

Chapter 4, “Narrating Illegitimacy: The *Novelas Ejemplares*,” concentrates on three of Miguel de Cervantes’s exemplary novels, and claims that, in the context of early modern narrative, illegitimacy is “about making and unmaking” (145). This chapter is not free of inaccuracies, such as the remark on the *Novelas ejemplares* having been published before Cervantes’s *Don Quixote* (143). Chapter 5, “Lope de Vega’s Bastard Heroes: Pieces and Traces,” discusses illegitimacy in four of Lope de Vega’s plays through themes of absence and presence, and parts and whole. The volume’s conclusion emphasizes the fluidity and legacy of illegitimacy.

The book has considerable deficiencies in proofreading. The following examples are part of a longer list. The spelling of Spanish names is inconsistent: “Alfonso IX of León” versus “Alfonso VI of Leon” (8–9); “river Ubierna” versus “River Ovierna” (23, 26); “Fernán Gómez” versus “Martin Gómez” (80, 81), among others. In chapter 3, notes 2 and 14 are identical (136, 138), and the entry for “Wolf” is incomplete in the list of works cited (142). Despite its weaknesses, *Reading Illegitimacy in Early Iberian Literature* is a valuable contribution to current scholarship. Hazbun embarked on a challenging multi-genre analysis. Her results will facilitate further exploration of illegitimacy in other works and disciplines.

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Social Justice in Spanish Golden Age Theatre. Erin Alice Cowling, Tania de Miguel Magro, Mina García, and Glenda Y. Nieto-Cuebas, eds. Toronto: University of Toronto Press, 2021. xvi + 274 pp. \$34.95.

This edited volume brings together scholars and practitioners in a timely consideration of the relevance of early modern Spanish theater for present-day audiences. In response to the ongoing decline in material and ideological support for the humanities at many institutions of higher learning, the volume asserts the need for collaboration between scholars and those beyond the academy, presenting theater as a public-facing affirmation of the value of humanistic education whose “re-enactment of the human experience” (3) can spur spectators to reflection, empathy, and action on social justice issues. The text’s authors and interviewees adeptly demonstrate that Golden Age plays and their modern adaptations can engage readers, viewers, and students with questions related to gender identity, economic inequality, and racial and religious discrimination.

The volume is divided into three parts, each with a different thematic focus. Part 1 (“Readings of *Comedias*”) consists of analyses of plays that speak to still-relevant social justice issues. Harrison Meadows considers the ambiguous resolution of Vélez de Guevara’s *La serrana de la Vera* in relation to current conversations surrounding the expression of gender identities, while Tania de Miguel Magro examines gender identity

and the institution of marriage in Salas Barbadillo's *El descasamentero*. Melissa Figueroa suggests that Gaspar Aguilar's *El gran Patriarca don Juan de Ribera* confronts the seventeenth-century expulsion of the Moriscos from Spain in ways that resonate with current immigration and labor laws, noting that the play's critiques of discrimination and economic exploitation offer a useful lens through which to think about job insecurity and responses to immigration in present-day Spain. These essays thus identify points of connection between the early modern period and the present, pushing against the notion of the *comedia* "as a tool for expanding the ideology of the Catholic . . . upper classes" (9) and instead proposing the *comedia* as a tool for engaging with social justice in the classroom and beyond.

Part 2 ("Adaptations") highlights creative reinterpretations of Golden Age plays and their theoretical or material engagement with immigration, government corruption, and corporate greed. Erin Alice Cowling's interpretation of EFE TRES Teatro's adaptation of *El príncipe inocente* centers on its addition of a frame story that shapes the original play into a critique of economic inequality and the criminal justice system. Similarly, Mina García Jordán analyzes a 2016 play by the Centro Dramático Nacional that changes the setting of Cervantes's *El trato de Argel* from an African prison to an immigrant detention center in Spain, confronting the spectator with the uncomfortable reality of a political system that actively rejects and punishes immigrants. Elena García Martín traces the efforts of the towns of Fuente Obejuna and Zalamea to stage Lope de Vega's plays about their local histories in the face of "oppressive forms of authority that mirrored those of the historic plays they re-enacted" (191), demonstrating how these plays can serve as poignant commentaries on contemporary social issues.

Part 3 ("Interviews") features interviews with directors, dramaturgs, and actors who have brought productions and adaptations of Golden Age plays to the stage in Spain, Mexico, and the United States. This section of the book is particularly innovative in that it attempts to bridge the gap between theory and praxis, highlighting the ways in which scholars and artists can collaborate on meaningful approaches to early modern Spanish theater. Notably, directors Ben Gunter and Harley Erdman emphasize the interplay between context and content that makes theater useful for engaging with social justice issues. In discussing collaborations with local Native American populations on a production of a play about the Spanish conquest or the staging of progressive notions of gender in a theater located in a US conservative stronghold, they foreground the ways in which scholars and practitioners may work together to understand how the meaning of Golden Age plays is informed by their transplantation to different historical and cultural milieus.

This book makes an important contribution to the field of early modern Hispanic studies and offers a useful model for collaboration among scholars, artists, and the public. In a time of continued struggle for racial, gender, and economic equality, this

volume makes a renewed case for the value of the humanities in fomenting productive reflection and collaborative action toward the goal of creating a more just world.

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The Criminal Baroque: Lawbreaking, Peacekeeping, and Theatricality in Early Modern Spain. Ted L. L. Bergman.

Colección Támesis Serie A: Monografías 393. Woodbridge: Boydell & Brewer, 2021. xii + 258 pp. £75.

The Criminal Baroque sets out to redress the false dichotomy separating criminals and law-abiding peoples in early modern Spain along class boundaries such that criminality, both in fiction and in the real world, is synonymous with marginalization. Its careful study of the spectacular fictional representations of criminal acts and real-life lawbreaking and punishment addresses a wide range of subjects and genres. With each chapter, we move further along the social ladder beginning with common criminals then progressing to *alguaciles*, soldiers, noblemen, and finally to kings, as Bergman convincingly demonstrates that criminality was not limited to any one social group.

Bergman begins in chapter 1 by examining the generic evolution of the *jácara* through which he traces the recurrent use of criminal jargon and corrects the popular assumption that the *jácara* originated in Quevedo's "Carta de Escarramán a la Méndez." The chapter continues by exploring the real-life violence in and around the *corrales* in Seville and, in so doing, points toward a certain social tolerance of violence and criminality, establishing an intersection between criminality on- and offstage, free from class distinctions.

Chapter 2 addresses the role, representation, and reception of *alguaciles*. Bergman first provides a useful overview of contemporary law enforcement structures before investigating, by way of case study, the widespread corruption among *alguaciles* in early modern Spain. For Bergman, this overt corruption, manifest in their participation in theatrical activities, serves as a source of political *desengaño* (disillusionment). The book then considers the depiction of *alguaciles* in *entremeses*, determining that, despite their widely acknowledged incompetence, they receive a relatively mild treatment.

In chapter 3, the focus shifts from *alguaciles* to soldiers as Bergman uncovers the prevalence of real-life criminals turning to the military to satisfy violent urges or evade prosecution. These figures, classified as *valentones*, are then explored in their fictional iterations on the stage in the *comedias de valentón*. The author defines them as violent individuals who love brawling but who are nonetheless honorable, trustworthy, charismatic—and, crucially, who are reintegrated into society or the military at the close of the play. Building on the previous chapter, Bergman