

French, or Italian culture, the active engagement of these royal women with the theater, as patrons or performers, had a stimulating and transnational effect on the development of the performing arts at the courts where they lived.

All in all, this book gives a fascinating overview of female agency in the early modern exchange of theatrical practices, styles, and traditions beyond Spain's borders. It is recommended for all scholars interested in early modern theater, court culture, gender, and transculturalism.

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Segunda parte de comedias, V: "No puede ser," "Santa Rosa del Perú," "La fuerza del natural." Agustín Moreto.

Ed. María-Luisa Lobato, María Ortega, Miguel Zugasti, and Alejandro García Reidy. *Comedias de Agustín Moreto*; Teatro del Siglo de Oro, Ediciones críticas 207. Kassel: Edition Reichenberger, 2016. 666 pp. €88.

Although Agustín Moreto (1618–69) authored around forty plays alone and some twenty more in collaboration, as well as *loas*, *entremeses*, and *bailes* (dramatized dances), modern scholars have limited their attention almost exclusively to *El desdén, con el desdén* (published as *Spite for Spite*, by Dakin Matthews, in 1995) and *El lindo Don Diego* (The dandy, Don Diego). One reason is certainly the paucity of editions. To remedy the situation, Edition Reichenberger has undertaken the publication of critical editions of all of Moreto's comedias in a series of eight volumes. Volume 5 contains three largely overlooked works, *No puede ser* (It can't be), *Santa Rosa del Perú* (Saint Rose of Peru), and *La fuerza del natural* (The strength of the natural). Future volumes are in preparation. Under the general direction of Moreto scholar María Luisa Lobato, these books provide meticulously prepared texts of the playwright's works with ample notes, meaty introductions by specialists, glossaries, and bibliographies.

The *Segunda parte* of Moreto's comedias corresponds to the last part of the author's life, from 1655 to 1669, and was originally published in 1676. The *Segunda parte* contains twenty plays, only one of which was written in collaboration, including some that date from before 1654. The vast majority of Moreto's plays were written early in his career. Lobato postulates that his ordination in 1657 may explain his decreased production at the end of his life. Another factor was probably the closure of the *corrales* (patio theaters) from 1637 to 1654, due to the death of Philip IV. Lobato's general introduction contains a detailed description of early editions, including the engravings and insignias that adorn the pages, making this series an excellent resource for students of xylography.

The prologue that precedes each play contains information about performance history, plot, source material, characters, textual issues, and versification. A list of variants

and a bibliography follow each work. All the prologues contain in-depth analyses suitable for specialists. The editors are knowledgeable not only about the texts, but also about performance theory, including dramatic semiotics. In her prologue to *No puede ser*, first performed in Madrid, in 1659, Lobato proposes to reconstruct a possible *mise-en-scène* of the play. Although explicit *didascalias* were rare in seventeenth-century theatrical texts, Lobato refers to actual testimony and implicit stage directions embedded in the dialogue to discern how an early modern spectator might have actually experienced the play. Dividing it into eight tableaux, she analyzes each with regard to set design, movement, proxemics, and interpersonal relationships.

In his prologue to *Santa Rosa del Perú*, Miguel Zugasti provides pertinent information about the historical Isabel Flores de Oliva, the future Saint Rose, which helps the reader understand the significance of this character for the seventeenth-century theatergoer. Canonized in 1671, two years after Moreto's death, Saint Rose of Lima was already a celebrity who inspired a torrent of books on both sides of the Atlantic. Zugasti cites a quote by Moreto in which the author says that after Rose's beatification, he felt tremendous pressure from the public to write about her. Pedro Francisco Lanini y Sagredo finished the third act after Moreto's death, and the play may have been performed for the canonization celebration. One interesting problem Zugasti considers is why Lanini, a young playwright who had never collaborated with Moreto, was chosen for this task.

Alejandro García Reidy explores the nature of Moreto's collaboration with Jerónimo de Cáncer and possibly Juan de Matos Frago in his prologue to *La fuerza del natural*. He notes that although only Moreto's name appears in the *editio princeps*, the final verses of the play make it clear that he was not the only author. Taking S. Griswold Morley's analyses of *comedia* poetics as a point of departure, García Reidy considers what the versification of the work can tell us about Moreto's role in the collaboration, but finds the evidence inconclusive.

Reichenberger has performed an invaluable service to Hispanists by providing these excellent editions of Moreto's plays. Students and scholars will find expert analysis as well as a guide to other resources in this volume.

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The Boke of the Cyte of Ladyes. Christine de Pizan.

Ed. Hope Johnston. Trans. Brian Anslay. *Medieval and Renaissance Texts and Studies* 457. Tempe: Arizona Center for Medieval and Renaissance Studies, 2014. lxvi + 622 pp. \$90.

It is in English that the famous book of Christine de Pizan, *Le Livre de la cité des dames*, was printed for the first time, in 1521, in London by Henry Pepwell. We are well aware of the fascination of the English in Christine's work, in the fifteenth and even in the six-