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The *Routledge Hispanic Studies Companion to Early Modern Spanish Literature and Culture* states its purpose as twofold: "to introduce the intellectual and artistic breadth of early modern Spain and to review the most current critical trends and theoretical discourses concerned with this period" (x). At 640 pages, comprising of thirty-six chapters, and bringing together experts from around the world in fields ranging from cosmography and economic history to art and literature, there is no doubt that it fulfils the former. Each chapter also provides an overview of the state of the art, some approaching their subject through innovative case studies. Rather than using traditional structural categories, the *Companion* is organized into eight parts grouped around 'keywords' which encourage new critical approaches and connections.

The contributions in Part I are grouped around the terms *kingdom*, *empire*, and *world*. This part opens with Dandelet's chapter, bringing together military and architectural history as expressions of imperial political culture. On Philip II's self-fashioning through El Escorial, it could be useful to mention the association often made between the complex and the Temple of Solomon.[1] Ponce Leiva and Villareal Brasca provide a clear overview of the debates around the nature of the Spanish monarchy and a valuable summary of its administrative structure. They go on to explain how recent scholarship has softened the traditional idea of an absolutist government governing the Spanish American territories, focusing instead on the existence of multiple centres of decision-making and adaptable political practice. Cañeque discusses the Japanese mission in the context of the commercial competition between

1. See, for example, Taylor (1992); Cuadra Blanco (2005).

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the Portuguese and the Spanish and the conflict between the Jesuits and the Mendicant orders, while pointing out that these categories do not map neatly onto each other. Davis presents an overview of recent developments in Hispanic ocean studies, focusing on crossing narratives. She takes as a case study the account of Diego Portichuelo de Ribadeneyra, offering a fresh analysis from a narratological perspective.

Part II is themed around the keywords *knowledge, capital* and *control*. Its first two chapters focus on emerging scientific knowledge, its relationship to previous systems of knowledge, and its link to territorial expansion. Sánchez's piece on cosmographical knowledge emphasises the move towards empiricism, as well as demonstrating that advances in cosmography arose through cooperation between theorists on the one hand and communities of practitioners on the other. Marcaida's essay discusses natural philosophy, taking as a case study the Jesuit Juan Eusebio Nieremberg. Marcaida outlines the contemporary re-evaluation of traditional systems and the desire to exploit the natural world, while emphasizing the attitude of wonder that accompanied natural philosophical enquiry. He argues that, for Nieremberg, the purpose of understanding the natural world is to understand God's creation better. His argument complements recent work by Portuondo (2019) on natural philosophy in sixteenth-century Spain and her helpful term "the Spanish Disquiet".

Vega's chapter approaches the keywords from the perspective of the control of knowledge, studying the first expurgatory index compiled by Benito Arias Montano in 1571. Her brilliant study presents some surprising conclusions: most notably, that the Antwerp Index condoned more works than it expurgated, despite the majority having been condemned by the Council of Trent's Index as *primae classis* (i.e. by authors whose entire oeuvre was prohibited). She notes that the newness of the model resulted in a variety of kinds of observations by the censors, and points out the ways in which the Index often served the interests of the Spanish Crown.

Vilches's chapter explores the link between capital and knowledge by studying the theme of credit in a range of early modern texts, from economic treatises and commercial textbooks to works of literature. She links the range of approaches to credit among early authors to the multifaceted nature of credit itself: on the one hand, it is quantifiable and necessary for business; on the other hand, it creates a parallel order of reality that unsettled early modern writers.

Part III is grouped around the keywords *classicisms, tradition* and *invention*. Béhar contributes a useful discussion of the term "classicism", as well as the development of the term *clásico* in the early modern period. He links the desire for uniformity with the imitation of a single model favoured by Bembo, and explains how the difficulties of following a single model are made manifest in the appearance of the *manierista* style. It could be helpful to readers unfamiliar with the aesthetic debates of the period to mention those who, against Bembo, stated that it was not possible to imitate a single author and defended the imi-

tation of multiple authors.[2] Nonetheless, readers interested in eclectic imitation in Spanish poetry can consult Gargano's masterly overview of Garcilaso's poetic models in the following chapter.

The chapters which follow each focus on tradition and innovation in particular genres. Holloway offers a study of the development of the pastoral through the lens of Lope de Vega's use of the figure of Amarillis, through parody and metaliterary commentary to his return to the tradition in "straight" mode later in his career. The study usefully includes the still-understudied subgenre of the piscatory eclogue. Vilà compares two epic poems by Luis Zapata and Jerónimo de Urrea in order to demonstrate the mid-sixteenth century shift away from the chivalric depiction of war, and the model of Ariosto in particular, towards "realistic" accounts of war. She explains this shift as not only literary, but one which was rooted in the changing nature of warfare. The piece complements recent scholarship on how colonial epic explores contemporary ideas on the theory of warfare.[3] Gutiérrez Trápaga provides an outline of critical reception of the romances of chivalry from their genesis to the boom in critical interest of the present day. He gives a helpful overview of the typical traits of the Golden Age romances, but goes on to distinguish subgroups, in particular the "heterodox" and "orthodox" branches of the genre. Finally, Núñez Rivera traces the evolution of short narrative up to Cervantes. His study includes some interesting analysis of unpublished collections (such as Pedro de Salazar's *Novelas*) and gives special attention to narrative framing.

Part IV focuses on the terms *language*, *wit* and *modernity*. Two of the five chapters in this section (15 and 17) focus on early modern attitudes towards and definitions of wit and language respectively. Robbins illustrates the capaciousness of wit as expressed in early modern typologies, and demonstrates it by discussing visual as well as literary wit. Egan's interdisciplinary chapter studies the relationship between language and the body, empire, and the vernacular. Firstly, she discusses contemporary reflections on the links between language and sociopolitical circumstances, as well as debates on the relationship of the vernacular to its predecessors. She goes on to discuss contemporary ideas about the vernacular as embodied, in contrast to grammar, which was conceived of as artificial, and how various grammarians navigated these tensions. Finally, she looks at personifications of *lengua* in a range of texts.

The three remaining chapters in this part explore advances in literary language. Blanco offers an overview of what characterised Góngora's style, reactions to the 'new poetry', and Góngora's reception in Mexico. Her choice of

2. Sannazaro is mentioned in tandem with Bembo, but it is worth noting that Sannazaro argued it was impossible to remain within a totally Virgilian lexicon. See Sannazaro, *Opere volgari,* no. LIII, pp. 380-81.

3. For example, Choi (2022).

representative examples provides a nuanced and concise explanation of linguistic and conceptual difficulty in Góngora, and of creative imitation of Sor Juana. Folger's chapter on the picaresque opens with a brief overview of critical views on the definition, genesis and development of the genre. His innovation is to read *Lazarillo* through the lens of contemporary *relaciones de méritos y servicios* and mechanisms of interpellation. He then analyses *Estebanillo González*, usually considered the last example of the picaresque. He argues that, while social ascent is the usual motivation of the *pícaro*, Estebanillo's adoption of the *pícaro* lifestyle for sport delivers a devastating blow to the genre.

Finally, Gómez Canseco presents an exemplary essay on *Don Quixote*. While acknowledging that contemporaries received *Don Quixote* as a funny book, he demonstrates with book-historical and internal evidence that this is intertwined with political discourse. The *tour de force* of the essay is his reading of both parts of the novel in the light of Avellaneda's spurious sequel. Gómez Canseco points out that while the Don Quixote of Cervantes's Part I enters into constant conflict with the established order, he is never punished by the law; by contrast, Avellaneda's Don Quixote pays the price through his imprisonment. Gómez Canseco attributes to this the removal of physical violence in Cervantes's own sequel, and explains how Cervantes offers a corrective not only by criticising Avellaneda but by bringing back alterations of social order, such as Sancho's governorship.

Part V is themed around the terms *drama, performance* and *audience*. Bass provides a helpful overview of the role of theatre in the urbanization of Madrid, as well as the development of urban comedy. She takes *Don Gil* as a case study of the relationship between theatre and the city of Madrid. The two chapters which follow move from comedy to tragedy, beginning with D'Artois's contribution on Lope de Vega. She argues that early Lopean tragedy exhibits traits from neo-Senecan tragedy with its emphasis on arousing violent passions, but this is later softened under the influence of Giambattista Guarini's ideal of *temperamento*. She also argues that in earlier theatre, Lope explores heroic madness or frenzy in serious mode, but by *Belardo el furioso* love-madness becomes comic melancholy. Antonucci follows by offering a reappraisal of Calderonian tragedy. She provides a concise reception history of the honour dramas, then advances a formalist interpretation of their fundamental Aristotelianism, with particular attention to *El médico*. She takes a similar approach to *La vida es sueño*, while noting the radical departure in making Segismundo's decision an act of will, rather than the result of Aristotelian *peripeteia*. Lastly, she gives an overview of the state of the question on mythological dramas.

Finally, Kluge opens her piece with an overview of the history and reception of the *autos sacramentales*. She takes *El gran teatro del mundo* with its play-within-a-play as a case study of the Golden Age world view expressed in the *autos*, namely the "conception of temporal historical reality as the ephemeral cipher of something of greater constancy" (370). A little more help could be

given to readers on the technical terms in the section on contemporary definitions of the *auto*, particularly Calderón's assertion that allegory signifies "las propiedades en lejos | los accidentes en visos".[4]

Part VI revolves around the terms *visual culture, music* and *arts.* This part opens with Cacho Casal's piece, which uses a painting by Antolínez as a way into a discussion of the debates on the status of painters and the possibilities of metapainting. Di Dio explains that ownership of sculpture, and in particular nude sculpture, was much more widespread than censure by contemporary authors suggests. Marías gives a nuanced overview of 'Spanish Golden Age architecture', defined broadly as Plateresque and Greco-Roman, from its roots in the Middle Ages to the plural character of Philippine architecture. He counsels against the oversimplified use of *mudéjar* on both ideological and historical grounds. Knighton's insightful contribution centres on the engagement of ordinary people with music, illustrated by a broad range of literary sources and documentary evidence. She discusses oral practices, musical knowledge among the populace, domestic music, and music made by women.

Part VII focuses on the keywords *faith*, *race* and *community*. Mayo takes a bottom-up approach to religious practice through the lens of mortification of the body. She concludes that penitential practice had an uncomfortable relationship with institutional rules and the genuineness of devotion. On the way, she makes a number of interesting observations, noting for example the gendered nature of penitential practice.

The following chapters focus on various marginalised groups in early modern Spain. Nider focuses on the reception of European literature by Sephardi Jews, as well as the use of European models by Sephardi writers, which often took the form of "counter-discourses". She takes as case studies Antonio Enríquez Gómez and José de la Vega. Dadson analyses Spain's *morisco* population in the sixteenth century, in particular how *moriscos* were treated by authorities and how they viewed their own faith. Using the work of the Mancebo de Arévalo, he concludes that a strong Muslim subculture survived in the sixteenth century through networks of contacts, *aljamiado* texts, and protection by Christian neighbours. Rowe presents an overview of state of field on the history of slavery, the representation of black Africans, and their cultural production. She then explores the portrayal of and attitudes towards black Africans in Lope de Vega's play *El santo negro Rosambuco*, as well as the black poet Juan Latino's self-representation in the proem to his epic poem on the battle of Lepanto. She concludes

4. *Visos* and *lejos* are terms from visual art referring to perspectival devices. As Kurtz (1990: 234) explains regarding these lines, "substances are conventionally exhibited or made manifest, as in the *lejos* (literally, the background distances of a painting). Such sacral *lejos* are made more clearly perceptible by the *visos* (literally, highlights used to emphasize background objects)". Likewise, *propiedad* and *accidente* refer to the Aristotelian distinction between essential and accidental properties, used by Aquinas and others in explaining the dogma of Transubstantiation.

that acceptance for black Africans such as black saints and Juan Latino was grounded in appeals to the universalism of the Church and the emphasis on their exceptionality. Lastly, Pym traces the increasingly hostile anti-gypsy legislation throughout the sixteenth century up to the beginning of the seventeenth century when, in the wake of the expulsion of the *moriscos*, there were a number of proposed expulsions of gypsies.

Part VIII takes the keywords *gender, sexuality* and *conflict.* Boyle's chapter analyses women as administrators, taking as case studies Cecilia Morillas and Magdalena de San Jerónimo. She takes a broad definition of "administrator" and concludes that early modern women in administrative positions disrupt easy categorisation and often blur the boundaries between public and domestic, punitive and curative. Velasco unearths evidence of lesbian desire through the lens of sound. This includes sonic evidence as reported in legal documents; the sound of more "manly" voices as described by early modern medical texts dealing with humoral theory and theories of prenatal sex transmutation (often associated with lesbian desire); hypothetical aural confessions recorded in theological tracts; and verbal expressions of intimacy in convent settings discouraged in religious treatises.

Donnell provides a comprehensive overview of scholarship which engages applications of feminist theory and queer history projects. The piece discusses the "crisis of masculinity"; traces the changes in approaches to depictions of masculine *honor*; and lastly presents approaches to alternative masculinities, with a particular focus on theatre. In the final chapter, Berco gives an overview of testimonial evidence for male homosexual practice, and then moves to an analysis of homosexual desire. Rather than see sexual desire as an unavoidable neurophysiological impulse on the one hand, or as completely rational on the other, he proposes a more nuanced approach which involves studying how arousal and cognition interact with cultural and ideological factors.

This brief overview hopefully gives a sense of the astonishing breadth of topics and approaches of the *Companion*. It is perhaps surprising to see a lack of discussion of the works of the Spanish Mystics, which would have been a valuable contribution either to Part III or Part VII. Nonetheless, the collection is an important contribution to the field, providing both a valuable aid to scholars seeking an up-to-date guide to debates in scholarship on early modern Spain and cutting-edge new research.

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