Reading Illegitimacy in Early Iberian Literature. Geraldine Hazbun.
The New Middle Ages. London: Palgrave Macmillan, 2020. xii + 272 pp. €93.59.

Illegitimacy is an old and complex issue in human life and societies. It is also an excellent source of literary material, as shown by the many works in which illegitimacy is either a theme or a topic. In *Reading Illegitimacy in Early Iberian Literature*, Geraldine Hazbun explores the concept of illegitimacy through a diverse corpus of medieval and early modern Iberian literary texts. Focusing on children born outside marriage, Hazbun's book aims to prove that illegitimacy is a fluid and multifaceted concept. Another central point of the book is "to tell a different story of illegitimacy, to see and to value illegitimacy as story" (2). Hazbun succeeds at both tasks. In doing so, she demonstrates that literature informs the understanding of illegitimacy, beyond the limits of literary works. It would be impossible to cover all early Iberian literature that deals with illegitimacy in a book of these dimensions, and Hazbun is aware of notable absences, such as the picaresque novel. Nevertheless, the works analyzed provide an ample spectrum of representations of illegitimacy, an amplitude facilitated by the range of periods and genres covered in the book.

The book is organized into five chapters. Chapter 1, "The Scope of Illegitimacy," traces perceptions of illegitimacy in antiquity and the Middle Ages. Chapter 2, "Epic Illegitimacy: The *Cantar de Mio Cid* and *Las Mocedades de Rodrigo*," argues that voice is crucial for the making of both legitimacy and illegitimacy in two epic poems about the Castilian historical figure and epic hero Rodrigo Díaz de Vivar.

Chapter 3, "Split Identity: Illegitimacy in the *Romancero*," examines split identity as a theme for cultural hybridity in a selection of ballads (*romances*) with illegitimate heroes. This chapter is problematic, especially due to the assumption that all selected ballads are "traditional" (16). Despite its medieval origins, the *romancero viejo* (old ballad) is mostly known through early modern sources. Deeply rooted in oral tradition, the genre gained popularity among cultivated people by the end of the fifteenth century, which led to the composition of cultivated ballads and to the rise of different *romancero* subgenres. Chapter 3 lacks critical consideration of how cultivated authorship or ballad subgenre could have influenced representations of illegitimacy in a given text. This is particularly noticeable in the analysis of ballads about Bernardo del Carpio. The bibliography suffers from significant omissions. Diego Catalán's seminal study was not engaged in the examination of *Espinelo*. Catalán and other relevant names are missing from discussions of the relationship between epics and balladry, or ballad text and versions. Mercedes Díaz Roig's *Romancero viejo* is the main source of ballads in this book. A much better choice would have been the anthologies edited by Giuseppe Di Stefano or Paloma Díaz-Mas; among other issues, the abundant and erudite notes of Di Stefano or Díaz-Mas would have prevented misinterpretation of textual segments, such as *Alicante* (78–79).

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.

Magdalena Altamirano, *San Diego State University-Imperial Valley*
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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.
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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