

Finally, part 5, “Il teatro breve, tra cielo e terra,” studies the playwright’s short theater: *autos sacramentales*, burlesque comedy, and short compositions staged in commercial performances (special emphasis is set on the *entremés*). Antonucci concludes by expressing that these theatrical productions, though short or scarce (*Céfalo y Procris* is the only preserved burlesque comedy by Calderón), should not be viewed as marginal, since they complete our understanding of a versatile writer who mastered a wide range of genres, themes, and dramatic techniques.

The literary analysis is followed by a few useful appendixes: a metrical glossary, a chronologically arranged list of the Calderonian works cited, a critically annotated essential bibliography, and finally an *index nominum*.

One of Antonucci’s main objectives is to portray Calderón’s modernity and the human complexity of his theater, which she successfully achieves by paying attention to certain topics that are relevant in current debates, such as his portrait of feminine figures and his criticism of male violence. Antonucci highlights the role of women and their interaction with men from the beginning to the end, first in Calderón’s family and then throughout his work, where Antonucci traces the frequent vindications of feminine dignity and the condemnation of predatory love and behavior. This adds novelty, relevance, and a distinct perspective among the ample literature on Calderonian drama to this book.

The Spanish texts, when cited, are accompanied by successful Italian translations which communicate the general sense without sacrificing their poetic ambience, although, in a few cases, the wit of Calderón’s phrasing and concepts can be lost in this challenging task (as the author herself acknowledges).

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*Faraway Settings: Spanish and Chinese Theaters of the 16th and 17th Centuries.*

Juan Pablo Gil-Osle and Frederick A. de Armas, eds.

Madrid: Iberoamericana Vervuert, 2019. 264 pp. €29.80.

The twelve essays that comprise this volume explore the fascination held by early modern Spanish writers for the marvel of all things Chinese. No reader of *Don Quijote* can forget the astonishing (and perhaps apocryphal) claim that Cervantes made in the dedication to the Conde de Lemos in the 1615 continuation that the emperor of China sent a letter via a special envoy, begging the author to be the founding rector of a new college where the Spanish language would be taught through a reading of Cervantes’s novel. China and the Far East in general in early modern Spain, and perhaps up until today, represented the epitome of the exotic. The book’s preface, penned by the editors, Juan Pablo Gil-Osle and Frederick A. de Armas, establishes that the musical

skits associated with Chinese theater in Fujian, a province on the southeastern coast, were known in Spain as early as 1575 (10). Theatrical performances during the Ming dynasty took place mainly in the private residences of elite families, staged by troupes that belonged to these privileged classes. The plays were often extraordinarily lengthy and abounded in supernatural elements (12). The essays in this book deal primarily with the commonalities and differences between Spanish literature (especially theater) of the Golden Age and the practices observed in China of roughly the same period.

The remaining essays in the book are grouped in thematic clusters, the first of which is titled “Theatrical Origins.” Building on his own earlier work, Bruce R. Burningham’s “Jongleuresque Origins” points out that the “dialogic relationship between performer and spectator” (29) that Bertolt Brecht thought to have discovered in a twentieth-century performance by a Chinese actor named Mei Lanfang, was in fact derived from a European tradition of popular performance prevalent in the Middle Ages. Jorge Abril Sánchez authors the second paper in this cluster: “Spain Learning about Chinese Theater (Miguel de Lúcar’s *Verdadera relación de la grandeza del reino de China*.)” In his text, this sixteenth-century Spanish soldier described, among many other things, the propagandistic theatrical performances that he witnessed in the Quiam region of China as part of a diplomatic mission there in 1575.

The three essays of the second cluster, “Oneiric Excesses and Theatricality,” all share an interest in the expression of emotions in Chinese and Spanish art and theater of the early modern period. Frederick A. de Armas authors “Painting Emotions and Dreams (Tang Xianzu’s *Peony Pavilion* and Lope de Vega’s *La quinta de Florencia*.)” These two contemporaries both depicted the sway of melancholy in some of their finest works. Juan Pablo Gil-Osle’s “Global Climate and Emotions” develops the intriguing “connections between climate and literature; and more specifically between extreme climate situations and literature of exacerbating love dreams” (90). Carmela V. Mattza Su’s study, “Emotion, Object and Space (Tang Xianzu’s *Peony Pavilion* and Pedro Calderón de la Barca’s *La vida es sueño*)” closes out this cluster. It compares and contrasts the two fairly contemporary plays in terms of their use of a garden or pavilion, the role played by a dream in both plays, and the role played by portraits in the two dramas.

The four studies of the next cluster bear the overarching title of “Global Stagings” and deal with modern Chinese adaptations to the stage of some canonical Spanish Golden Age works. They are: Alejandro Gonzalez Puche’s “Picaresque Theater (Miguel de Cervantes’s *Pedro de Urdemalas*, directed by Alejandro González Puche and Ma Zhenghong); Ma Zhenghong’s “Theatrical Characters (Pedro Calderón de la Barca’s *El astrólogo fingido*, directed by Alejandro González Puche and Ma Zhenghong); María José Domínguez’s “Audience Reception (Pedro Calderón de la Barca’s *El astrólogo fingido*, directed by Alejandro González Puche and Ma Zhenghong); and Matthew Ancell’s “From Novel and Theater (Pedro Calderón de la Barca, *La vida es sueño*, directed by Chen Kaixian).”

Two articles make up the book's final cluster, titled "Sinosphere." Javier Rubiera's "Christian Sacred Plays and Nō Style" focuses on "the use of religious theater as a vehicle of contact and communication between the Iberian Catholic and Japanese cultures" (209–10) by Jesuit missionaries in Japan in the sixteenth century. Claudia Mesa Higuera's "Depicting Japan: Lope de Vega and *Los primeros mártires del Japón*" examines "the concepts of 'simulacra and simulations' associated with Jean Baudrillard, to problematize the notion of divine representation" (226) in this play attributed to Lope de Vega, the only one in the entire corpus of Spanish Golden Age drama with a setting in Japan.

The brevity of a review does not allow me to do justice to the nuanced complexity of the arguments developed in the essays of *Faraway Settings: Spanish and Chinese Theaters of the 16th and 17th Centuries*. It is long overdue and a welcome addition to the developing field of Sino-Hispanic studies.

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*Gender and Exemplarity in Medieval and Early Modern Spain*. María Morrás, Rebeca Sanmartín Bastida, and Yonsoo Kim, eds.

The Medieval and Early Modern Iberian World 79. Leiden: Brill, 2020. xiv + 296 pp. €105.

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*Gender and Exemplarity in Medieval and Early Modern Spain* is one of those rare volumes whose coherency and superb quality across the introduction and all chapters offer a solid unified foundation and a truly innovative ground from which to reconsider an entire subfield, here specifically the study of exemplary literature and women's religious writings in the Spanish early modern period. María Morrás's introduction, "Saints Textual: Embodying Female Exemplarity in Spanish Literature," is a tour de force, transforming how we understand the varied characteristics and function of the *exemplum* and its multifaceted relationship to the Spanish medieval and early women who consumed and produced this literature. She provides the entire volume with a nuanced interpretative framework that asks us to account for the complex intersection of interests and historical specificity in which exemplarity texts are produced alongside the potentiality for a "surplus of meaning. . . provided by the readers' imagination" (12)—as well as by the authors themselves. Morrás also asks the readers of the volume to engage with exemplarity, commonality, and imitability as a continuum through which women—as readers and authors—were able to claim authority and create unexpected positions and voices vis-à-vis the power structures that often sought to delimit and prescribe their aspirations, actions, movements, thoughts, and voices.