

two groups of letters: *Eps.* 5–7, connected to the advent of Henry VII (Fontes Baratto, Somaini, Marcozzi, De Vincentiis, Steinberg, Brill), and *Eps.* 8–10, written on behalf of Countess Gherardesca Guidi of Battifolle (Bartoli Langeli, Canaccini).

Among the contributions of particular interest to this reviewer, Somaini's intertextual reading of *Ep.* 5 argues compellingly for a contiguity between the letter and *Purgatorio* 6 as two components of a "dossier"—one might say prophetic and utopian—that Dante had prepared for Henry VII to denounce the miseries of Italy and entrust the emperor with its redemption. Linking reception to political economy, De Vincentiis's study on *Ep.* 6 to "the most iniquitous" Florentines provides an analysis of the letter's readership and of its ideological reception among the Guelfs in fourteenth-century Florence, along with a comprehensive historical account of the financial relations between Guelph Florence and Angevine Naples vis-à-vis Dante's respective accusations of cupidity and avarice. With Steinberg, the exegesis of *Ep.* 6 takes a juridical turn as he focuses on the prescriptive rights invoked by the Florentines to claim their independence from the laws of the empire and Dante's rejection of such claims. The strengths of the third subsection, "Prophetic Projections and the Impossibility of a Return" (*Eps.* 11–12), include a broader perspective on the last years of Dante's life (Milani) against the backdrop of Guelf history in Central Italy (Kistner); the rehabilitation of Boccaccio as an accurate copyist through a paleographic, philological, and historical examination of *Ep.* 11 (Potestà); and a new assessment of the biblical and patristic sources in Dante's quest for a prophetic legitimation (Lokaj).

This book is a superb scholarly achievement and an invaluable resource for Dante specialists and medievalists alike.

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The Fake Husband, A Comedy. Flaminio Scala.

Ed. and trans. Rosalind Kerr. *The Other Voice in Early Modern Europe: The Toronto Series 75; Medieval and Renaissance Texts and Studies 570.* Toronto: Iter Press; Tempe: Arizona Center for Medieval and Renaissance Studies, 2020. 174 pp. \$41.95.

Part of the series *The Other Voice in Early Modern Europe*, Rosalind Kerr's translation and edition of *The Fake Husband (Il Finto Marito)* offers students, readers, and scholars a bridge to a dynamic work of Italian Renaissance commedia dell'arte that has never appeared before in English. Based upon the theatrical scenario *Il Marito (The Husband)*, created and acted by the Gelosi acting troupe, this five-act drama is the adaptive work of the theater artist Flaminio Scala (1552–1624) and his seventeenth-century colleagues known as the Confidenti. The comedy delivers three romantic plots—two young aristocratic couples, and a pair of servants—who, with the help of

the wily Scaramuccia and his bed-trick arrangements, overthrow two lascivious patriarchs. The *finto marito* of the play's title is none other than Brigida, who poses as a wealthy and jealous husband to the noblewoman Porzia as she awaits the return of her true love, Lepido. First printed in 1618 and acted contemporaneously, the play comments on marriage, female bonds, class dynamics, and the gendered powers of clothing, among other early modern cultural concerns.

Physically portable and accompanied by Kerr's introduction, *The Fake Husband* is a fine addition to classrooms, graduate or undergraduate, that deal with these early modern themes or address theatrical forms and their dynamic collaborative circumstances. As Kerr repeatedly notes, the comedy bears witness both to Scala's clever writing and to the brilliance of a disciplined ensemble cast performing the work. Whether or not the bond between Porzia and Brigida/Licinio represents, as the editor suggests, a lesbian marriage, the language of this play extends fresh analytical sites to early modernists interested in gender, sexuality, and trans studies.

Along with a summary of the play's plot and its two prologues, the volume's introduction provides valuable historical context for the play, offering up a picture of Scala's involvement in theater arts, his alchemical perfume shop in Venice, and his various dealings with his patron, Don Giovanni de' Medici (1537–1621). In this section, one gets a sense of the cultural background informing the metatheatrical elements of the comedy; Scaramuccia can certainly be read as a stand-in for the playwright himself. A core interpretive remark made by Kerr is that *The Fake Husband*, by setting scenarios into a script, delivers to audiences the vital theatrical collaborations of the prior generation's Gelosi, an acting group that included women: Isabella Andreini and Sylvia Roncagli.

The interplay of page and stage receives some coverage in the introduction as well, for Scala was not only a savvy playwright and traveling theater artist, but also a figure concerned with the courtly legitimacy that print could lend to his plays, especially in Florence. Both *The Fake Husband* and Scala's 1611 collection of dramatic scenarios, *Teatro delle Favole* (*Theater of Tales*) represent this commitment. For all that is included in this account, some readers might come away longing for more insight on Scala's relationship to the press and the stationers responsible for disseminating his work to a broader public. (Rather than being described, for instance, photo reproductions of the printed editions' frontispieces may have reached toward this goal.) It is stage performance that occupies the center of Kerr's introductory remarks, and the embodied view of it that she conjures is vibrant and deeply collaborative, sure to interest students and scholars of early modern Italian theater and European drama of the period more broadly.

It is worth emphasizing that Kerr's English version of *The Fake Husband* is the first. In her own words, the translation "makes possible a broader understanding of how *commedia dell'arte* developed from its beginnings as buffoonery to its maturity as a disciplined dramatic art form" (34). The translated text, which follows Laura Falavolti's 1982 edition in the original language, proceeds by way of sense-for-sense renderings

in English. It opts for idiomatic terms, while preserving class distinctions among characters, all for the sake of meeting a modern reading audience. If the editor's lengthy explanatory notes at the foot of the page occasionally seem superfluous for some readers, others may appreciate the interpretive commentary, which holds a focus on several key themes: gender and sexuality, generational conflict, and meta-theater, among others.

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Affective Geographies: Cervantes, Emotion, and the Literary Mediterranean.

Paul Michael Johnson.

Toronto: University of Toronto Press, 2020. xvi + 308 pp. \$75.

Paul Michael Johnson's *Affective Geographies* brings together two increasingly important scholarly approaches—*affect studies* and *Mediterranean studies*—and applies them to Cervantes's works. The book is divided into three sections that feature two chapters each. Part 1, "Casting Off," functions as a multipronged presentation of Johnson's topic, with his first chapter existing as a kind of traditional introduction (complete with section and chapter summaries), while his second chapter more thoroughly lays out the theoretical and scholarly groundwork for Johnson's central argument that there is something particularly Mediterranean about Cervantes's representation of emotion, and that there exists "an innate and potent relationship . . . between affectivity and the spaces in which it is expressed" (28).

Part 2, "Quixotic Passages," focuses on *Don Quixote*. Johnson's third chapter analyzes the affective importance of a regimen of public shaming in premodern and early modern Iberia within the context of what he calls "a decidedly Mediterranean phenomenon" of Christian Inquisition (69). Insisting that this regimen of public shaming is central to the decision made at the end of the 1605 part 1 to transport Cervantes's mad knight home in a cage, Johnson argues that such a gesture is discursively connected to shaming rituals like the forced wearing of *sambenitos* and the *autos-da-fé*, and is thus inextricably linked through affect to Iberian preoccupations with *limpieza de sangre*: "there could hardly be a more striking reminder of the politics of blood purity than the blush whose appearance depends in an equally vital way upon the same bodily fluid" (96–97).

In chapter 4, Johnson turns his attention to the question of laughter—this time within the pan-Mediterranean context of the Spanish expulsion of the Moriscos—to reframe well-known debates regarding whether *Don Quixote* should be read as just another funny book rather than as a much more philosophically serious text. Through an examination of Sancho's encounter with Ricote toward the end of the 1615 part 2, during which the two former neighbors share a moment of laughter