

(234)—within the cultural milieu in which the *Decameron* was written, thus pointing to the “wider discourses, both social and literary” to which all of the day’s stories, as Barsella and Marchesi note, connect (ix).

Throughout the collection, creative interpretation (or, in the editors’ words, “novel modes of expressing a new perception of reality” [ix]) is not only the basis of the contributing scholars’ critical lenses but also a prominent theme in the narratives analyzed. For example, Maria Pia Ellero reads *Decameron* 9.2 within the classical tradition of *motto* (comeback) to reveal how the young nun’s ironic interpretation of a man’s breeches as her superior’s headdress may be Boccaccio’s commentary on “a world where appearances blind” and where “access to reality” is not guaranteed (65). In her essay on *Decameron* 7.7, Grace Delmolino engages in a meticulous study of the protagonist’s descriptor, *ritrosa* (self-willed) to illustrate how she refutes her husband’s interpretation of his dream as her future reality, and instead opts for firsthand experience and thus self-agency. In each of these, the scholars’ creativity allows for new readings of these only seemingly simple and unoriginal tales. Their analyses highlight the myriad ways in which the themes of interpretation, authority, freedom, and gender intersect—in the world within the *Decameron*’s narrative and beyond.

With *The “Decameron” Ninth Day in Perspective*, Barsella and Marchesi aim to “provide a reticular image of the day” (vii) in a manner that is “polyphonic yet organized” (xi). And indeed, like the day it examines, this collection defies categorization. Nevertheless, strong thematic links run through its essays, made more visible by the *cornice* provided by the editors, who turn out to be far more gracious leaders than Emilia. They define the ninth day of the *Decameron* as a “liminal moment of pause” before the concluding drama of the tenth day (3); likewise, this volume is pregnant (like the gullible Calandrino believes himself to be in *Decameron* 9.3) with potential energy. Reading its innovative studies of often marginalized *novelle* feels like a deep breath before the plunge—energizing and crucial.

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Drawing the Curtain: Cervantes’s Theatrical Revelations. Esther Fernández and Adrienne L. Martín, eds.

Toronto: University of Toronto Press, 2022. ix + 371 pp. \$85.

This innovative, provocative collection of articles reflects on Miguel de Cervantes’s sometimes successful use of theatricality to create performative spaces both on the historical stage of the *corrales* (the improvised circle in the

street for the performers) and on the pages of his *comedias*, interludes, and, surprisingly, prose. Inspired by the theoretical concept of “the empty space” from Peter Brook’s 1995 iconoclastic publication, the editors evaluate the magical creativity of an individual that plays an acting role, makes a facial or body gesture, or adopts a persona under the close observance of a viewer.

Divided into two sets of contributions, part 1 examines alternate theatricalities in Cervantes’s drama. Bruce Burningham’s article identifies the Cervantine emphasis on the fictive and the physical spaces in his *teatro*, some problems with the stage directions and the number of actors and artifacts involved, and the lack of a jongleuresque tradition in his creations as possible explanations for why the author of *Don Quixote* failed to succeed as a playwright. In their two writings on *El rufián dichoso*, a hagiographic play with a small dose of saintliness, John Slater and Sonia Velázquez analyze the portrayal of confusing identities through cross-dressing, gender-bending, geographical vagueness, narrative fluidity, wagers, and gambling. Julia Domínguez, Sherry Velasco, and Ana Laguna concentrate their three pieces of research on captivity (which was personally experienced by Cervantes) to conclude that in *El trato de Argel*, *Los baños de Argel*, and *La gran sultana*, mnemonic exercises of past events, emotional remembrance of sad musical melodies, and the portrayal of a harem as a locus of desire could be used in order to re-create old traumatic incidents related to race, faith, and gender. Esther Fernández and Adrienne Martín close this first subdivision of the volume with a serious contribution in which they describe the spatiality of four different scenarios in Cervantes’s *entremeses*—namely, the domestic, the urban street, the supernatural, and the invisible backstage—to demonstrate the author’s engagement with the social reality of his theater, his production of moral lessons that extend beyond individual behavior, and his construction of scenarios filled with meanings that are not normally associated with other elements of drama.

Part 2 of this collection of essays includes six more articles that outline acts of disclosure and revealing in Cervantes’s prose. B. W. Ife investigates the theatricality of several critical moments in four *novelas ejemplares*—namely, *La gitanilla*, *La española inglesa*, *La fuerza de la sangre*, and *La ilustre fregona*—in which a crime or injustice is committed against an innocent woman who is rescued and rewarded at the end due to her fortitude and integrity. Catherine Infante revisits the *mise-en-scène* of the theme of captivity in the presentation of Maese Pedro, the account of Ruy Pérez de Viedma in *Don Quixote*, and the episode of the false captives in *Persiles y Sigismunda* to assess the response of the fictional spectators to the reenactment of these stories. Mercedes Alcalá Galán also analyzes this reaction in the *tableau vivant* of Camila’s sham suicide in *El curioso impertinente*, a dramatized pictorial performance of *The Suicide of Lucretia*. As for passionate relationships, Paul Michael Johnson studies the

theatrical representation of love in *La Galatea* through the use of gestures. Eduardo Olid Guerrero scrutinizes this artifice in relation to examples of espionage and eavesdropping deployed at home and abroad by several characters in *Don Quixote* that remind us of secret intrigues at court. The last article of the collection, written by José Cartagena Calderón, delves into the representation of aging masculinities, including that of Cervantes, in relation to medical treatises of early modern Spain that proclaim anxieties about marital impotence and fear of cuckoldry.

The wide range of contributions makes this volume unique. *Drawing the Curtain* is one of the first studies that examine theatrical techniques beyond the limited room created within the three walls and curtain of the traditional theater. The essays discuss the *alcaláino* author's technique to reveal hidden identities and truths in order to request the attention of the curious reader, interact with the audience of the spectacle, and surprise the spectator at the performance.

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Language Commonality and Literary Communities in Early Modern England: Translation, Transmission, Transfer. Laetitia Sansonetti and Rémi Vuillemin, eds. Polyglot Encounters in Early Modern Britain. Turnhout: Brepols, 2022. 297 pp. €90.

This volume brings together eleven studies of the relationship between polyglossia, translation, and community formation in early modern England through a nuanced exploration of multilingual (rather than just bilingual) encounters. The editors center the volume's capacious range of topics—from philology to science and natural philosophy to poetry to music to limning—around the concept of commonness, which they situate at the intersection of Benedict Anderson's imagined communities, Neil Rhodes's study of literary culture in the Renaissance, and work in translation studies by Mary Augusta Scott, F. O. Matthiessen, and Peter Burke.

The book is organized into four sections—"Roots, Germanic and Latinate," "Language and Universality," "Transnational Poetic Communities," and "The Languages of Artistic Transfer"—each of which has a clear internal logic. The three essays of the first section are interested in etymologies, from Philip Durkin's word histories of *carry* and *douce*, contextualized productively within larger lexical histories, to Jean-David Eynard's analysis of Dekker's Latin etymologies of cant words in *Lanthorne and*