IV. His study focuses on the Van der Hamen portrait collection, his inclusion in the ‘Parnassus’ of Pérez de Montalbán, the portraits of the latter that feature in preliminaries to printed editions of his works, and the presence of both of them in Vicente Carducho's Diálogos de la pintura. Another example of a man who was at home with both brush and quill is the subject of Juan Matas Caballero, ‘Juan de Jáuregui, perfil barroco de un poeta-pintor’, e-Spania, 35 (2020), https://journals.openedition.org/e-spania/33732, while in that same issue Lydia Vázquez Jiménez and Juan Manuel Ibeas Altamira, ‘L’éventail dans l'imaginaire espagnol du XVIIe siècle: de Lope de Vega à Vélasquez’, https://journals.openedition.org/e-spania/34571, consider the ways a poet-dramatist (Las ferias de Madrid, 1585–1589, and La del abanillo, c. 1615) and a court artist (La infanta Margarita, 1653–1654, and La dama del abanico, c. 1635) feature a potentially coquettish fashion accessory.

Marta Cacho Casal, ‘Courtiers, Fables and Dictionaries: Italian Books in the Collections of Velázquez, Carducho, and Guerra Coronel’, in Artistic Circulation between Early Modern Spain and Italy, ed. Kelley Helmstutler Di Dio and Tommaso Mozzati (New York and Abingdon: Routledge, 2020), pp. 157–177, looks at a number of artists who sought to ingratiate themselves with patrons through a shared interest in the printed book. Focusing on Italian and Spanish artists who acquired, read, translated, and published Italian books in Spain, she examines the effects of these literary activities both on the spread of Italian concepts such as disegno and prospettiva and on national identity at a time when Italian ideas were gaining ground in Spain. Carducho and the circle of Lope de Vega also receive attention from Adrián J. Sáez, ‘Las armas de la poesía: los poemas de los Diálogos de la pintura de Carducho’, Edad de Oro, 39 (2020), 275–295, who examines the direct relationship in this work of 1633 between grabado and text (‘poesía xilográfica, y, por lo tanto, doblemente artística’ (295)) while in another study of the fashion for creative ambivalence at a time of political
and personal jeopardy, Pablo Sol Mora, ‘De la dignitas hominis y la técnica a la prudentia política y la diplomacia: lectura de la empresa 84 de las Empresas políticas de Diego Saavedra Fajardo’, eHumanista, 45 (2020), 13–23, sees in it an illustration of the ‘permanente tensión entre las exigencias morales de la religión y el realismo político, entre el optimismo antropológico de raigambre clásica, cristiana y humanista y un barroco pesimismo sobre el hombre y el mundo’, faced with which, strive as he might to reach a settled compromise, a courtier, just like his king, ‘se ve obligado a recurrir a la cautela y la disimulación’ (21; see also Matas Caballero on Jáuregui, in the section ‘Others: Poetry’). Juan Manuel Pereir Otero, ‘El vientre de la bestia: crueldad, tiranía y tormento en la emblemática de los hermanos Covarrubias’, Hispanic Review, 88 (2020), 185–214, suggests that Juan de (H)orozco Covarrubias’s Emblemata moralia (1589, 1591, 1604) and Emblemata moralia (1601) share a lively interest in regime use of torture with brother Sebastián’s Emblemata morales (1610) and with politico-juridical treatises such as Juan de Mariana’s De rege et regis institutione (1599).

4 Public Celebrations and Theatre: General and Staging

Its immediate focus may be a late sixteenth-century MS of 170 folios compiled in Toulouse (Bibliothèque nationale de France (BnF), MS Fr. 640), but Pamela H. Smith, Tianna Helena Uchacz, Sophie Pitman, Tillman Taape, and Colin Debuiche’s ‘The Matter of Ephemeral Art: Craft, Spectacle, and Power in Early Modern Europe’, Renaissance Quarterly, 73 (2020), 78–131, is a thoughtful and detailed introduction for anyone engaging critically with the current vogue for public celebration as both art and expression of power. A particular instance—the triumphal arch designed on behalf of Antwerp’s Portuguese trading community for the Royal Entry into the city in 1635 of the incoming Spanish Governor-General of the Low Countries, Cardinal-Infante Ferdinand—is discussed by Jeremy Roe, ‘The Identification and Ennoblement of “Hybridity” during the Iberian Union, 1580–1640’, Renaissance Studies, 34 (2020), 650–668, who suggests that interdisciplinary analysis of such visual representations of identity highlights the role of festivals and book illustration in going beyond artistic spectacle and framing a clear profile of diverse social groups. José Jaime García Bernal, ‘El consulado y los gremios mercantiles de Sevilla en las fiestas por el triunfo de Lepanto (enero–febrero de 1572)’, Studia Historica: Historia Moderna, 42 (2020), 167–193, is a rivetingly detailed account of the huge effort involved in mounting public spectacles of this nature (see also Collantes and Marías in the section ‘Others: Poetry’).
5 Individual Writers

**Calderón**

Papers from the xviii Coloquio Anglogermano sobre Calderón, held in 2017 in Vercelli and Turin, are edited by Hanno Ehrlicher and Christian Grünnagel as *Calderón más allá de España: traslados y transferencias culturales*, Estudios de Literatura, 140, Archivum Calderonianum, 15 (Kassel: Reichenberger, 2020), 476 pp. They include a batch of studies on Calderón and the footprint he left in Italy. Fausta Antonucci, ‘Calderón en Italia en los siglos xvii–xix: una consideración de conjunto’ (pp. 1–27), is a synthesis of scholarship on Calderón’s presence and influence in Italy from the 1640s to the first half of the nineteenth century, with a valuable appendix listing in alphabetical order forty-six Italian adaptations and translations of his dramas. Andrea Baldissera, ‘A vueltas con *Il Fetonte* (Nápoles, 1685) y *El hijo del Sol, Faetón* de Calderón (1662)’ (pp. 29–55), examines the role of Calderón’s oft-studied mythological *comedia* in the composition of an opera—libretto probably by Giuseppe de Totis, music by Alessandro Scarlatti—performed in San Bartolomeo in Naples in November 1685 to celebrate the birthday of Charles II. The Italian rewriting of an early Calderón play is the subject of part of Luciana Gentilli, ‘Dos reescrituras de *Amigo, amante y leal* de Calderón de la Barca: La potenza della lealtà, riverenza e fedeltà de Onofrio de Castro (Roma 1681) y *Amigo, amante y leal*, refundición de Cesáreo Sáenz de Heredia (Madrid 1924)’ (pp. 123–146), which sees in Onofrio de Castro’s choice of this particular drama a preoccupation with the art of governance, stemming perhaps from his participation in the Accademia degli Infuriati. Francesca Leonetti, ‘Angiola d’Orsi y la traducción de *Amor, honor y poder*’ (pp. 293–316), looks at one of the earliest plays attributable with certainty to Calderón, a *comedia palatina* performed in Madrid in mid-1623 that takes as its protagonist Edward III; the story came to Calderón from Bandello, via Agreda y Vargas’s reworking of the *novella* in his 1620 *Novelas morales*, and then migrated back to Italy in d’Orsi’s 1676 *Amore, honore e potere*, the third of her translations of Calderón (preceded by *Di bene in meglio = Mejor está que estaba*, in 1656, and *Con chi vengo, vengo = Con quien vengo, vengo*, ten years later). Salomé Vuelta García, ‘Calderón en el teatro italiano de los siglos xvii y xviii: *Casa con dos puertas mala es de guardar*’ (pp. 413–433), explores two ways in which versions of Calderón’s comedias were disseminated in Italy: public performance by travelling companies of actors, and smaller-scale representations in academies and private residences. The cloak-and-dagger *Casa con dos puertas* was performed professionally in Italy from 1681, and Vuelta García now reveals a previously unknown ms—in the Orsi–Muratori collection in Modena, Biblioteca Estense—containing an Italian version of Calderón’s play probably...
staged in an academy held by Giovan Felice Orsi in Bologna in the late seventeenth or early eighteenth century. Another essay in the volume looks in the opposite direction: Isabel Hernando Morata, ‘Oráculos y enigmas en Calderón y el drama pastoral italiano’, (pp. 229–251), analyses the function of oracles and riddles in Guarini’s *Il pastor fido* (1589; enlarged edition 1602), a work which inspired Calderón’s auto *El pastor fido* and a comedia with the same title, written in collaboration with Solís and Coello; however, in his pursuit for oracles in Calderón’s drama, Hernando Morata turns her attention to other works, failing to document any direct influence from the Guarini poem.

Three other chapters in the collection look at Calderón in other parts of seventeenth-century Europe. Robert Folger, ‘Calderón en la Edad de Oro neerlandesa: el cartesiano spinozista Lodewijk Meyer y La dama duende (Het spookend weeuwtje, 1670)’ (pp. 57–76), gives a potted history of Dutch adaptations of Calderón staged in the Schouwburg theatre in Amsterdam, and then evaluates the figure of Meyer, better known today as lexicographer and philosopher, who translated Calderón’s *Dama duende* for performance around 1670; Folger suggests that Meyer may have found especially appealing the epistemological aspect of Calderón’s comedia, with its emphasis on scepticism and rationalism. Philippe Meunier, ‘Cuando la imitación se vuelve transferencia cultural: el caso de La dama duende de Calderón y La Dame invisible de Noël Lebreton de Hauteroche’ (pp. 357–368), is a brief consideration of the fortune of the same comedia in France, where it was adapted in 1684 by Hauteroche as *La Dame invisible*, appearing subsequently in print in 1698 with the changed title *L’Esprit follet*, the same wording which had headed an earlier French adaptation, by Antoine d’Ouville, in 1656. Françoise Gilbert, ‘La representación de Darlo todo y no dar nada (con loa y representación graciosa de Solís) en 1651, y su traslado a Viena en 1668’ (pp. 147–176), looks at the *loa* written by Solís to introduce this Calderón play—staged at court in Madrid to celebrate the birthday of Mariana of Austria and the birth of her daughter Margarita—and the short piece, also by Solís, *El retrato de Juan Rana*, which Gilbert suggests was performed at the end of *Darlo todo y no dar*, by way of conclusion to the dramatic segment of the festivities; when Calderón’s comedia was resurrected for the same Queen Consort’s birthday in 1668 in Vienna, it was not flanked by these same pieces, as attested by the *suelta* produced to accompany the performance. A fourth chapter, Robert Lauer, ‘La silva calderoniana en catorce autos sacramentales’ (pp. 277–292), does not seem to fit the focus of this collected volume, but it does advance some worthwhile considerations on the employment of this verse form in a large number of Calderón autos.

Brent DeVos edits from Calderón’s *XV Parte* of 1677 *El Tuzaní de la Alpujarra o Amor después de la muerte*, Biblioteca Áurea Hispánica, 133 (Madrid:
There are two studies on Calderón by Isabel Hernando Morata: ‘Aproximación a los enigmas en las comedias de Calderón’, Boletín de la Real Academia Española, 100, 53–74, offers a general introduction to the riddle in Spanish seventeenth-century letters and enumerates examples of it and its links with other Calderón favourites, such as monstruo and laberinto, in a number of plays, among them Los tres mayores prodigios, La sibila del Oriente, Amigo, amante y leal, La dama y galán Aquiles, El gran príncipe de Fez, Los dos amantes del Cielo, El príncipe constante, Andrómeda y Perseo, El José de las mujeres, and La dama duende. ‘El tratamiento de la mitología en las comedias religiosas de Calderón’, Iberoromania, 92, 246–261, concentrates on Los dos amantes del Cielo, El mágico prodigioso, and El José de las mujeres, and shows that, in contrast with his festival and court plays and autos sacramentales, Calderón’s comedias religiosas tend to portray the classical gods and goddesses as creatures of the Devil.

A similar issue concerns Santiago Fernández Mosquera, ‘El poder y el teatro en las comedias mitológicas de Calderón: la estrategia del poeta’, Anuario Calderoniano, 13, 135–150, who claims that in plays he wrote for the Buen Retiro Calderón rarely stuck close to classical myths, opting instead to transform and manipulate them in order to focus on issues of interest to him as a dramatist, a good example being his 1636 Los tres mayores prodigios, less complex and ambitious than the ill-fated El mayor encanto amor of the previous year (see YWMLS, 81, 213) and accordingly requiring less input from stage-designer Cosimo Lotti, but which nevertheless conflates the adventures of three mythical heroes: Hércules, Jason, and Theseus. Another adaptation of the Hercules story, in a piece Calderón wrote thirty-three years later for the birthday of Queen Regent María Ana in December 1669, interests Irene M. Weiss, ‘Hércules en el Jardín de las Hespérides: recreación del mito en Fieras afemina amor’, Anuario Calderoni­ano 13, 181–205; she argues that, right from the opening loa, which features the imperial eagle, the phoenix (love), and the peacock (vigilance), alongside the twelve months of the year and the twelve star signs, Calderón invites allegorical readings that trigger reflection on aspects of the contemporary political situation in which Juan Everardo Nithard had been forced out as valido, making way for Fernando de Valenzuela, while Juan José de Austria’s baleful influence was constantly felt.

Margaret R. Greer, ‘Tragic Resonance: Listening for Women’s Voices in the Myth of Echo and Narcissus’, Bulletin of the Comediantes, 72.1, 73–101, undertakes a comparative analysis of Calderón’s Eco y Narciso (1661), Sor Juana’s auto
El divino Narciso (c. 1689), and the first Spanish theatrical treatment of the myth, Francisco de la Cueva's Tragedia de Narciso (c. 1580), which Greer posits as a possible source for Calderón's play, given certain structural and thematic similarities, including an enhanced role and substance for the female characters, Echo and Narcissus's mother Liriope. She identifies in Cueva's Tragedia some carefully coded discontent with the politics and monarch of the day, a discontent not mirrored, however, in Cueva's court play, performed by the company of Antonio de Escamilla before the royal family to celebrate the tenth birthday of Princess Margarita.

Hipogrifo, 8.2, has a themed section, ‘Representaciones de la ciudad en el teatro áureo’, ed. Blanca Oteiza and Karolina Kumor, with ten studies, one of which is on Calderón: Enrica Cancelliere, ‘Ciudad ideal y ciudad real en el teatro de Calderón’ (53–76). Taking an Augustinian angle on the town/country debate (Civitas infernalis vs Civitas Dei), she looks in turn at Origen, pérdida y restauración de la Virgen del Sagrario, Cada uno para sí, El sitio de Bredá, La aurora en Copacabana, La hija del aire, El príncipe constante, Las armas de la hermosura, La niña de Gómez Arias, Amar después de la muerte, Nada fíe su secreto, La banda y la flor, Fuego de Dios en el querer bien, Hombre pobre todo es trazas, Mañanas de abril y mayo, Guárdate del agua mansa, and El alcalde de Zalamea. Two studies of academic debates by Paula Casariego Castiñeira: ‘Academias en el teatro de Calderón’, RILCE, 36, 631–650, which considers examples from two of the religious plays studied by Hernando Morata, El José de las mujeres (1641–1644) and the undated La sibila del Oriente, a capa y espada drama, El hombre pobre todo es trazas (1627), and the 1642 court piece El secreto a voces; and ‘Un breve recorrido por tres questões d’amore en Calderón’, Bulletin of the Comediantes, 72.2, 73–91, looking at these last two and a third, Los tres mayores prodigios (1636), that engage with a literary tradition triggered by Book IV of Boccaccio’s Filocolo, as well as Los tres afectos de amor, piedad, desmayo y valor (1658), which also ponders issues around love, marriage, wisdom, and prudence.

Charles Oriel, ‘Corporate Honor and Conflictive Subjectivity in Calderón’s El alcalde de Zalamea’, Bulletin of the Comediantes, 72.1, 51–71, takes issue with a common assessment of this play as a conflict between two views or aspects of honour: social (fama, opinión) and individual (patrimonio del alma), arguing that the two necessarily go hand in hand, related as both are in Christian thinking to questions of morality and justice. In a monographic section of Criticón, 139, entitled ‘Los lugares de paso en la literatura teatral áurea’, ed. Isabel Ibáñez and Philippe Meunier, Françoise Gilbert, ‘Funcionalidades e implicaciones dramáticas del puente en La gran Cenobia de Calderón (1636): algunos apuntes’ (27–36) examines the role of what she dubs verticalidad in a play of 1624/25.
(the date in the title is that of the *Primera parte*) featuring the doomed struggle of the third-century Queen of Palmyra to throw off the imperial Roman yoke and, arguing that scenes set at greater or lesser altitude reflect the rise or decline in the fortunes of the character(s) involved, wonders whether *recorridos horizontales* such as the nearby frontier road that dominates Act 11 may also be said to fulfil a thematic purpose. A second article on Calderón in that same issue (53–67) considers another of the wild spaces that figure heavily in the imagination of the day: Isabelle Rouane-Soupault, ‘Cartografía imaginaria y dramatización de los lugares de paso: el caso de Las Alpujarras en *Amar después de la muerte* de Calderón’. Meanwhile, Marta C. Oria de Rueda Molins returns to the much discussed question of free will and predestination in ‘El determinismo astral frente a la libertad de *La vida es sueño* de Calderón de la Barca’, *Hecho Teatral*, 29, 71–95.


**Cervantes**

José Cabello Núñez follows up his recent studies of Cervantes’s appointments (see *YWML*, 78, 167 and 81, 214) with ‘Miguel de Cervantes Saavedra, comisario real de abastos en la villa ducal de Osuna (1593)’, *Anales Cervantinos*, 52, 21–34, providing documentary evidence from Archivo Histórico Provincial de Sevilla of Cervantes’s presence in Osuna, long suspected by Francisco Rodríguez Marín and others but never previously attested.

*Goodbye Eros*, ed. Laguna and Beusterien (see Section 1), has six studies on Cervantes: Joan Cammarata and Ana María Laguna, ‘Egocentricity versus Persuasion: Eros, Logos, and Pathos in Cervantes’s Marcela and Grisóstomo Episode’ (pp. 33–52), examining the self-love advocated by Marcela in *Don Quijote* 1.14 and how this challenges the conventional assumptions and boundaries of the pastoral mode; Mercedes Alcalá Galán, ‘The Deceived Gaze: Visual Fantasy, Art, and Feminine Adultery in Cervantes’s Reading of Ariosto’ (pp. 53–82), demonstrating how in *El curioso impertinente* and the entremés *El viejo celoso* Cervantes’s treatment of male jealousy and its effects on female conduct correlates to the *Orlando furioso*, with both writers exploding the myth of female lasciviousness and positing a range of extenuating circumstances for women’s infidelity and adultery; Eric Clifford Graf, ‘El Greco’s and Cervantes’s Euclidean Theologies’ (pp. 83–116), documenting the actual and metaphorical
presence of Euclidean geometry, specifically the isosceles triangle, in El Greco's *La huida a Egipto* (c. 1570) and Cervantes's *Don Quixote* (e.g., the interpolated *El curioso impertinente*); Eli Cohen, 'Love and the Laws of Literature: The Ethics and Poetics of Affect in Cervantes's “The Little Gypsy Girl”' (pp. 117–135), analysing the denial of the erotic and embrace of reason on the part of Preciosa in *La gitanilla* and the ways in which emotional and rational processes are eventually combined to ensure a satisfactory ending; Jesús Maestro, 'Eros and Ethos in the Political and Religious Logos of *The Trials of Persiles and Sigismunda*: Anomic Characters in Cervantes' (pp. 136–156), utilizing the modern notion and terminology of *anomie* to assess the breakdown of characters in the *Persiles* and arguing that, while love is behind the *anomie* of characters such as Grisóstomo and Cardenio in *Don Quixote*, the uprooting of protagonists such as Rutilio and Clodio in Cervantes's last work is caused by their unalloyed seeking for freedom; and Christina Lee, ‘Sexual Deviance and Morisco Marginality in Cervantes's *The Trials of Persiles and Sigismunda*’ (pp. 177–190), also dealing with the *Persiles* and positing that the portrayal of the Morisca Cenotia's passion for Antonio reveals a deep empathy on the part of Cervantes for the Moriscos as a marginalized social group.

The first five studies in *Millennial Cervantes: New Currents in Cervantes Studies*, ed. Bruce R. Burningham (Lincoln: Nebraska University Press), 306 pp., are: Mercedes Alcalá Galán, 'From Literary Painting to Marian Iconography: The Cult of Auristela in Cervantes's *Persiles y Sigismunda*' (pp. 3–24), a study of ekphrasis and the visual arts in the *Persiles*, with particular attention paid to the portrait of Auristela on the Calle Bancos in Rome in the fourth book of the novel, linking the representation of Auristela to the iconography of the Immaculate Conception; Rosilie Hernández, ‘“Dios me entiende y no digo más”: Nominalism, Humanism, and Modernity in *Don Quixote*’ (pp. 25–50), interpreting the relationship between the universal and the particular in Cervantes's novel through the lens of the theological nominalism posited by William of Ockham in the fourteenth century and attempting to demonstrate that Cervantes's project, in which characters can will into being their own worlds and existences, often in the face of conventional reason or design, should be seen as an analogous form, that of ‘humanist nominalism’; Sherry Velasco, ‘Obscene Onomastics and the Sheep-Army Episode of *Don Quixote*’ (pp. 51–78), bringing to the fore potential sexual allusions in Cervantes’s work, contextualizing the strategies used by the author to veil these within the poetics of his day, and then examining 1.18 in the light of three possible influences: the *Carajicomedia* (1519), an anonymous ballad (the ‘Romance trágico’, composed in the late sixteenth century and found in Biblioteca Nacional de España (BNE) mss/3915), and Antonio Vignali’s Italian dialogue *La Cazzaria* (1525), a title to
which Velasco awards the no-nonsense translation *The Book of the Prick*; Marsha S. Collins, ‘Befriending and Being Friends in Cervantes’s *La Galatea* (1585) and Sidney’s *Arcadia* (1593)’ (pp. 81–106), studying friendship in Cervantes’s first novel, seeking to draw parallels with the treatment of the same theme in Sidney’s *Arcadia*, and, after examining the paratexts of the two works, providing the classical and humanist background to early modern literary depictions of friendship, before examining some particulars of female friendship in the two pastorals; and Marina S. Brownlee, ‘Cervantine Curiosity and the English Stage’ (pp. 107–122), shedding light on some English dramatic reworkings of *El curioso impertinente*, a tale which inspired at least six plays in England (by Thomas Middleton, Aphra Behn, Thomas Southerne, John Crowne, Nathan Field, and Francis Beaumont and John Fletcher). Of these, Brownlee concentrates on the stage adaptations penned by Middleton (*Lady’s Tragedy*, of 1611), Behn (*The Amorous Prince, or The Curious Husband*, of 1671), and Southerne (*The Disappointment, or The Mother of Fashion*, of 1684).

Juan Ramón Muñoz Sánchez examines in some detail two of the four so-called intercalated or ‘secondary-narrative’ episodes in *La Galatea*: ‘El episodio de Lisandro y Leonida, de *La Galatea*: una historia trágica de amor y venganza’, *Etiópicas*, 16, 9–35, suggesting that the way the first of these fractures bucolic conventions paves the way for realism of a different stamp, and ‘Análisis formal, temático e intratextual del episodio de Rosaura, Grisaldo y Artandro, de *La Galatea*’, *Anales Cervantinos*, 52, 167–196, looking at the fourth and seeing possible parallels with the treatment in other Cervantes works of ‘el combate que se libera en el alma de sus personajes entre la realidad objetiva y la que no es sino un producto de su imaginación, de sus creencias, de su fantasía, de sus sueños’ (Juan Ramón Muñoz Sánchez, «El mejor de los libros de entretenimiento» Reflexiones sobre *Los trabajos de Persiles y Sigismunda*, historia septentrional, de Miguel de Cervantes, Universidad de Alcalá, 2018, p. 295). Felipe Valencia, meanwhile, focuses on a third, ‘Sincerity, Fiction, and the Space of Lyric in the Sillerio Episode of *La Galatea* (1585) by Miguel de Cervantes’, *Hispanic Review*, 88, 111–132, exploring, albeit largely in terms of literary theory, a problem for all readers of lyric and one that is also touched upon in *El curioso impertinente*: the tension between *mimesis* and genuine emotion.

Alex Thomas, ‘The English Quixote: Cervantes and the Knight of the Burning Pestle’, *Studies in Philology*, 117, 826–845, insists that, despite his denial, it was the success of *Don Quixote* that persuaded bookseller-publisher Walter Burre to print a Beaumont play six years after it flopped miserably at Blackfriars in 1607 and that the popularity of his edition is evidence of a shift in literary taste. The scene in *Don Quixote*, 1.3 in which Quixote airily dismisses the innkeeper’s demand that he pay for his night’s lodging often features, along
Timothy Hampton, ‘Sancho’s Fortune: Money and Narrative Truth in Don Quixote’, *MLN*, 13, 1214–1226, reconsiders the question of money in the work—who has it, how it is earned, and when it should be mentioned—and highlights the different attitudes adopted by master and squire, while Hanno Ehrlicher, ‘Wahrheiten über Sancho Panza: kurze hermeneutische Vertiefung in einen besonders “runden” Charakter der Weltliteratur’, *Romanistische Zeitschrift für Literaturgeschichte*, 44, 233–247, uses E. M. Forster’s distinction between ‘round’ and ‘flat’ characters to trace the evolution of Sancho from Part 1 to Part 2, attributing some of this development to Avellaneda’s *Don Quixote*. The first number of the new Madrid-based journal *BradAmante* includes (9–24) Carlos Alvar Ezquerra, ‘Salidas y regresos a la aldea: estructuras recurrentes y juego de la memoria en el Quijote’. Magdalena Altamirano, *Cervantes y Avellaneda: la poesía interpolada*, Biblioteca Áurea Hispánica, 142 (Madrid: Iberoamericana; Frankfurt: Vervuert), 374 pp., on the presence in accounts of the *hidalgo*’s travails of the period’s dominant printed poetic genre, is structured in three sections: the first dealing with romances reproduced or and alluded to in *Don Quixote* 1; the second with those found in Avellaneda’s spurious sequel; and the last with the ballads of Cervantes’s own second part and how these interact with the previous two. Contextualizing the romancero of the sixteenth and early seventeenth centuries, she demonstrates how Cervantes employs modern and medieval ballads to enhance and embroider the adventures in prose, suggesting that such interpolated romances constitute a way of bringing fiction and the real world into contact, thereby contributing to an erosion of the chivalric ideal. Admirably, she does not seek to downplay the contribution to the Quixote tradition of the unauthorized, pseudonymous 1614 sequel, instead highlighting the merits and complexities of Avellaneda’s interpolations, their value confirmed by Cervantes’s own implicit dialogue with them in his 1615 continuation (see also Velasco in Section 1).

Desiderio Parrilla Martínez, ‘“Al furor de la invencible muerte”: influencia del mortalismo aristotélico en las Ocho comedias de Cervantes de 1615’, *Alpha*, 50, 23–42, suggests that, in *El gallardo español, La casa de los celos, La entretenida*, and *Pedro de Urde males*, Cervantes drew on philosophical doctrines concerning death and transcendence, most particularly the Paduan neo-Aristotelian thnetopsychism of Pietro Pomponazzi. The themed section of *Hipogrifo*, 8.2 (see the section ‘Calderón’), has an essay on *Numancia* by Pablo de la Fuente de Pablo, ‘Las dos ciudades en La Numancia de Miguel de Cervantes’ (99–110), in which he paints Cervantes’s Numancia as a dystopian society with a failed constitution, and another by Urszula Aszyk, ‘La imagen de la Numancia sitiada en la dramaturgia española, o la tragedia cervantina como modelo dramático
y fuente de inspiración’ (11–38), looking, alongside more recent versions of the tale, at the *Numancia cercada* and *Numancia destruida* (both staged 1630) of Francisco de Rojas Zorrilla, the subject of a third piece in that same issue: Antonio Guijarro-Donadiós, ‘Itinerarios urbanos y ajar doméstico: el estrado en *Abrir el ojo*, de Rojas Zorrilla’ (111–126). Blanca Santos de la Morena, ‘La desintegración de la religión en *La Numancia*, *Anales Cervantinos*, 52, 301–323, concludes that a shared sense of honour matters more to the besieged inhabitants than any religious consideration, while Luis Gómez Cansejo, ‘La religión como conflicto en las comedias cervantinas’, *eHumanista/Cervantes*, 8, 8–24, suggests that, the frequent chestnut of freedom and captivity apart (on which see also Kassandre Aslot, ‘Saragosse, ville de l'enfermement dans *El loco por fuerza*, *e-Spania*, 36, s.p.), religious and political conflict are at the heart not only of a hagiographical piece such as *El rufián dichoso* but also of *El gallardo español*, while it is largely as a backcloth to personal struggle that they function in *Numancia, El trato de Argel, Los baños de Argel, La gran sultana, La conquista de Jerusalén*, and even *La casa de los celos*.

Adrián J. Sáez edits *Entremeses*, Letras Hispánicas (Madrid, Cátedra), 296 pp. Ana Aparecida Teixeira de Souza, ‘Sobre lo ridículo en el entremés *El rufián viudo* de Miguel de Cervantes’, *Hipogrifo*, 8.2, 793–804, examines a Cervantes play in the light of Emanuele Tesauro’s *Cannocchiale aristotelico*. Charles Patterson, ‘“¡Novedad grande es ésta!”: la aparición de los músicos como elemento paródico en los entremeses de Cervantes’, *eHumanista/Cervantes*, 8, 41–50, rehearses the changes that took place in Cervantes’s lifetime in the ways writers and producers of *entremeses* handled musicians, from Lope de Rueda’s early pieces in which these were simply singers hidden behind the arras to the innovations associated by Cervantes with Pedro Navarro, one of which was to bring them into the public view. Cervantes’s reaction was to poke fun at this development, having musicians erupt onstage for no particular reason, stand about doing nothing, and then burst into song in the face of protests from other members of the cast. The burlesque/transgressive character of musical references in two Cervantes *entremeses* also commands the attention of Jorge Yuri Porras, ‘La función “carnavalesca” de las referencias musicales en *El Juez de los divorcios* y *La elección de los alcaldes de Daganzo* de Cervantes’, *Hipogrifo*, 8.1, 119–132. (On short transgressive pieces more broadly—respectively *mojigangas* and *entremeses*—see, in that same issue, Carmela Pérez-Salazar, ‘Lenguaje de carnaval en el teatro breve del Siglo de Oro’ (95–118), and Miguel Ángel Zamorano Heras, ‘Subversión y censura en el entremés carnavalesco’ (175–190).) While correctly insisting that evidence for a friendship between the two writers is thin, Tania de Miguel Magro, ‘De *Juez de los divorcios* a *El descasamentero* de Salas Barbadillo’, *eHumanista*, 44, 89–108, argues that Sala Barbadillo took
from Cervantes’s innovative entremés not only the pervasive irony of his piece included in the 1622 Fiestas de la boda de la incasable malcasada, but also its subject matter, characters, and overall structure. In that same issue, Eva Candia Pérez, ‘El patio de Monipodio y la casa de la Maldegollada: pícaros entre cuatro paredes’ (253–264) is not the first to consider the influence Cervantes may have had on another short-story writer, Francisco de Lugo y Dávila.

Héctor Brioso Santos, “‘El desdichado era poeta’: The Caricature of the Bad Playwright in Miguel de Cervantes’ El coloquio de los perros’, Arte Nuevo: Revista de Estudios Áureos, 7, 1–39, recalls that, as the most prominent of the many opponents of Lope de Vega’s theatrical innovations, Cervantes often refers to amateur playwrights, doing so in ways that veer from satire to compassionate condescension and even a kind of collegiate empathy, most revealingly in Part 2 of Don Quixote and in Berganza’s comments in Coloquio, probably written at much the same time. (On Rinconete y Cortadillo, see Escobar, in the section ‘Quevedo’.) Xabier Granja Ibarreche, ‘Happily Ever After? Marriage, Honor, and Feminism in Two Novelas ejemplares’, eHumanista, 46, 1–12, finds in Cervantes’s use of irony in Las dos doncellas and La fuerza de la sangre a possible escape route from anachronistic if currently modish feminist concerns.

Rachel Schmidt, ‘Cervantes’ Sigismunda as a Pilgrim among the Vagamundas’, Bulletin of Spanish Studies, 97, 321–340, prompted perhaps by the closing sentence of the work, sees Sigismunda as a pilgrim. Looking in turn at the experiences of women pilgrims in the medieval and early modern periods, the title of the work, the names of its two main characters, the image of the labyrinth that occurs in accounts of pilgrimage and of desire, and the relationship between female pilgrims and vagamundas, she emphasizes the degree of independent agency enjoyed by Sigismunda. It is the other title character who attracts the attention of Juan Ramón Muñoz Sánchez, “A discreción del viento’: la odisea de Periandro (Persiles, 11.x–xx), Creneida, 8, 87–124, who sees parallels between Periandro’s travels and those recounted in Heliodorus, Aethiopica, Lucian of Samosata, Vera historia, and the Odyssey of Homer.

Góngora
Alfonso Rey, ‘Gracián, Góngora y los límites del conceptismo’, Bulletin of Hispanic Studies, 97, 595–614, argues that the fashion for the conceit fomented by Italian Seicento theorists does not bulk large in other seventeenth-century European treatises on literature simply because classical authorities—Aristotle, Quintilian, and Horace—had paid scant attention to notions of acutum and ingenium. Even Gracián, the standard-bearer in Spain for the concepto, saw its function as educative and disapproved of the seemingly superficial virtuosity and wit of poems such as Polifemo and Soledades, while Góngora, despite his
intellectual agility and penchant for complex metaphor, never explained his poetry (unlike Lope de Vega, Jáuregui, Quevedo, and Carrillo, who all did pen theoretical treatises). Seventeenth-century opposition to conceptismo should, Rey argues, be seen as part and parcel of a general debate on the purposes of literature and of the need to balance mimesis, didactic purpose, and formal beauty.

*Bulletin Hispanique*, 122, has a short obituary (393–394) by Antonio Carreira of Robert Jammes (1927–2020), the greatest French student of Góngora and a scholar who ‘nos deja un valioso ejemplo, el de poner la verdad de los datos y la letra por encima del ingenio y las modas’ (394). Further tributes will doubtless soon appear. The same issue includes Mercedes Blanco, ‘Góngora y la poética del epitalamio’ (479–516), which suggests that, while there are no surviving examples of epithalamia proper from Góngora’s pen (it being in any case a somewhat loose category), his earliest commentators refer to parts of several of his best-known works (*Polifemo*, *Soledades*, *Panegírico al duque de Lerma*) in that light (see also Jesús Ponce Cárdenas, ‘Pontano y Góngora: ecos de la Lepidina en la Soledad primera’, *Bulletin Hispanique*, 122, 517–542) and that he is perhaps responsible for making this kind of occasional poetry fashionable in Spain. The same author’s ‘Percepción y crítica de las estructuras sonoras en la polémica gongorina’, *Arte Nuevo: Revista de Estudios Áureos*, 7, 161–183, reviewing the many much-debated allegations by Góngora’s contemporaries that his longer poems transport them to a world where they do not understand the language and are forced to parse sentences as though these were Latin or classical Greek, also traces, in the manner of Pedro Conde Parrado’s 2019 article on the poet’s debt to the *Epitheta* of Ravisius Textor (*Bulletin Hispanique*, 121), the degree to which some of Góngora’s innovations were not unique to him while others survive into modern Spanish. The most striking section of her study, replete with examples from Góngora’s shorter pieces, focuses on the poet’s emphasis on sound and his use of it—telling further cases might have been ‘En roscas de cristal serpiente breve’ (Góngora 223), and ‘No todos son ruis- eñores’ (Góngora 213)—, concluding that ‘las voces más sonoras eran también las más ajustadas y el sonido más brillante valía como señal del sentido más preciso, mejor fundado en la historia del idioma y de las formas’ and that ‘en el cauce de las rimas sonoras fluye un río de pensamientos ceñidos, certeros y a veces profundos’ (181). Sound is also a concern of Jesús Ponce Cárdenas, who, in ‘Configuraciones de la asprezza en el panegírico: estructuras sonoras de la guerra y la tempestad marina’, *Arte Nuevo: Revista de Estudios Áureos*, 7, 194–216, looks at the employment of epic-style sound sequences in a 1617 panegyric, ‘Si arrebatado merecí algún día’ (Góngora 313), and two further encomiastic poems: Jerónimo Bermúdez de Castro, *Panegírico al excelentísimo don*
Fernando Álvarez de Toledo, duque de Alba (1589) and Luis Enríquez de Navarra y Marín, Laurel histórico y Panegírico real de las gloriosas empresas del rey nuestro señor Felipe V (1708). Meanwhile, in a study which does pick up on the relationship in Góngora between music, the arts, and meaning, Francisco Javier Escobar Borrego, ‘Ut musica pictura: Góngora y la retórica sonoro-visual en unas anotaciones inéditas de Angulo y Pulgar al Polifemo’, Caliope, 25, 44–77, examines the approach adopted by Martín Angulo y Pulgar in his unfinished 1639 edition of the poet’s work (Palma de Mallorca, Biblioteca de Fundación Bartolomé March), from which he transcribes (59–68) several extracts. That same issue includes (78–97) Laurie Kaplis-Hohwald, ‘The Beauty of Holiness: Architectural Representations of the Temple of Jerusalem in Spanish Golden Age Poetry’, a comparison of three texts: Góngora’s 1589 (or earlier? see South Carolina Modern Language Review, 9.1, 32–33) ‘De San Lorenzo El Real Del Escorial’ (Góngora 76: ‘Sacros, altos, dorados capiteles’), invoking the figure of Philip II as a ‘Salomón segundo’ in a manner that recalls ephemeral depictions from the then prince’s tour of the Netherlands forty years earlier; certain passages from Cantos 3 and 4 of Lope de Vega’s ‘tragic epic’ Jerusalén conquistada, published 1609 but probably written c. 1600–1604 and dedicated to the King of Jerusalem Philip IIII (compare McCloskey, in Section 1); and Juan de Jáuregui’s octavas praising Philip IV and comparing him to King Solomon in ‘El ingenuo mayor, en plectro o plumá, composed as an entry for a 1623 Seville poetry competition marking the canonization in 1622 of the Jesuit founding Fathers Ignatius Loyola and Francis Xavier and published by Francisco Lyra in his Encomio de los ingenios sevillanos, complete with aprobación by Lope. The poems are quite different, yet all three, by conjuring up the Temple of Jerusalem as the seat of Christendom and comparing it to El Escorial, make a claim for the Spanish Habsburg monarchs as the rightful heirs to universal monarchy (see also Lorenzo in the section ‘Lope de Vega’ and Osuna in the section ‘Others: Poetry’).

María Moya García, “‘Según vuelan por el agua”, un romance gongorino para una relación de sucesos: estudio y edición’, Janus, 9, 1–33, examines how an anonymous verse account, surviving in a single copy (Madrid, Diego Díaz, 1649), of the disembarkation at the port of Denia (Alicante) on 4 September 1649 of Mariana de Austria, bride of the widowed Philip IV, and her presentation at court in November, was explicitly built around a Góngora ballad of 1602 (Góngora 131) written in praise of Lerma, who was, among his other titles, Marquess of Denia. This is not the only relación to cover the event, as we know from Esther Borrego Gutiérrez’s 2017 Complutense University of Madrid dissertation (https://eprints.ucm.es/46861/), Calderón also alluding to it in Guárdate del agua mansa printed in his 1657 Obras escogidas VIII, but its form—a 580-line romance on the disembarkation itself, replete with mythological allusion,
hyperbaton, chiasmus, digression, metaphor, and hyperbole, followed by three décimas on Mariana’s arrival at court—is striking, as the edition (pp. 14–30) makes clear, both in its direct debt to the 1602 ballad and its dependence on other Góngora poetic patterns.

Bienvenido Morros Mestres, ‘Una nueva fuente del soneto de Góngora “Mientras por competir con tu cabello”, Bulletin Hispanique, 122, 685–694, suggests that, in addition to the influence of Garcilaso, Bernardo Tasso, and others on this well-known poem of 1582 (Góngora 24), a sonnet by the Milanese-born poet Anton Francesco Raineri (c. 1515–c. 1560), ‘Le prime nevi, e i gigli anchor non colti’, might be considered, which would have been available to Góngora in various printed collections, and also the possible debt owed by the canción ‘¿Qué de invidiosos montes levantados ...’ (Góngora 119) to two epithalamium sonnets by Raineri’s friend Francesco Maria Molza (1489–1544).

Luis Castellví Laukamp, Hispanic Baroque Ekphrasis: Góngora, Camargo, Sor Juana, Studies in Hispanic and Lusophone Cultures 38 (Cambridge, UK: Legenda), 236 pp., dedicates its first two chapters to close readings of two passages from Góngora’s Soledades: the description of the panorama viewed by the pilgrim from a cliff (1.182–211) and the seascape, observed similarly from a cliff, in the second part of the poem (11.388–426). In both cases, the study brings out the effects of the tropes and techniques of Ut pictura poesis, ekphrasis, and teichoscopy (observation from a high vantage point), and, in the second reading, the topos of witnessing a shipwreck, used by Góngora to explore conflicts between man and nature, and to pass comment on Spanish exploitation of the Americas.

**Lope de Vega**

La escritura religiosa de Lope de Vega: entre lírica y epopeya, ed. Jesús Ponce Cárdenas, Biblioteca Áurea Hispánica, 137 (Madrid: Iberoamericana; Frankfurt: Vervuert), 258 pp., presents six studies on diverse aspects of Lope’s religious writings. Mercedes Blanco, ‘Autorretrato de un poeta en la corte celestial: agudeza y autofiguración en las Rimas sacras de Lope de Vega’ (pp. 11–56), examines briefly the parallels between the Rimas sacras (1614) and Lope’s own earlier collection of secular poetry, the Rimas of 1602/04, and then proceeds to examine—making use of Gracián’s understanding of Lope’s employment of agudeza—the complex patterns of self-presentation which permeate, directly and obliquely, the religious verse. Felipe B. Pedraza Jiménez, ‘Máscara, personaje y sentimiento: “Las lágrimas de la Magdalena” de Lope de Vega’ (pp. 57–79), briefly analyses the octavas, in that same 1614 collection, on the subject’s penitential tears, situating Lope’s composition in the line of poems inaugurated in 1585 by Luigi Tansillo’s posthumous Le lacrimе di san
Pietro. The erudite and wide-ranging Patricio de Navascués, ‘Ecos agustianos en la lírica sacra de Lope de Vega’ (pp. 81–122), elucidates the presence of Augustine in two sonnets from the Rimas sacras (18: ‘¿Qué tengo yo que mi amistad procuras?’ and 47: ‘Hombre mortal mis padres me engendraron’) and the fifth of his Soliloquios amorosos de un alma a Dios (1626), ‘Dulcísimas vida mía’, noting possible intermediary authors such as Fray Luis, Ribadeneyra, and Jerónimo Román, and connections with other passages in Lope’s œuvre, including the comedias El serafin humano and El divino africano. Pedro Conde Parrado, ‘Teología de arte menor: el pseudo-Dionisio y los padres apostólicos en el Isidro y en otras obras de Lope de Vega’ (pp. 123–159), uses para- textual material around the opening quintillas of Lope’s 1599 religious epic as a springboard to examine the presence in several parts of the poem of pseudo-Dionysius the Areopagite, the apostolic fathers Ignatius of Antioch and Polycarp of Smyrna, and St Martial, all known to Lope through Guillaume Rouillé’s 1585 edition of pseudo-Dionysius printed at Lyon. Manuel José Crespo Losada, ‘Ocaso y Oriente: la peregrinación por Galilea: fuentes literarias y cartografía en la visión de Isidro’ (pp. 161–190), analyses Lope’s manipulation and amplification, in the fourth and fifth books of the poem, of Juan Díácono’s account of Isidore’s miraculous pot of stew. Jesús Ponce Cárdenas, ‘Lope de Vega y Teófilo Folengo: relieves del Conviviumpauperum en el Isidro’ (pp. 191–258), also focuses on the 1599 work, locating as a perhaps unexpected source—one for an episode in the poem’s fifth book, that of the beggars’ banquet—the Baldus of Teofilo Folengo, and particularly its description of the banquet of the friars of Motella.

La Filomena is the subject of several articles in Atalanta, 8.2: Ignacio García Aguilar, ‘El entramado paratextual de La Filomena: modelo editorial y modelo literario’ (98–112), suggesting that the 1621 dedications were studiously crafted to present an idealized image of the writer; Sarissa Carneiro Araujo, ‘La Filomena de Lope de Vega: pasiones y defensa de la poesía’ (113–126), pointing to the ekphrastic significance of Filomena’s embroidery and examining the ways in which Lope’s portrait of the passionate lover departs from what we find in Ovid and his sixteenth-century translators and defends courtly poetry by tempering the depiction of rape, mutilation, and infanticide to evoke both pity and pleasure (on ekphrasis, see also McCloskey in Section 1, and, more generally, Adolfo R. Posada, ‘¿Ecfrasis o hipotiposis?: enargeia y retórica visual en la poesía del Siglo de Oro’, e-Spania, 37, s.p.); Patricia Festini, ‘“Cantar más alto que hasta ahora intento”: en torno a la segunda parte de La Filomena’ (127–146), focusing on the dedicatee, Doña Leonor Pimentel, on Lope’s own courtly ambitions, and on the three eruditos contributing to the preliminaries—Francisco López de Aguilar, Simón Chauvel, and Francisco de Peña Castellano; Florencia
Calvo, ‘Lope y Baltasar Elísio de Medinilla: sus epístolas en la estructura de La Filomena’ (147–160), musing on how far structure may shed light on the context in which the work was written and also pondering the role of Medinilla, friend and fellow poet, to whom two of the works in the miscellany are dedicated and who is the author of a third; and Pedro Ruiz Pérez, ‘Lope en viaje al Parnaso: otro Laurel de Apolo en la epístola “A Juan de Piña”’ (161–178), noting links with other Lope works from his latter period and arguing that La Filomena is more than yet another platform for contributions to various ongoing polemics or a further attempt to secure patronage but is rather part and parcel of Lope’s claim to primacy in the world of early seventeenth-century Spanish letters.

Lope’s shorter lyric poetry is a nightmare for bibliographers, editors, and critics. Most modern accounts of the Rimas are based on the 1602 La hermosura de Angélica with its 200 sonnets and/or the ‘definitive’ edition of Seville (1604) and that issued in Madrid five years later. Fernando Rodríguez-Gallego, ‘Algunas posible enmiendas a las Rimas de Lope a partir de las versiones tempranas’, Edad de Oro, 39, 221–235, suggests that some of the loci critici may result from errors introduced in the press and argues that these can sometimes be resolved by consulting extant MSS, of which he has identified sixty-two, hinting that yet more may come to light when Bibliografía de la Poesía Áurea (BIPA), a database compiled by Ralph DiFranco and José J. Labrador Herraiz, eventually comes online (see eHumanista, 1 (2001), 54–84).

The study comes complete with splendidly informative and revealing photographs and illustrations: a must-read for anyone interested in the seventeenth-century comedia.

Sònia Boadas, ‘Techniques and Instruments for Studying the Autograph Manuscripts of Lope de Vega’, *Hipogrifo*, 8.2, 509–531, discusses examples from Lope mss of how photography, spectroscopy, and X-rays may help identify changes dramatists made to their texts as well as corrections and annotations introduced by others involved in staging and performing them.

The themed section of *Hipogrifo*, 8.2 (see the section ‘Calderón’), contains Eva Gutiérrez Prada, ‘Aproximación al estudio de las vistas urbanas de ciudades españolas en el teatro de Lope de Vega: las vistas de Valencia y Toledo’ (127–154), considering sources Lope may have consulted for his descriptions of the two cities (and of Seville) in a wide range of plays, and J. Enrique Duarte, ‘Ciudades y paisajes urbanos en los autos de Lope de Vega’ (77–97), who takes an approach similar to that adopted by Enrica Cancelliere when looking at Calderón. The latter also contributes to the monographic issue of *Criticón*, 139 (details in the section ‘Calderón’), with ‘Lugares y viajes maravillosos en los autos sacramentales de Lope de Vega’ (93–114), examining in turn *La vuelta de Egipto*, *Bodas entre el Alma y el Amor divino*, *El hijo pródigo*, *Comedia del viaje del Hombre*, *El viaje del Alma*, *Las aventuras del hombre*, *La isla del sol*, *La venta de la zarzuela*, *El tusón del rey del cielo*, and *La puente del mundo*. That same issue has four further essays on Lope: Teresa Rodríguez, ‘El campo hecho camino: funciones y sentido del espacio en *El testimonio vengado* y *El castigo sin venganza* de Lope de Vega’ (81–91); Milagros Torres, ‘Del desván a la carbonera: metamorfosis domésticas en el teatro áureo (Lope y Cervantes)’ (181–194), with observations on *La dama boba*; Francisco Sáez Raposo, ‘Por caminos de bandideros: algunas consideraciones al respecto’ (125–139), concentrating on *El cordobés valioso Pedro Carbonero*; and Christophe Couderc, ‘De raptos, escalas y corredores: el balcón como espacio de transición’ (159–180), which considers a wide range of Lope plays: *El amigo por fuerza*, *El caballero de Olmedo*, *El castigo sin venganza*, *La discreta enamorada*, *En los indicios la culpa*, *La estrella de Sevilla*, *Lo fingido verdadero*, *El Hamete de Toledo*, *Laurita perseguida*, *El médico de su honra*, and *Peribáñez y el Comendador de Ocaña*.

the thought that the drama was by that date beginning to portray women as able to express their own hopes and desires rather than conform to social stereotypes or be dismissed as transgressive (compare Portnova and Roger in the section ‘Others: Drama’).

_Transnational Connections in Early Modern Theatre_, ed. M. A. Katritzky and Pavel Drábek (Manchester: Manchester University Press), 320 pp., contains two chapters which touch upon Lope plays. Susanne L. Wofford, ‘Freedom and Constraint in Transnational Comedy: The “jest unseen” of Love Letters in _Two Gentlemen of Verona_ and _El perro del hortelano_’ (pp. 39–57), compares and contrasts the central contrivances of Lope’s _comedia_ and Shakespeare’s play from roughly twenty years earlier: in both works, a woman of higher status prevails upon a social inferior to write a love letter, the content which is in fact meant for the letter-writer himself. Wofford notes the provenance of this device in Spanish and Italian prose narratives, such as Montemayor’s _Diana enamorada_ and more than one Bocaccian _novella_, and explores the possibilities it opens up for crossing boundaries of class and rank. Meanwhile, Barbara Fuchs, “‘La voluntad jamás permite señor’: Transnational Versions of Cross-Class Desire in _Cardenio_ and _Mujeres y criados_”, treads similar ground in its analysis of social hierarchies and their ductility in Lope’s _Mujeres y criados_ (compare Ordena Portús and Fernández Rodríguez, earlier in this section), noting affinities between this rediscovered play, the Cardenio story from Cervantes’s _Don Quixote_, Lewis Theobald’s 1727 reimagining of the supposed ‘lost’ _Cardenio_ of Shakespeare and Fletcher, and Gregory Doran’s 2011 _Cardenio_ at the Royal Shakespeare Company, itself an adaptation of Theobald’s putative recasting.

Javier Lorenzo, “‘Que los reyes nunca están lejos para castigar los malos”: Space and the Imperialization of History in Lope de Vega’s _El mejor alcalde, el rey_’, _Bulletin of the Comediantes_, 72.1, 33–49, argues that in this _comedia_ of c. 1620–1623 Lope gets his twelfth-century Alfonso VII of León and Castile to embody the ideal of universal monarchy championed in Habsburg Spain by depicting the relationship between metropolitan León and remote Galicia in much the same terms he used a few years earlier in portrayals of conquest in the New World (compare Kaplis-Hohwald in the section ‘Góngora’). María del Pilar Chouza-Calo, ‘Sangre y llanto: escenificación de la violencia en _El marqués de Mantua_ de Lope de Vega’, _eHumanista_, 44, 1–15, stresses the importance of the visual impact of murder and execution in a play based on the Carolingian ballads then in vogue. Death also stalks a reading for our times of one of the relatively few plays of the day to feature plague and the fear of plague felt by Lope’s contemporaries: Christopher C. Oechler, ‘La peste y el distanciamiento en _El ganso de oro_ de Lope de Vega’, _Hipogrifo_, 8.2, 703–714 (see also Ruth MacKay’s quite splendid _Life in a Time of Pestilence: The Great Castilian Plague of 1596–_

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1601 (Cambridge, UK: CUP, 2019, 288 pp.). Act I of a Lope play of an altogether different stamp is the focus of Fernández Rodríguez Mansilla, ‘Para el texto de La dama bobo: el parto de la gata como tema burlesco’, *Hipogrifo*, 8.1, 161–173, who suggests that the episode is of a lighter nature than is often supposed (by Surtz and others), having more to do with festive animal tales (compare La gatomaquia) than with any tendentious dualism between darkness and light, while Natalio Ohanna, ‘“Este maldito linaje”: maurofilia o maurofobia en Jorge Toledano, de Lope de Vega’, *Revista de Estudios Hispánicos*, 54, 207–227, looks at a play of 1595–1597 in which, he argues, attitudes to Moriscos eventually play second fiddle to notions of genealogical purity and inherited nobility (compare Figueroa in the section ‘Drama’).

Los acreedores del Hombre and Del pan y del palo are edited in a single volume by Daniele Crivellari, J. Enrique Duarte, and Alejandra Ulla Lorenzo (Kassel: Reichenberger), 172 pp., for the series Autos sacramentales completos de Lope de Vega. (On Lope see also López Martínez in the section ‘Others: Drama’.)

**Quevedo**

Manuel Ángel Candelas Colodrón, ‘Los locos años veinte de Quevedo’, *Atalanta*, 8.2, 83–97, turns to Lope de Vega’s 1630 *Laurel de Apolo* and its comparison of Quevedo with leading Latin writers such as Pindar and Petronius as a way of recalling Quevedo’s extraordinary output in the 1620s hard upon his return from Naples and in particular the role he seemed destined to fill as the ‘new Juvenal’ of the Olivares era. Jorge Checa, ‘Quevedo y la cuestión de las emociones’, *La Perinola*, 24, 25–48, examines the tension between Quevedo’s admiration for Seneca and Epictetus and an Agustinian distaste for Stoic apathy that is most evident in his devotional poetry, where the expression of fallible human emotions can lead to repentance and better understanding, while, in that same issue, María José Tobar Quintanar, ‘Sobre la fecha de redacción de Doctrina moral y Doctrina estoica de Quevedo’ (181–205), endorses convincingly the notion that a now lost, primitive version of the former was probably the Stoic work he sent to Tomás Tamayo de Vargas in 1612, but argues for a later date of around 1633–1634 for the latter.

José Manuel Rico García and Antonio Azaustre Galiana, ‘Un texto inédito de Quevedo: Memorial de don Francisco de Quevedo Villegas dado a la Inquisición General sobre los libros del Monte Santo de Granada’, *La Perinola*, 24, 71–179, edits a short, previously unknown work, found by the researchers in the Fondo Capitular of the Cathedral of Seville, which shows Quevedo’s involvement in political matters, here declaring the Libros plumbeos to be forgeries and advocating their being burned rather than sent to Rome for inspection as Urban VIII had requested. This *Memorial* is likely to be the text alluded to as a *Discurso*
acerca de las láminas del Monte Santo de Granada in Pablo Antonio de Tarsia's 1663 biography of Quevedo. The editors are persuasive in their attribution of authorship of the non-autograph manuscript to Quevedo, and they illuminate his rhetorical techniques and the citations used in his denunciation of the Lead Books; the work, they show, is likely to have been composed between 1632 and 1639, with the available evidence pointing towards the latter end of the range.

In three closely argued articles prompted by the discovery in Philadelphia of an anonymous unpublished tirade addressed at the end of October 1626 to Royal Confessor Antonio de Sotomayor (University of Pennsylvania, ms Codex 1612)—‘Una diatriba manuscrita inédita contra Política de Dios de Quevedo’, Revista de Filología Española, 100, 335–362; ‘Quevedo censurado: la denuncia que forzó la reescritura de Política de Dios’, Bulletin of Spanish Studies, 97, 897–928; and ‘La respuesta de Quevedo al padre Pineda: una obra posiblemente censurada’, Neophilologus, 104, 49–67—María José Alonso Veloso tracks the welter of attack and counter-attack unleashed by the combative Pineda and suggests that it was the letter to Sotomayor, rather than Pineda’s initial critique, that led Quevedo to rewrite large chunks of his work for publication at the end of the year in Madrid, toning down or omitting altogether some of his original arguments and barbed allusions to Olivares and Philip IV. In ‘La transmisión impresa de Gracias y desgracias del ojo del culo de Quevedo: noticia sobre nuevos ejemplares y ediciones’, RILCE, 36, 603–630, the same writer describes hitherto unknown copies of the work in Valencia and Pamplona, bringing the number of identified editions to six and concluding that it enjoyed huge popularity, while in ‘La difusión manuscrita temprana del Buscón de Quevedo, a la luz de una noticia de época desatendida’, Revista de Literatura, 163, 59–93, she unearths from one of the miscellaneous volumes of so-called Papeles de jesuitas in Madrid Real Academia de la Historia (RAH) (9/3649, item 44) a letter of 1626 (1625?), here edited and annotated (80–90), that is arguably a proto-journalistic aviso of the kind studied by Ettinghausen and which not only appears to suggest the work circulated in manuscript form before the Zaragoza 1626 first edition (and arguably in an earlier printing, now lost) but also contains what must be the first recorded critical reaction to it.

Alfredo Rodríguez López-Vázquez, who edits what is usually known as El chitón de las tarabillas in Lemir, 24, 491–450, reviews, in an extensive and learned introduction, the question of the authorship of a work Lope de Vega described as ‘lo más satírico y venenoso que se ha visto desde el principio del mundo’. Noting that none of Quevedo’s many detractors thought to ascribe it to him and that many of the seeming parallels with works he is known to have written can be traced also in several other writers of the period, he concludes
that what he dubs a ‘creencia dominante entre los críticos’ (402) is not borne out by examination of the work’s style.

Jacobo Llamas Martínez, ‘Teoría y práctica en la poesía de Quevedo: la compositio fonética y silábica’, La Perinola, 24, 49–69, argues that Quevedo’s poetic practice is in several respects in line with statements on poetic theory in his Preliminares literarios a las obras del Bachiller Francisco de la Torre and submits that scrutiny of phonetic and syllabic issues may prove a useful tool in any attempt to decide between surviving variants.

Ginés Torres Salinas, ‘Una lectura barroca de la mitología: la figura de Apolo en la poesía de Quevedo’, La Perinola, 24, 207–233, goes beyond the usual pair of sonnets—‘A Apolo Siguiendo a Dafne’ (B.536, ‘Bermejazo platero de las cumbres’) and ‘A Dafne, Huyendo de Apolo’ (B.537, ‘Tras vos, un alquimista va corriendo’) —to take a broader view of his œuvre, suggesting that Quevedo breaks with the Neoplatonist imagery favoured in the Renaissance to produce a fully Baroque treatment of the myth, where the role of Apollo as god and patron of poetry predominates in various burlesque and serious keys. Having recently edited a cluster of studies on Quevedo’s germanía poetry (see YWMLS, 81, 227), Emmanuel Marigno Vázquez returns to the jácaras with ‘A vueltas con la burla de Quevedo: una lectura antropológica’, Hipogrifo, 8.1, 63–74, an interesting examination of the grotesque with an anthropological twist but one which bafflingly omits from its list of works consulted Iffland’s two-volume Támesis contribution, while Francisco J. Escobar, ‘Jácaras de quejidos, odres quijotescos y buscones: Quevedo, lector de la narrativa cervantina (con calas intertextuales a propósito de Rinconete y Cortadillo)’, Hipogrifo, 8.2, 611–633, argues that Quevedo was mindful, when writing his own prose works (La fortuna con seso, La vida del Buscón, and the Sueños, in particular), of Cervantes’s narrative attempts to break free from the picaresque (and especially of Rinconete y Cortadillo), that non-picaresque tale featuring pícaros) and that both he and Cervantes saw Apuleius and Lucian as offering possible models. (On Quevedo see also Sáez, in Section 1.)

Tirso de Molina

Laura Dolfi edits Por el sótano y el torno, Letras Hispánicas (Madrid, Cátedra), 336 pp. The themed section of Hipogrifo, 8.2 (see the section ‘Calderón’) contains two essays on Tirso: Isabelle Bouchiba-Fochesato, “Pena y gloria trocadas”: la ciudad en El condenado por desconfiado de Tirso de Molina’ (39–51), suggesting that Tirso here inverts the Horatian commonplace of virtuous countryside and vicious town, and Naïma Lamari, ‘La poetización de la ciudad en Desde Toledo a Madrid de Tirso de Molina’ (155–166). Articles on El burlador de Sevilla in Bulletin Hispanique, 122, include: Francisco Florit Durán, ‘Un Burlador
de Sevilla en miniatura: los 84 primeros versos de la pieza tirsiana’ (15–26), picking up on a footnote in an forty-year-old article by Pierre Guenou noting that in these opening lines ‘está el pasado, el presente y el futuro del protagonista de la obra, de don Juan Tenorio, y del desarrollo de la pieza dramática’ (15), the rest of the piece consisting of ‘una suerte de intensificación argumental y escénica de los 84 primeros versos’, and arguing that the play is more carefully crafted that many have assumed, and Blanca Oteiza, ‘Avisos para seductores’ (27–40), recording that several early seventeenth-century religious plays by Tirso feature a serial seducer. The latter is one of four to address Tirso’s theatre in Criticón, 139, a monographic issue (details in the section ‘Calderón’), with ‘Geografías de guerra y amor en Tirso’ (69–78), which examines aspects of El castigo del penseque and La ventura con el nombre, the others being: Isabel Ibáñez, ‘El espacio pirenaico en la comedias de Tirso de Molina: de un Monte a otro’ (39–51), focusing on El amor y el amistad, Cómo han de ser los amigos, and Cautela contra cautela; Isabelle Bouchiba-Fochesato, ‘Lugares de paso y de aprendizaje en La villana de La Sagra de Tirso de Molina’ (115–124); and Philippe Meunier, ‘De un balcón a otro: los lugares de paso al uso madrileño: Los balcones de Madrid atribuido a Tirso de Molina’ (195–205).

It is nearly thirty years since Dawn Smith drew attention in her Tamesis Texts edition of the play to the possible connections between Tirso’s Jezabel in La mujer que manda en casa and adaptations of the biblical story by sixteenth-century schoolmaster dramatists keen to parade before their pupils an example ad abhorrendum. In ‘La mujer que manda en casa de Tirso de Molina: una descripción barroca de la Jezabel bíblica’, Hipogrifo, 8.1, 359–374, Manjula Balakrishnan looks closely at how Tirso uses a variety of sources, biblical and other, to construct his portrait of the Melkartist queen (a useful addition to her list might have been (H)orozco y Covarrubias’s Emblemas morales, iii.v).

6 Others

Poetry

‘La palabra en la cadencia: la visión de la música desde la literatura (siglos xvi y xvii), ed. Fernando J. Pancorbo and Sebastián León, Estudios de Literatura, 140: DeMusica [sic], 26 (Kassel: Reichenberger), vi + 186 pp., contains four studies on the relationship between music and literature in early modern Spain. Séverine Delahaye-Grélois, “El canto y lira mía”: significado del léxico musical en las bellas letras áureas’ (pp. 51–75), seeks to demonstrate that references to music in the poetry of period often fulfil functions beyond that of a mere commonplace; she selects as her main examples Garcilaso’s Ode al floreum Gnidi and Fray Luis’s
‘El canto y lira mia’, both imitations to differing degrees of Horace’s *Nolis longa fere bella Numantiae*, from which both remove allusions to dance but retain musical terminology. Sebastián León, ‘“Para gracia y donaire”: la mudanza y devenir de la poesía cantada *alla spagnuola*’ (pp. 91–110), looks at the singing of *romances*, *villancicos*, and *seguidillas* in the sixteenth and seventeenth centuries, often with guitar accompaniment, and the traces this mode of delivery can be found in both MSS and print. After citing some examples of this type of composition from Spain, he shifts the focus, first to MSS produced in Italy of (or including) Spanish poetry with musical indications and now in the holdings of institutions such as the Biblioteca Classense in Ravenna, the Biblioteca Estense in Modena, and other major libraries in Florence, Rome, and Naples, and then to printed collections of the same sort, such as Juan Arañés’s *Segundo libro de tonos y villancicos ... con la cifra de la guitarra española a la usanza romana* (Rome: Giovanni Battista Robletti, 1624). Oana Andreia Sâmbrian, ‘La música y el teatro histórico de Lope de Vega: cuándo y por qué’ (pp. 143–156), touches on some of the practicalities faced by playwrights who incorporated musical elements—melodies, songs (whether pre-existing or newly created by the dramatist), and dances—into their drama, taking readers on a whistle-stop tour of five Lope plays: *Fuente Ovejuna*, *San Diego de Alcalá*, *El esclavo de Venecia*, *El Arauco domado*, and *Contra valor no hay desdicha*. Antonio Sánchez Jiménez, ‘Orfeo, Anfión, Tubal: la música y sus inventores en tres disquisiciones musicales de Lope de Vega (*Arcadia, El peregrino en su patria, Pastores de Belén*)’ (pp. 157–180), examines Lope’s affinity with music, stressing his closeness to Vicente Espinel in this connection, and showing how he explores it, along with its relation to poetry, in his first three prose works through the antonomasias of the mythical Orpheus and Amphion and the biblical Tubal, all of whom are finally displaced in the *Pastores de Belén* by King David.

Carlos M. Collantes Sánchez and Clara Mariás edit a monograph issue of *Calíope*, 25.2, ‘Poesía y ciudad: la Sevilla del primer Barroco’, with introduction by the editors (iv–xiv) and five essays that provide detail on individual poetry events: José Manuel Rico García, ‘Los *Escolios contra Juan Baptista Pérez* y la academia burlesca de San Vicente en Sevilla’ (127–148), looking at an unpublished work of c. 1594 attributed to Juan Sáez (sometimes given here as Sáenz) de Zumeta that survives in three MSS, one of which, compiled by Porras de la Cámara (Real Biblioteca, MS 11/2243), reveals details of the ‘academy’ where these *Escolios* were written; Tania Padilla Aguilera, ‘Luque Fajardo y la beatificación de san Ignacio de Loyola (1610): campo cultural e imagen autorial’ (149–184), suggesting that while, in common with many previous such volumes it provides a description of the context of the festival and an account of its attendant *pièces d’occasion*, the *Relación de la fiesta que se hizo en Sevilla a
la beatificación del glorioso san Ignacio (Seville, 1610) breaks ground by being edited into a unified whole and serving as a template for subsequent accounts of religious celebrations; Juan Manuel Daza, ‘Conceptismo, epigramatismo y devoción pública en la Sevilla inmaculista: una aproximación al Escuadrón humilde (1616) de Rodrigo Fernández de Ribera’ (185–207), setting the Escuadrón humilde levantado a devoción de la Inmaculada Concepción de la Virgen, nuestra Señora in the context of a populist pan-European movement that gained ground in Seville after 1613 (see also Azanza López in the section ‘Poetry’), with festivals, processions, and poetry competitions—sponsored by the secular authorities as well as the local Jesuit and Franciscan communities, the cathedral chapter, individual parishes, monasteries, convents, and guilds—and was a factor in inducing Philip III to establish in 1616 a royal commission to investigate the issue and Borghese Pope Paul V to issue a Brief the following year supporting the doctrine; María del Rosario Martínez Navarro, ‘El tratamiento literario de la causa inmaculista en La Aurora de Cristo (1616) de Luis de Belmonte Bermúdez’ (208–232), focusing on a companion piece on a narrative epic written at the height of the Marianist whirlwind; and Inmaculada Osuna, ‘El Encomió del ingenios sevillanos, en la fiesta de los santos Inacio de Loyola y Francisco Javier (1623), de Juan Antonio de Ibarra’ (233–255), showing that this collection had the important ancillary goal of showcasing living local poets (see also Kaplis-Hohwald in the section ‘Góngora’).

Jesús Ponce Cárdenas, Nuptialia: hacia una cartografía de la escritura epitálmica en España, Bulletin Hispanique, 122, 399–406, introduces a special section on the epithalamium (see also the section ‘Góngora’, and compare Daniel Mateo Benito, “Hoy es el sacro y venturoso día”: un centón epitálmico de Vera Tassis, Creneida, 8, 162–220) and—reproducing the following observation from the 1621 Elocuencia española en arte of Bartolomé Jiménez Patón, ‘epitálmio es poesía hecha a la celebridad de las bodas y casamientos de algunos ... En nuestro español hay muchos en papeles no impresos’ (401)—notes that in that time lyric poetry might circulate in ms, in printed chapbooks, or anthologies, the last of these often printed years after a poem was written. Among the essays that follow are: Antonio Serrano Cueto, ‘La aportación de los humanistas españoles a la evolución del epitálmio latino’ (407–422), who notes that Spanish authors show less interest in the genre in its neo-Latin form than do their Italian counterparts, even though a number of compositions, by authors such as Nebrija, Antonio Agustín, Diego de Guevara, and Hernán Ruiz de Villedas, celebrating marriages of regional, national, and international political importance, have survived; Montserrat Jiménez San Cristóbal, ‘El Epitálmio a los marqueses de Monterroso de Gabriel del Corral: entre laus coniugii y obscuridad honesta’ (543–566), which examines and contextualizes Corral’s poem,
published in Rome in 1630 to celebrate the marriage in September of that year of the cousin of Corral’s patron, Manuel de Zúñiga Acevedo, 6th Count of Monterrey, as whose chaplain Corral served during the Count’s time as Spain’s ambassador to the Holy See; Isabel Colón Calderón, ‘Dos bodas para un poeta: las canciones nupciales de Martín Miguel Navarro en Ioor de Isabel de Zúñiga’ (567–584), which focuses on that same bride, Isabel de Zúñiga y Claerhout, for whose two marriages—firstly to Fernando de Guzmán y Acevedo, the union celebrated by Corral, and, then, after his death in 1631, to Fernando de Fonseca, Count of Ayala, in Naples in 1633—Martín Miguel Navarro, secretary to the Count of Monterrey, composed respectively a celebratory canción and Silva, both extant in BNE MSS/6685; Juan Matas Caballero, ‘Hibridación genérica en El retrato, Silva nupcial’ of Gabriel de Bocángel: entre el panegírico y el epitalamio’ (585–604), which analyses the mixing of styles (epithalamium, panegyric, and descriptio puellae) and the influence of Garcilaso and Góngora on Bocángel’s Silva published to celebrate the nuptials between his cousin Jerónima de Maldonado and Juan de Cetina in 1638 or 1639; and Aude Plagnard, ‘El Templo da memória de Manuel de Galhegos: un epitalamio heroico en la raya de España y Portugal’ (605–644), which treats work composed by the Portuguese Manuel de Galhegos (1597–1665) to celebrate the union in 1633 between Luisa de Guzmán, daughter of the 8th Duke of Medina Sidonia, and the 7th Duke of Braganza (from 1640, John IV of Portugal, O Restaurador), a marriage which the Count-Duke of Olivares had played a major role in arranging.

Javier Lorenzo, ‘Juan Boscán y la fama: el influjo de los Triumphi de Petrarcha’, Romance Studies, 38, 1–11, indicates how the image of Bocángel conveyed by Sonnet 116, ‘Amor m’embia un sentimiento’, and by Garcilaso’s first two eclogues, owes much to Petrarch. Roland Béhar, ‘Garcilaso de la Vega y la cuestión epitalamica: reflexiones sobre la Égloga II, vv. 1401–1418’, Bulletin Hispanique, 122, 423–462, suggests that these eighteen lines, inserted into a panegyric on the young Duke of Alba, may in fact be the first poetic epithalamium in Spanish. As well as analysing those elements which lead him to this conclusion, Béhar runs through the most relevant neo-Latin antecedents for Garcilaso’s mini-epithalamium, principal among which is Nebrija’s 1490 poem in celebration of the wedding of the teenaged Afonso, Prince of Portugal, and Isabella, Princess of Asturias, which, in editions from 1500 onwards, was accompanied by a brief commentary with historical and theoretical considerations on the genre. Of potential importance for Garcilaso’s brief experiment with the epithalamium are also Giovanni Filocalo’s neo-Latin Carmen nuptiale (1533) and Bernardo Tasso’s Epitalamio nelle nozze del Signor Duca di Mantova, written in 1531 and published in the 1534 second edition of his Rime. Timothy A. McCallister, ‘A Woodcut Retold: Visual Memory in Garcilaso’s “Ode ad florem Gnidi”’;
Romance Quarterly, 67, 57–70, notes that woodcuts in contemporary editions of Ovid’s Metamorphoses commonly depict the two key moments of the myth—Iphis’s suicide and Anaxerete’s petrification—in a single panel against a common backdrop and that the Naples Accademia Pontaniana would have counted among its number many who were accustomed to use book illustration as an aide-mémoire.

Ginés Torres Salinas, ‘Temple de claridad y hermosura: metafísica neoplátonica ficiniana e imagen luminosa del cielo en la poesía de fray Luis de León y Francisco de Aldana’, Bulletin of Hispanic Studies, 97, 367–381, suggests that, in common with some of their other poems, both Fray Luis’s ‘Noche Serena’ (‘Cuando contemplo el cielo’) and Aldana’s ‘Al Cielo’ (‘Clara fuente de luz, nuevo y hermoso’) describe a heaven whose expansive luminosity recalls the Neoplatonism of Marsilio Ficino. Renato Guizado Yampi, ‘Composición, estilo y síntesis en las metáforas náuticas de las Odas i, xiv y xxI de fray Luis de León’, Críticón, 140, 239–261, argues that the ways León uses biblical material (and Canticles in particular) show his mastery of rhetoric as well as a clear preference for evidentia as inspiration for the lyric. José Manuel Díaz Marín, ‘¿Puede aprovecharse uno de la maldad ajena?: una lección inédita de fray Luis de León con Maquiavelo al fondo’, Fe y Libertad, 3, 177–198, is the first to publish an extract from one of the innovative lectures on Proverbs 31–32 given by Luis de León in March 1567 when he was substitute extraordinary in the Prima chair at Salamanca. Setting it in its Thomist context, he suggests that the views canvassed here on the morality or otherwise of taking advantage of the wickedness of others (Q.78, a.4, De Usura: Utrum licitum sit unicuique in omnibus aliis materiis uti malitia alterius), has clear links, through Cajetan (Tommaso de Vio), to the political thought of Machiavelli.

J. Ignacio Díez, “Ese afecto cortés que te hermosea”: la poética del epithalamio de Leonardo Lupercio de Argensola’, Bulletin Hispanique, 122, 463–478, argues that this piece offered to María Clemente y Enríquez on the occasion of her marriage to Juan de Villalpando in 1608 represents a new take on the classical and neo-Latin traditions of the epithalamium; Díez notes first a peculiarity in the metrical make-up of the poem, insofar as the predominant line length is the sprightly heptasyllable rather than a graver longer length, while, oddly, the sister of the bride features prominently alongside the spouses (all three thinly masked with pastoral identities) in a poem which dispenses with a conventional beginning and end, and attenuates established topoi of the genre, such as the description of the thalamus itself.

An heroic poem commissioned from José de Valdivielso by Archbishop Bernardo de Sandoval y Rojas for the consecration of his cathedral chapel is the subject of José Javier Azanza López, ‘Horapolo y Alciato en Toledo: lectura en
clave emblemática de un poema heroico (*Sagrario de Toledo*, 1616); *Revista de Literatura*, 82, 445–468. Like many a contemporary writer, Valdivielso availed himself of the opportunity to dazzle by erudition but also cited material from emblem books in the cathedral library, among them the *Hieroglyphica* of Horapollo Nilous and Alciato’s *Emblematum liber*, to illustrate material that ranges from the tenure of Sandoval’s seventh-century predecessor San Ildefonso de Toledo, the more recent campaign to promote the virginity of Mary (see also Ruiz Pérez in Section 2), and the fatal consequences—chronicled by Diego de Valera, Juan Sedeño, Ambrosio de Morales, and the stuff of a host of poems and plays—of the sexual dalliance down by the Tagus of Visigothic king Rodrigo and La Cava, daughter of Count Julián.

Noting that lyric poetry sung by ladies was a regular feature of the social round and an inspiration to lyric and dramatic poets, Rafael Castillo Bejarano, ‘Erotismo, éxtasis, tormento: la música vocal femenina en la poesía del conde de Villamediana (entre Marino y Góngora)’, *Bulletin of Spanish Studies*, 97, 1079–1101, draws a distinction between those he dubs ‘poetas profesionales’ (among them Lope de Vega and Cervantes) who reworked established humanist arguments as a defence against any potential charge of inappropriate or immoral material and court poets such as Juan de Tassis who, bowled over by the innovative musical entertainments he witnessed during his time in Italy (1611–1615), sought to make hay with the male agony and ecstasy seemingly evoked by female singers. Fernando Escuredo Cascón, ‘Análisis estructural de la Fábulade Faetón del Conde de Villamediana desde la retórica’, *Castilla: Estudios de Literatura*, 11, 121–150, argues that the work is organized in accordance with the rhetorical principles of *inventio*, *dispositio*, and *elocutio* rather than by the structural considerations that Góngora’s allusion to Villamediana (Góngora 314) as ‘arquitecto canoro’ has prompted some to foreground, while Miguel Carabias Orgaz, ‘Diálogo entre Gil y Pelayo, sátira política atribuida a Villamediana: un testimonio desconocido’, *Criticón*, 138, 57–78, adds three further witnesses to the two already known (Paris, BnF, MS Espagnol 310, the main source for the Ruiz Casanova edition for Cátedra, and Madrid, BNE MSS/3657): a nineteenth-century single sheet in Santander Biblioteca Menéndez Pelayo (MS 99) containing just six lines; a version from the latter part of the seventeenth century in the Fondo Pio Falcó of the Biblioteca Estense Universitaria in Modena (MS ε.32.3.9) with omissions and a number of corrections; and a third, edited here, also seventeenth-century and also a single sheet, currently in private hands in Salamanca. This last, the editor suggests, may have been copied by a Portuguese speaker or someone from the Portuguese marches soon after the work was written in April 1621 and may have circulated as an hoja suelta.
In addition to the pieces on *La Filomena* listed (see the section ‘Lope de Vega’), *Atalanta*, 8.2 has further studies of Golden Age poetry. Echoing pioneering work by the late Trevor Dadson and providing further evidence of the merits of online databases (in this case [gephi](https://gephi.org/)), María Carmen Marín Pina, ‘Las damas también juegan: intercambio de motes de palacio en la década de 1620’ (10–28), discusses the mechanics in the early years of Philip IV of this pastime of serial verse exchanges between ladies and gentlemen at court and, focusing in particular on 1624, traces links—family, social, patronage—between some of the ladies of the household of Isabel de Borbón and a number of prominent poets and dramatists of the day, among them Salinas, Villamediana, Antonio Hurtado de Mendoza, and Lope de Vega; Flavia Gherardi, “Fue disculpa del yerro el mismo yerro”: estatutos del sujeto lírico en la poesía moral del Siglo de Oro’ (29–52), offers a first glimpse into a wider projected study of the role played by various kinds of error (*error, yerro, mal, engaño*, etc.) in the lyric poetry of Herrera, Garcilaso, Cetina, Francisco de Rioja, Salcedo Coronel, Bocángel, and others; and Daria Castaldo, “De galas fértiles la invención recrea”: la fábula barroca a la luz del modelo claudiano’ (53–67), uses recent advances in the analysis of metrics to examine the influence of the *De Raptu Proserpinae* on both Góngora’s *Polifemo* and Bocángel’s *Fábula de Leandro y Hero*.

Best known for his *Teatro de los teatros* (1689–1694) and the plays he wrote as official Crown playwright to Charles II, Francisco de Bances Candamo wrote lyric poetry all his life. Blanca Oteiza, ‘Vida, autoridad, desengaño y burla en la poesía de Bances Candamo’, *Hipogrifo*, 8.1, 75–93, though (as so many) ill served by an impenetrable English abstract, suggests that some of this seemingly reflects, in its playful subversion of literary models, his reaction to his fall from favour and his more humdrum existence as a treasury official in Andalusia.

**Drama**

Two plays written and performed in Alcalá de Henares in 1568 are reproduced in *Los santos niños Justo y Pastor en el teatro del siglo xvi* (la ‘Representación de Francisco de las Cuevas y el anónimo ‘Auto del martirio’), ed. Ignacio Arellano, J. Enrique Duarte, and Carlos Mata Induráin, Colección Batihoja 64 (New York: IDEA), 246 pp.

As so often in the history of early theatre, it is a legal dispute about money that provides information about an otherwise shadowy figure. Iñaki Pérez-Ibáñez, ‘Nuevos datos sobre la vida del autor de comedias Bartolomé de Mendoza’, *Edad de Oro*, 39, 101–116, adds to the little known about Mendoza from the DICAT entry of 2008 and the subsequent notice of a 1583 contract signed in Santiago de Compostela and recorded in Julio Gonzalo Montañés, *Teatro de Galicia* (http://teatroengalicia.es/bases/representaciones/?-table=representaciones&...
The source he here transcribes—the record of a case brought by Mendoza before the Pamplona authorities against the local alcaide de las cárcel...
un único autor, del imagen del dramaturgo al programa editorial’ (pp. 339–360), explores the double life of seventeenth-century plays, performed and published, and seeks to demonstrate that the printed comedia was, as the century wore on, a distinct space in which the playwright could create a public image and also derive material profit. Alejandro García-Reidy, ‘Dinámicas y retóricas de la sociabilidad literaria en los volúmenes–homenaje al escritor fallecido’ (pp. 215–237), examines the assumptions and motivations behind the seventeenth-century phenomenon of miscellaneous volumes, containing poetic and prose texts, published to celebrate the life and achievements of a recently deceased author; foremost among these were the Fama póstuma and Essequie poetiche—this latter prepared by Juan Antonio de Vera, Count of La Roca, under the pseudonym Fabio Franchi—of 1636, commemorating Lope; the 1639 Lágrimas panegíricas in honour of Pérez de Montalbán; and the Fábules elogios, for Calderón, in 1681.

A majority of the essays in Mujer y sociedad en la literatura del Siglo de Oro, ed. Francisco Domínguez Matito, Juan Manuel Escudero Baztán, and Rebeca Lázaro Niso, Biblioteca Áurea Hispánica, 137 (Madrid: Iberoamericana; Frankfurt: Vervuert), 326 pp., treat of the drama of Golden Age Spain. Rebeca Lázaro Niso, ‘El motivo de las mujeres guerreras en Cubillo de Aragón’ (pp. 97–112), examines the puella bellatrix on stage through the bellicose female protagonists of Cubillo de Aragón’s El conde de Saldaña y hechos de Bernardo del Carpio (Sol), El rayo de Andalucía (Elvira), and Los desagradivos de Cristo (Veronice). Maribel Martínez López, ‘El personaje ¿femenino? en Añasco el de Talavera de Álvaro Cubillo de Aragón’ (pp. 171–189), and Isabel Sainz Bariain, ‘Análisis de las virtudes de la perfecta casada: de los tratadistas a Cubillo de Aragón’ (pp. 243–259), remain with the same dramatist, the former investigating his cunning and cross-dressing Dionisia, the mujer varonil who becomes the comedia’s eponymous (and ambivalent) Añasco, while the latter concentrates on the 1658 La perfecta casada (also entitled Prudente, sabia y honrada), demonstrating what the play has in common with Fray Luis’s treatise of the same name, Vives’s Instrucción de la mujer cristiana, and Juan de la Cerda’s Vida política de todos los estados de las mujeres, and how Estefanía in this comedia embodies central assumptions from treatises of this sort (summarized in the play’s alternate title). Simón Sampedro Pascual, ‘La dama en el episodio de los comedadores de Córdoba: de la honra pública al amor privado, de Lope de Vega a Cubillo de Aragón’ (pp. 261–278), concludes the contributions on Cubillo de Aragón, analysing his reworking in La mayor venganza de honor of the historical episode of Fernán Alfonso’s bloody vengeance in defence of his marital honour, and noting how Cubillo de Aragón presents a markedly more sympathetic portrayal of the central female character, Beatriz, than we find in Juan Rufo’s poetic
narration, the *Romance de los Comendadores*, or Lope's dramatization of the same episode in his mid-1590s *Los comendadores de Córdoba*. Lope's Old Testament play, *La hermosa Ester*, is the subject of Marcella Trambaioli, ‘Las figuras femeninas de *La hermosa Ester* de Lope de Vega: entre dimensión pública y esfera privada’ (pp. 279–294), in which the titular protagonist is counterpointed against the other three principal female characters, Vastí, Sirena, and Zares, to explore the private–public dialectic. Another biblical play—this one from the New Testament—is the subject of Juan Antonio Martínez Berbel, ‘Dos Marcelas enlazadas: reminiscencias del personaje del *Quijote* en la comedia *La Arca de Belén y Amor el mayor hechizo*, de Matos y Guzmán’ (pp. 151–169), who examines the echoes found of Cervantes’s counterfeit shepherdess, Marcela, from *Don Quixote* 1.12–14, in Matos y Guzmán’s play on the story of the Magi, which draws attention to these echoes through the identical naming of the female character, while his Felisardo fulfils a role parallel to that of Grisóstomo in Cervantes’s novel and utters similar sentiments. The volume does not neglect the first line of Golden Age dramatists, including as it does: Roberta Alviti, ‘“Ya sabes que soy cruel: | el pajizoy encarnado | me pondré”: Jezabel en *La mujer que manda en casa* de Tirso de Molina’ (pp. 9–29), which treats the last piece in the Mercedarian’s ‘pentalogía bíblica’; Emmanuel Marigno, ‘Estudios de géneros y demás extravíos: el caso de la mujer en *La vida es sueño*, de Pedro Calderón de la Barca’ (pp. 139–149), who avowedly adopts the theoretical tools of postmodern criticism to tinker around with Calderón’s play (which itself features surprisingly little in the study); Miguel Nieto Nuño, *La serrana de la Vera: de heroína trágica a su compleja mitificación contemporánea*’ (pp. 213–228), examining Vélez de Guevara’s 1613 comedia and its eponymous mountainwoman from La Vera de Plasencia (compare Oechler, later in this section); and Debora Vaccari, ‘De criadas y graciosas, con unos ejemplos de Moreto’ (pp. 295–322), looking at the understudied figure of the graciosa and taking as its principal example the character of Irene in Moreto’s mid-1640s *La fuerza de la ley*, where she is given almost 10 per cent of the play’s lines.

The ending of Juan Ruiz de Alarcón’s best-known play, a source for both Corneille and Goldoni, may furnish a clue about how contemporary audiences interpreted a comedia that has been variously seen as an example of poetic justice and as a moralizing broadside against mendacity. Benjamín José Franzani García, ‘El burlador burlado, una propuesta para entender el final de *La verdad sospechosa*, Hipogrifo, 8.1, 33–49, suggests that the deceptions practised by Don García on others and on the spectators lead seamlessly to his eventually falling a comic victim to his own wiles.

Francisco Domínguez Matito edits Álvaro Cubillo de Aragón, *El señor de Noches Buenas* (Kassel: Reichenberger), 272 pp., while Francisco Elena Mar-
tínez Carro, ‘Álvaro Cubillo de Aragón: nuevas aportaciones biográficas’, Hipo-
grifo, 8.1, 471–486, unearth documentary evidence about the life of a writer
seen by many as an interloper in the circumscribed world of the seventeenth-
century Madrid stage, tracing his birth to 1590 (not 1596) in Almagro (Ciudad
Real), as well as his marriage and early life in Granada and later years at
court, also transcribing his recently discovered last will and testament (Mad-
rid, Archivo de Protocolos, 7467: 1038v–1039v).

Anne Teulade, ‘El santo sensible: el efecto de cuadro pictórico en la comedia
de santos’, Criticón, 140, 53–63, argues that the use of cuadros, central to the
devotion of saints, is characteristic, too, of Spanish hagiographical drama. In
that same issue: Yves Germain, ‘De fieras y dramaturgos: el animal salvaje y
su representación escénica: ¿una dimensión puramente visual del espectác-
ulo teatral?’ (63–75) looks at the role played, particularly in pieces by Lope de
Vega and Calderón, by lions and bears, and not only for their shock value; José
Enrique López Martínez, ‘Fuego suena en partes varias: una convención dra-
mática áurea, la escena de incendio’ (265–301), traces the vogue for fire scenes,
from early Lope de Vega comedias de amor (Los bandos de Sena, c. 1597–1603; El
lacayo fingido, 1599–1603) through saints’ plays from the 1610s (El santo negro
Rosambuco, c. 1611; El Caballero del Sacramento, 1610; San Nicolás de Toletino,
c. 1614) to historical pieces including Guillén de Castro’s Dido y Eneas (c. 1616)
and three Tirso plays (Santo y sastre, after 1616; Palabras y plumas, c. 1623;
Lealtad contra la envidia, 1626–1629); and Héctor Ruiz Soto, ‘¿Monstruos de
apariciones llenos?: las escenas de descubrimiento y la cortina de apariciones
en los manuscritos teatrales de Gondomar y de Palacio’ (27–51), who takes one
meaning of Lope’s apariciones, that of tableaux vivants (Cov.: ‘ciertas represen-
taciones mudas que, corrida una cortina, se muestran al pueblo y luego se
vuelven a cubrir’ (27)) and examines the uses to which they were put. The Gon-
domar collection is also at the heart of a monographic section, ed. Luigi Giulani,
of Anuario Lope de Vega, 26, ‘Los manuscritos teatrales de la biblioteca de Gon-
domar’, which has ten essays: Josefa Badía Herrera, ‘La visualización de datos en
el teatro clásico: la colección Gondomar como campo de ensayo’ (15–47); Héc-
tor Ruiz Soto, ‘Cada uno por su parte: monólogos trenzados y cantos amebeos
en los albores de la comedia nueva’ (48–85); Gonzalo Pontón, ‘“Representar lo
que soy”: identidad y metateatro en Las burlas de amor’ (86–108); Esperanza
Rivera Salmerón, ‘Sapientia et fortitudo: de la Comedia del valor de las letras y
las armas a Lope de Vega’ (109–145); Marcella Trambaioli, ‘Belardo, el furioso:
modelo paradigmático de las reescrituras ariostescas de Lope de Vega’ (146–
170); Arnau Sala Sallent, ‘Un breve capítulo del ariostismo teatral: Las bodas
de Rugero y Bradamante’ (171–198); Ilaria Resta, ‘La plateria: un caso de con-
taminación en el sistema de géneros del primer teatro comercial’ (199–215);

Luis González Fernández, ‘Sátiros y otros seres velludos en el teatro áureo: La casa de los celos de Cervantes, Las Batuecas del Duque de Alba de Lope de Vega y El nuevo mundo descubierto en Castilla de Matos Fragoso’, Anuario Calderoniano, 13, 95–113, studies the survival in Spanish Golden Age theatre of elements of the figure of the satyr from ancient Greek drama, beginning with the Cyclops of Euripides. The three Golden Age plays studied are, as far as the writer knows, the only ones in which a satyr features as a character, and the Matos Fragoso comedia, published in 1671, is in fact a reworking of the Lope play under discussion.

Rafael Massanet Rodríguez, ‘El auto sacramental de El caballero de Gracia (BNE/MSS 16568): cruzada espiritual sobre las tablas’, Revista de Literatura, 82, 421–444, discusses an undated, anonymous, and unapologetically anti-Protestant piece from the reign of Philip IV, quite different in character from plays with the same or similar title dedicated to Jacobo de Grattis (‘el Caballero de Gracia’) by Mercedarian dramatists Tirso de Molina and Alonso Remón and also from the play edited in 1952 by Entrambasaguas. Once in the library of the Duke of Osuna and written out in a single hand, the ms has a number of additions, marginal notes, and (not always correct) corrections that suggest it was used during performance or copied verbatim from another which was.

After a brief examination of what desnudez actually meant in practical terms in the corrales (women reduced to form-hugging juboncillo and manteo) and of the responses of spectators and moralists to its depiction (or allusions to it), Jonathan Thacker, ‘The Unclothed Body On and Off Stage in the Comedia Nueva’, Bulletin of the Comediantes, 72.2, 15–47, cites from a wide selection of plays (primarily by Lope, among these Los locos de Valencia and El caballero del milagro) but also by other dramatists (for example, Vélez de Guevara’s La creación del mundo and Las tres edades del mundo, and Guillén de Castro’s Los mal casados de Valencia), many of them seldom read, in which undress is used to establish time of day and/or a character’s (diminished) social status, poverty, madness, or vulnerability, and compares such cases with the eroticism of depictions of the (often more completely) undraped body of seventeenth-century visual culture. The association of nakedness and eroticism is generally kept off stage and filtered only verbally, as happens with Doña Sancha in Lope’s Las famosas asturianas, although Thacker notes some exceptions to the rule, including Coello’s El conde de Sex.
Tatjana Portnova and Luis Gonzaga Roger Castillo, ‘Pensamiento e imagen de la mujer en las comedias cómicas y serias de Antonio Mira de Amescua’, *Edad de Oro*, 39, 207–220, look at seven plays they describe as comedies (*Amor, ingenio y mujer, Cuatro milagros de amor, La Fénix de Salamanca, La tercera de sí misma, La ventura de la fea, No hay burlas con las mujeres, Galán, valiente y discreto*) and seven more ‘serious’ pieces (*El arpa de David, El esclavo del demonio, La mesonera del cielo, No hay dicha ni desdicha hasta la muerte, La vida y muerte de la monja de Portugal, El hombre de mayor fama, La rueda de la fortuna*), concluding, perhaps unsurprisingly, that in the lighter comedies, women are given a more free-wheeling role often comparable with that of their male counterparts, while in the latter they are more subdued and faced with conventional choices such as marriage or the veil (compare Ordena and Fernández in the section ‘Lope de Vega’ and Schmidt in the section ‘Cervantes’).

A play once attributed to Lope and which was a direct source for Calderón’s *Médico*, is now available in an open access edition by Alfredo Rodríguez López-Vázquez from Madrid, Clásicos Hispánicos: Andréis de Claramonte, *El honor en la sangría y médico de su honra* (https://clasicoshispanicos.com/ebook/el-honor-en-la-sangria-y-medico-de-su-honra/#1611765576571-a66516a2-048a).

C. George Peale, ‘Tres comedias de poder de Luis Vélez de Guevara para el duque de Lerma’, *Arte Nuevo: Revista de Estudios Áureos*, 7, 102–134, shows how the only Vélez plays securely associated with Francisco Gómez de Sandoval y Rojas and his entourage—*El alba y el sol* (1613), *El Conde don Pero Vélez y don Sancho el Deseado* (1615), and *El Caballero del Sol* (1617)—illustrate the close links at the time between power and art and the latter’s function as an instrument of control, pandering as they do to the privado’s interests and reflecting his aesthetic tastes. After Lerma’s fall in 1618, Vélez continued to act as a prolific theatrical apologist for the Habsburg dynasty and its loyal adherents as well as for the new royal favourite, the Count-Duke of Olivares. A Vélez play of 1613 is the subject of Christopher C. Oechler, ‘“Tan divina Amazona”: The Legend of Isabel the Catholic Queen in Luis Vélez de Guevara’s *La serrana de la Vera*, *Neophilologus*, 104, 189–205, who suggests that, comic though the behaviour at times may be of the *mujer varonil* Gila, the play effectively weaves together the fable of this fearsome mountain girl and the figure of Isabel I, illustrating the way history, memory, and myth contribute to the construction of reputation (compare Nieto Nuño, earlier in this section).

Barbara Simerka, ‘Roman Machiavels on the Spanish Stage: Pérez de Montalbán’s Amor, privanza y castigo’, Bulletin of the Comediantes, 72.1, 11–31, explores the presentation of Roman political rivalries in Pérez de Montalbán’s comedia, where the career of Sejanus as prefect of the Praetorian Guard and favourite of the Emperor Tiberius in AD 14–31 is used to reflect and critique the practices of privanza at the Spanish court, where Rodrigo Calderón had recently been executed and Philip IV acceded to the throne (see another study by Simerka in Section 1).

Felipe B. Pedraza Jiménez continues his pursuit of the elusive figure of Antonio Enríquez Gómez—sought by the Holy Office, living undercover, and writing as Fernando de Zárate—in ‘Enríquez Gómez y Martínez de Mata: un episodio de la vida política y teatral sevillana’, Criticón, 138, 115–136, showing how his hagiographical play El rey más perfeto (1656?) gave voice to many of the ideas of the controversial Motril-born political activist and would-be social reformer Francisco Martínez de Mata as expressed in what are today known as his Memorias y discursos and who disappears from the record after 1660, not long before his dramatist friend was detained by the Inquisition in September 1661 only to perish three years later in a Triana cell. The sense of Enríquez Gómez as a dramatist apart, by choice as well as circumstance, is conveyed by Iván Gómez Caballero, ‘Fuentes, género y sentido de El maestro de Alejandro de Antonio Enríquez Gómez: una comedia pseudohistórica’, Philobiblión, 12, 13–36, who remarks that the portrayal of Alexander the Great in this play of 1660 is markedly different from those we find in ‘mainstream’ comedias such as Lope’s Las grandezas de Alejandro (1604–1608?), La mayor hazaña de Alejandro (attr. Lope, 1614–1618?), or Calderón’s Darlo todo y no dar nada (1651). Rafael González Cañal, ‘La venta como espacio dramático en el teatro español del siglo XVII’, Criticón, 139, 141–156, considers three Enríquez Gómez so-called comedias de valientes (or plays in which inns are central to the action): El valiente Diego de Camas, El capitán Chinchilla, and El valiente Campuzano.

Inmaculada Ruiz Ruiz, ‘La ciudad de Barcelona como marco de la acción en El desdén con el desdén’, Hipogrifo, 8, 177–191, examines an allegory on good government written by Agustín Moreto in 1652/53 as part of celebrations to mark the taking of Barcelona in October 1652 and which she insists can only be understood once one grasps the particular conditions under which text, music, and dance might combine in the Hall of Princely Virtue in the Buen Retiro, where she concludes it was performed.

Prose

Rehearsing the Erasmist leanings of a number of young men associated in the 1520s and 1530s with the University of Alcalá, Fernando Baños Vallejo, ‘El Diá-
*logo de doctrina cristiana* como obra apócrifa y otras cautelas de Juan de Valdés’, *Revista de Filología Española*, 100, 37–57, reaffirms Valdés (and not Juan Luis Vives) as author of a work which caused a furore in January 1529 when first issued by local printer Miguel de Eguía (that uncorrected edition, dedicated to Diego López Pacheco, Marquess of Villena, survives in a single copy), and argues that it was intended to be seen by its readers as apocryphal and not simply anonymous.

Three essays in Ámbitos artísticos y literarios de sociabilidad, ed. Martínez Carro and Ulla Lorenzo (see the section ‘Drama’), treat prose works of differing sorts. María Ángeles González Luque, ‘Estilos de vida cortesana en las Epístolas familiares de fray Antonio de Guevara’ (pp. 193–213), situates Guevara’s influential collection (1539–1541) within a broader tradition of epistolary literature which explored and critiqued contemporary life, noting the crucial historical moment in which Guevara’s work appeared, when the court was beginning to exercise a decisive role in the reconfiguration of social norms among the Spanish aristocracy and other privileged and influential social groups. Sara Bellido Sánchez, ‘Las dedicatorias en la obra de Baltasar de Collazos y su búsqueda de promoción y mecenazgo’ (pp. 291–307), examines the question of patronage with respect to the only two known works by Collazos, the Comentarios de la fundacion y conquista y toma del Peñón (1566) and his Coloquios (1568): in Collazos’s dedications, she argues, we see not a pre-existing relationship with a wealthy and noble patron, but the transparent desire of establishing one. David González Ramírez, ‘La novela corta en su campo literario: la legitimación de un género de consumo’ (pp. 309–338), illustrates the strategies employed by authors who between them published a total of eighteen collections containing novelas cortas while these were prohibited by the Junta de Reformación between 1625 and 1634; foremost among these were books by Castillo Solórzano, but Salas Barbadoillo features more than once, with Pérez de Montalbán also represented, alongside a host of lesser and now largely forgotten names.

Ángel Gomez Moreno, ‘Lazarillo de Tormes: entre Aristóteles y el refranero’, *BradAmante*, 1, 25–44. Jesús Fernández Cáceda Teresa pursues his quest to identify the author(s) responsible for the Lazarillo sequence (see his study of the judíoconverso Bernardino Illán de Alcaraz noted in *YWMLS*, 81, 239) with ‘El Lazarillo de Tormes, obra familiar e intergeneracional: la autoría de la Segunda Parte de 1555’, *Lemir*, 24, 9–34, attributing the authorship of Antwerp 1555 to someone whose name appears in the 1554 first edition, the ‘Conde de Arcos’ Fernando Álvarez Ponce de León y Luna notario mayor del Reino de Granada (d. 1560), who was not only the nephew of Bernardino but also uncle to Juan de Luna (b. c. 1575), the writer’s candidate for authorship of the anonymous ‘otra segunda Parte’ of 1620, a connection he follows up in ‘Juan de Luna y su
segunda parte del *Lazarillo* (1620): el final de una historia familiar*, Etiópicas, 16, 37–68 (see also Ruan in Section 2). Meanwhile, José Luis Madrigal, ‘Técnicas de atribución textual en el Prólogo del *Lazarillo* y en otros textos colindantes’, *Lemir*, 24, 209–244, is insistent, as have been others before him, that ‘el *Lazarillo* solamente se explica dentro del mundo universitario salmantino’ (244) and once again (compare *YWMLS*, 81, 239) endorses the candidature of a writer (c. 1520–1562) who also features in Ramón Gutiérrez González, ‘El *Itinerario* de Juan Arce de Ortálora’, *Lemir*, 24, 281–308, a study of a collection of notes Arce compiled in 1544 in the course of a journey through the north of the Peninsula, probably undertaken at the behest of Pedro Fernández de Velasco y Tovar (1485–1559), Count of Haro, Duke of Frías, and Constable of Castille: long believed lost, those notes are today preserved in BNE MSS/7879 and MSS/18227 and Madrid RAH MS 9–6210. On a different quest, Marcos García Pérez, ‘Sobre la autoría de *La vida del pícaro* (1601)’, *Hipogrifo*, 8.1, 425–438, compares the claims of various candidates proposed as author of the anonymous work ‘impresa en Valencia, junto al molino de Rovella’—among them Diego Hurtado de Mendoza, Juan Martín Cordero, Lupercio Leonardo de Argensola, Manuel Gallegos, and another obscure writer of the same surname—concluding that evidence points either to the Toledan poet and dramatist Pedro Línán de Riaza or to Francisco de Castro, a stalwart of the Academia de los Nocturnos.

*Antología de la literatura burlesca del Siglo de Oro*, v: *Bur las picarescas*, ed. Victoriano Roncero López (Pamplona: University of Navarra Press), is now available online (as are several other titles in the series): https://dadun.unav.edu/handle/10171/60002. José Enrique López Martínez, ‘Reprobacion y sátira del grammático en las letras àureas, i: Diálogos y tratados, fines del siglo xvi’, *Revista de Filología Española*, 100, 107–140, charts the decline of the respect humanist scholars earlier in the century accorded the grammarian as the necessary helpmeet to anyone studying law, or medicine, or theology, and suggests that around the time of the *Examen de ingenios* (1575) of Juan Huarte de San Juan and Juan de Pineda’s *Diálogos familiares de agricultura cristiana* (1581?) the discipline begins to be seen as of little importance to scholarship and the grammarian himself as a fusty, fussy, pedantic, and possibly heretical ignoramus. Three essays in *xvii e Siécle*, 286, on Lucian of Samosata in Spain: Theodora Grigoriadu, ‘Une continuation des *Histoires vraies* de Lucien dans l’Espagne du siècle d’or: imitation et satire politique dans le *Libro tercero* de Francisco de la Reguera’ (119–133), examines the presence and influence of Lucian in Spanish writings in the sixteenth and seventeenth centuries, before moving on to a study of Francisco Gómez de la Reguera’s unpublished translation of *A True Story*, *Las Historias verdaderas de Luciano* (BNE MSS/13659), to which Reguera adds his own continuation entitled *Libro tercero de las Historias verdaderas,*
making him the only Spanish Golden Age writer to have written an explicit continuation of a work by Lucian, and allowing him, as a courtier who had fallen out of favour, to express his disillusionment and disappointment with life at the court of Philip IV and his valido Olivares; Sònia Boadas, ‘Lucien de Samosate et les voyages célestes dans la littérature espagnole du siècle d’or’ (135–151), surveys the influence of Lucian’s *Icaromenippus* in Golden Age Spain, a dialogue translated by Juan de Jarava and included in his 1544 *Problemas o preguntas problemáticas* and in Francisco de Encinas’s volume of Lucian’s dialogues published (Strasbourg, 1550), with further translations following in the seventeenth century, by Juan de Aguilar Villaquirán and Francisco de Herrera Maldonado. Broadening out her analysis, Boadas notes some of the works in which the influence of the *Icaromenippus* can be detected, chief among them the anonymous *Crotalón*, with notable mentions also of Juan de Pineda’s *Diálogos familiares de la agricultura cristiana*, Lope’s *Arcadia* and *La locura por la honra*, Cervantes’s *Don Quijote* (the episode of Clavileño in 11.40–41), Juan Enriquez de Zúñiga’s *Amor con vista*, and Bartolomé Leonardo de Argensola’s *Menipo litigante*. Pierre Darnis, ‘Miguel de Cervantès et la ménippée lucianesque: vers une définition de *Don Quichotte*?’ (153–175), identifies the role played in the conception and composition of *Don Quixote* (particularly in Part 1) by three works of Lucian: *The Ignorant Book-Collector*, *The Lover of Lies*, and *The Ship, or the Wishes*.

The first (and only) part of Antonio de Eslava’s work in dialogue *Noches de invierno* is the subject of an electronic edition by Enrique Suárez Figaredo, *Lemir*, 24, 135–266, who hopes that by being based on the 1609 editions printed by Jerónimo Margarit for himself and three other Barcelona booksellers and on that issued the following year by Roger Velpio and Huberto Antonio in Brussels using the 1609 Pamplona Carlos de Labayen *princeps*, it will take readers as close as they may get to the author’s original.

*La narrativa de Alonso Jerónimo de Salas Barbadillo*, ed. Mechthild Albert, Victoria Aranda Arribas, and Leonardo Coppola, Bonner Romanistische Arbeiten, 121 (Berlin: Peter Lang), 328 pp., contains twelve studies on the prolific yet neglected and underrated Salas Barbadillo. David González Ramírez, ‘Literatúra cortesana y narrativa en el Siglo de Oro: de Castiglione a Salas Barbadillo’ (pp. 15–41), examines Castiglione’s model of the *opera aperta* as described in *Il cortegiano*, and how this idea is developed in Spanish (*El cortesano* by Luis de Milán, Gracián Dantsico’s rewriting of Della Casa’s *Galateo*, Rodrigues Lobo’s Portuguese *Corte na aldeia* and its Spanish translation), and leads to Salas Barbadillo’s *El caballero perfecto* (1620), a novel with interpolated, Italianate stories in which the ideal courtly gentleman is sketched. Ilaria Resta, ‘Salas Barbadillo e Italia: por los senderos de la narrativa barroca’ (pp. 43–62), looks at the reception of Salas Barbadillo in Italy, concentrating first on his *Don Diego de noche*.
which, in the translation of Girolamo Brusoni (1674), circulated in Italy, both in full and in parts, Brusoni’s rendering having broken the integral text into autonomous novelle; Resta then analyses an earlier translation of a previous Salas Barbadillo work: Cesare Zanucca’s Lo sciocco ignorante avventurato (1634), a version of El necio bien aventurado (1621). Maria Rosso, “‘Todo este mundo es casa de locos’: la ingeniosa ejemplaridad de Salas Barbadillo en Corrección de vicios” (pp. 63–79), underlines the polygenericism of the Corrección de vicios (1615) and the interplay of dual narrators (one a facsimile of the author and the other a ‘Boca de todas las verdades’), and explores the use of biblical references and of madness to promote desengaño and ethical behaviour. Fernando Copello Jouanchin, ‘El libro y la casa: propuestas arquitectónicas y sociales en Casa del plazer honesto de Salas Barbadillo (1620)’ (pp. 81–94), a short chapter on the frame narrative of the work, includes Salas Barbadillo’s descriptions of the titular dwelling itself and its furnishings and fittings. Manuel Piqueras Flores, ‘El subtil cordobés Pedro de Urdemalas, de Salas Barbadillo: más allá de los límites de la novela (corta y larga)” (pp. 95–111), concentrates on the complex structure of a work of 1620 which belongs to a space between framed short-story collections and longer narrative works that develop secondary episodes. Marcial Rubio Árquez, ‘La picaresca de Salas Barbadillo: El necio bien afortunado’ (pp. 113–123), is the first (and much the briefer) of two studies on Salas Barbadillo and the picaresque and is followed by Victoria Aranda Arribas, ‘Una adaptación pícara: La hija de Celestina de Salas Barbadillo (1612) por Angelino Fons (1983)” (pp. 125–160), which analyses the TVE small-screen adaptation of Salas Barbadillo’s work as the sixth and final instalment in its 1983 mini-series Las pícaras. Giulia Giorgi, ‘Del Juez de los divorcios a Descasamentero’ (pp. 161–180), is a comparative analysis of two entremeses that concentrates on how linguistic incompatibility in the couples presented is emblematic of a more comprehensive breakdown in their various marriages (see also the section ‘Cervantes’). José Enrique Laplana Gil, ‘Lo que va de Momo a Momo: Salas Barbadillo y su Estafeta’ (pp. 181–201), looks at Salas Barbadillo’s 1627 volume and his return from an unusual four-year publishing break and highlights the diverse epistolary modes he developed as well as comparing the role played by Momus with his appearances in other works by Salas Barbadillo. Leonardo Coppola, ‘Salas Barbadillo y el quehacer grotesco: “Las líneas de este pincel y los renglones de esta pluma” en El curioso y sabio Alejandro, juez y fiscal de vidas ajenas (1634)” (pp. 203–223), examines the employment of shocking and grotesque visual art in the last of Salas Barbadillo’s works published during his lifetime, a collection of six exemplary short stories in which paintings are used to pass comment on contemporary society. Mechthild Albert,
'De pícaros a peregrinos: el paradigma del viaje y sus variaciones en La peregrinación sabia' (pp. 225–239), is a short study covering the journey of discovery and satirical observation travelled by a duo of foxes, father and son, in one of the constituent parts of Salas Barbadillo's posthumous Coronas del Parnaso (1635). Rafael Bonilla Cerezo, 'La peregrinación sabia en las Coronas del Parnaso y platos de las Musas de Alonso Jerónimo de Salas Barbadillo' (pp. 241–317), is a more substantial examination of the same work, focusing on the hybridization of genres (chivalric romance, the fable, the picaresque and satire, and narratives of pilgrimage) in this third 'plato' of the Coronas, and illustrating its role and significance in the broader structure of the host volume. Salas Barbadillo's Casa del placer honesto features also in one of the essays in Ámbitos artísticos y literarios de sociabilidad, ed. Martínez Carro and Ulla Lorenzo (see the section 'Drama'): Manuel Piqueras Flores and Elena Trapanese, 'Un lugar para la sociabilidad literaria: Sor Juana, Salas Barbadillo y otras casas de placer' (pp. 239–258), discussing the role of this work in the establishment of frame narratives which take the form of small-scale academias.

Gender and Exemplarity in Medieval and Early Modern Spain, ed. María Morrás, Rebeca Sanmartín Batida, and Yonsoo Kim, The Medieval and Early Modern Iberian World, 79 (Leiden: Brill), xiii + 296 pp., contains two essays on Teresa of Ávila: Lesley K. Twomey, 'Speaking of Heaven in Conventual Women's Writing (Constanza de Castilla, Teresa de Cartagena, Isabel de Villena, and Teresa de Jesús)' (pp. 212–251), examining Teresa's representation of the soul's journey towards God and, in particular, the linguistic and rhetorical techniques employed to render the beauty of heaven, and contextualizes these by reference to passages from the three other fifteenth-century cloistered women of the chapter's title, while Christopher van Ginthoven Rey, 'Torn to Pieces: Textual Destruction in Teresa de Jesús's Vida' (pp. 252–281), highlights the frequency with which, in her Libro de la vida, Teresa imagines the destruction of her book itself. Far from being a simple device to express modesty or protect herself against any impression of heterodoxy, Teresa's fixation on the text's destruction, he argues, can be interpreted in at least three more subtle ways: as an imitation of Christ's passion, as a struggle for freedom, and as a means of reaffirming her control over her own utterances.

Alonso de Castillo Solórzano, Los alivios de Casandra, ed. Andrea Bresadola, Prosa Barroca, 19 (Madrid: Sial), 443 pp., is an exemplary edition of one of Castillo Solórzano's most accomplished works, with a frame narrative redolent of Boccaccio, as the Milanese aristocrat Casandra, suffering from a profound melancholy, is prescribed as a rest cure a sojourn at an estate on the banks of the Po, which then hosts a series of literary entertainments. Bresadola provides a comprehensive introduction to the collection, setting it within the cultural
and political milieu of its place and time of publication (Barcelona 1640, immediately prior to the Catalan Revolt) and noting the highly political aspect of the changes to the preliminaries made in the 1641 second issue in which printer Jaume Romeu switched the dedication to Josep de Ardena, a key figure in the Catalan camp. The editor places the work among Castillo Solórzano’s other narratives and provides ample background to the frame story and the constituent novelas cortas and comedia: respectively La confusión de una noche, A un engaño otro mayor, Los efectos que hace amor, Amor con amor se paga and En el delito el remedio, and El mayorazgo figura. The stories are finely turned novelas cortesanas, and take place across Spain and Italy (Seville, Toledo, Valencia, Naples, Turin) and they are indebted most heavily to Bandello, and in one case to an earlier work of Castillo Solórzano himself, insofar as Los efectos que hace amor is reminiscent of his earlier La cautela sin efecto, published in the 1631 Noches de placer. In turn, the tale A un engaño otro mayor, part of these Alivios, would go on to influence A lo que obliga el honor, published in Castillo Solórzano’s La garduña de Sevilla two years later. The editor discusses Castillo Solórzano’s ambivalent relationship to culturanismo, and dedicates an extensive section of his introduction to the comedia de capa y espada El mayorazgo figura, one of only seven comedias written by Castillo Solórzano (along with five entremeses and two autos), and which, in a primitive version, seems to have been performed in Madrid in 1638. The critical text is meticulously edited, with variant readings noted in an appendix, and boasts almost 1,500 explanatory notes of various kinds.