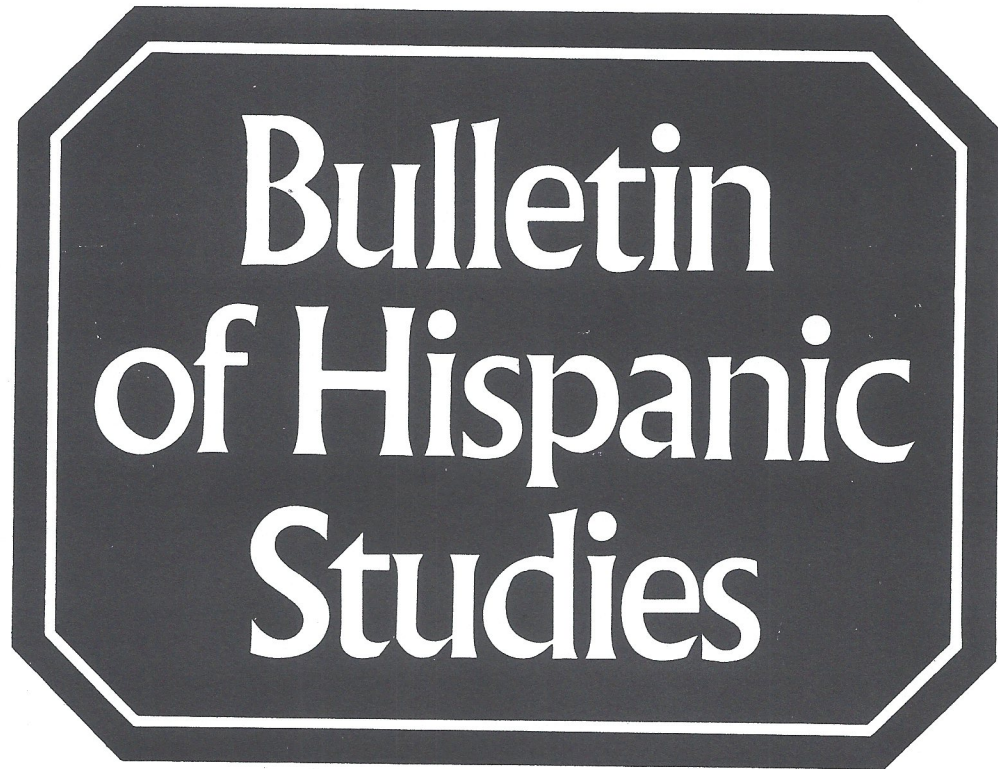


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vantes'. Lebsanft points out that, although Spanish-language authors continue to win their share of Nobel prizes for literature, it is the lack of leadership in other areas of cultural endeavour, especially scientific, economic and technological, that continues to marginalize the language. He recounts the poignant case of the awarding of the prestigious Príncipe de Asturias prize to the entire Puerto Rican people in 1991 for their act of making Spanish the island's only official language, only to see the decree reversed one and a half years later when islanders were reminded that Spanish might be the language of tradition, but English is the language of the future. Also poignant is the fact that, in spite of its demographic successes overseas, Castilian is diminishing in importance inside its very homeland, where the soaring fortunes of neighbour languages reduce the Castilians to pleading for a continued tradition of bilingualism, with Castilian as the 'lengua común'.

DAVID PHARIES

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CHARLOTTE STERN, *The Medieval Theatre in Castile*. Medieval and Renaissance Texts and Studies, 156. Binghamton: Centre for Medieval and Early Renaissance Studies, SUNY. 1996. ix + 321 pp. ISBN 0-86698-196-9.

Professor Stern's magisterial study must surely put paid to the frequent arguments that there was no medieval Castilian theatre, because of the paucity of surviving texts. She trawls assiduously through all the available material in the peninsula, from medieval Latin through surviving documentation for both Castile and Catalunya, in the process summarizing the parallels in the rest of Western Europe, especially France, Italy and England. The material examined includes Latin treatises, encyclopedias, glossaries and translations; papal decretals, synodal canons, penitentials, and civil laws; chronicles and travelogues; church and municipal account books; the pictorial arts; sixteenth- and seventeenth-century plays and other records; and finally modern survivals of ancient traditions. All this is far more convincing than her attempt to define the performance aspect of Castilian texts, from the epic and the *Libro de Buen Amor* to *Celestina*, despite the undoubted survival of a number of fifteenth-century plays in the *cancioneros*. But the textual gap between the very vernacular *Auto de los Reyes Magos* and the fifteenth century still remains unfilled, except perhaps by Berceo's 'Eya velar'.

However, a convincing case has been made for a lively dramatic tradition which was seldom written

down and whose few manuscript records of text seem to have vanished. There exists a plethora of records about expenses for the actual productions, along with descriptions of pageants in chronicle records. Some salient features of productions in the peninsula are identified, especially the performance of the Song of the Sibyl, rather than the full *Ordo Prophetarum*, at Christmas matins, and the production of the shepherds' story at lauds (rather than matins). The shepherds' song was developed from the antiphon *Dicite, pastores, quidnam vidistis?* rather than *Quem quaeritis in presepe?*, and was a static scene occurring when the Shepherds returned from their visit. The ceremony of the Boy Bishop also became an important part of Christmas pageants.

To choose two examples from many, spoken and sung dialogue seem to have been important at Lleida, where a large amount of information survives about the cathedral-based performances at Christmas, Easter, Ascension, Assumption, and the street procession at Corpus Christi with large floats (or *castells*). Unfortunately, none of the texts survive. The Toledo cathedral ledgers do yield up a few lines of dialogue from the *Auto del emperador o de San Silvestre* and the *Auto de los santos padres*, along with evidence of a complete Corpus Christi cycle with thirty-three different autos. It seems that there is a good deal of unpublished material from these archives which is still to be exploited.

Professor Stern ends her book with a fascinating and useful chronology, listing (amongst other things) all known medieval performances in the peninsula by year, and with a rousing call for a 'new poetics', recognizing a spontaneous and dynamic theatre in the peninsula. My only criticism of this book is its title; surely she meant 'Spain' or 'Iberia' not Castile. Only the literary trawl in Part 3 was mainly restricted to Castilian texts.

DOROTHY SHERMAN SEVERIN

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EMILIO DE MIGUEL MARTÍNEZ, *'La Celestina' de Rojas*. Biblioteca Románica Hispánica, Estudios y Ensayos 398. Madrid: Gredos. 1996. 356 pp.

Cinco siglos de 'Celestina': Aportaciones Interpretativas. Ed. Rafael Beltrán y José Luis Canet. Col·lecció Oberta. Valencia: Universitat de València. 1997. 238 pp. ISBN 84-370-2901-5.

Who did write *Celestina*, anyway? This is a question which will not go away, at least as far as recent criticism is concerned. Emilio de Miguel contributes a thoughtful study arguing that Rojas must have written the entire work. He bases his conclusion on

a close textual study, looking at themes, theatrical technique, language, plus the vexed question of the prologues and postlogues. Although he marshalls his evidence and the testimony of other critics in an impressive fashion, the proofs are chosen and interpreted with a view to proving unity of authorship. A slightly different selection of evidence, or even a slightly different interpretation of Martínez's evidence, could yield a very different conclusion in the hands of another critic. Indeed, Itziar Mitxelena, in another recent book on the authorship question (*Algunas observaciones acerca del comienzo de 'La Celestina'*, Publicaciones de la Universidad del País Vasco—Enskal Herriko Unibertsitatea) argues for dual authorship on the basis of a stylistic analysis.

Despite its decidedly puzzling nature, the Palacio manuscript of the first part of Act I may hold some clues for future investigation of the authorship question. Two outstanding essays on this fragment appear in the excellent collection *Cinco siglos de 'Celestina'*. Juan Carlos Condé succinctly reviews the *status quaestionis*, from description and discovery of manuscript to the latest opinions; Patrizia Botta contributes a *tour de force* of textual analysis and presents us with a number of tantalizing possible solutions to the authorship problem. Her own inclination is to see Rojas as author of the entire *Comedia*, but to admit that there was a primitive *Comedia* (partial or total) which he extensively rewrote.

The rest of the essays in this collection are equally outstanding: Rafael Beltrán on *Tirant lo Blanc* and *Celestina*; José Luis Canet on the intellectual milieu of the work; Rosanna Cantavella on *Celestina*, Bernat Metge, and Jaume Roig's *Espill*; Paolo Cherchi on names in the work; Alan Deyermund on *Celestina* as songbook; María Eugenia Lacarra on Melibea's anger and medical discourse; Francisco Márquez Villanueva on popular averroism; Miguel Ángel Pérez Priego on the *Diálogo entre el Viejo, el Amor y la mujer hermosa*; Joseph T. Snow on *Celestina* in twentieth-century stagings; and last but not least Ana Vian Herrero on *Celestina's* love spell and its literary descent.

DOROTHY SEVERIN

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LOPE DE VEGA, *Fuenteovejuna*. Edited by Francisco López Estrada. Madrid: Castalia. 1996. 263 pp. ISBN 84-7039-750-8.

This volume is the seventh edition, now revised, of Professor López Estrada's edition of what is arguably Lope's most famous *comedia*. This edition was originally published in 1969 in the company of

another, inferior play of the same title by Cristóbal de Monroy, but appears here alone. It follows the usual format of the Clásicos Castalia collection, providing the annotated text of the play accompanied by a brief introduction and general bibliography. The edition of the play is essentially the same clear and readable one of 1969, but it is presented with footnotes in a larger font, which is easier on the eye. These footnotes have been added to and expanded considerably, not only to illuminate further the detail of the text for the student or academic, but also to take into account recent critical debate and in particular the concerns of reviewers of the 1969 edition with regard to textual variants and the need for closer attention to semantic detail (Victor Dixon, *Bulletin of Hispanic Studies*, XLVIII [1971], 354-56; Alan Soons, *Hispanic Review*, XLI [1973], 102-06). The introduction, although dense, is somewhat disappointing, partly because it is difficult to do justice to a play of this stature within the given limits, and also because it contains substantially the same material as the 1969 edition. This is presumably due to the constraints imposed by the house style of the Castalia collection and to related factors, but it is a shame that the opportunity was not seized to do a wholesale rewrite. Having said this, all sections of the introduction, and of course the bibliography, contain updated or new reference to critical opinion. Two sections—those dealing with the sources of *Fuenteovejuna* in the historical novel and in *culto*, popular and folk tradition, and with critical interpretations of the play—have been revised and expanded to give a fuller view of the issues involved, once again in line with the suggestions of an earlier reviewer. All in all, then, and despite the number of new editions of *Fuenteovejuna* which have become available and are catalogued in the bibliography, this remains one of the most useful and accessible editions of the play on the market.

JUDITH DRINKWATER

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WILLIAM R. BLUE, *Spanish Comedy and Historical Contexts in the 1620s*. Pennsylvania: Penn State Press. 1996. 259 pp.

In his preface the author reveals his increasing impatience with certain aspects of theory, citing in particular what he regards as the arid results of the practice of deconstruction. He therefore determines to concentrate here on the historical location—1620s Spain—of the comedies chosen for analysis. The choice of the dominant theatrical genre of the day is appropriate, given that comedies tended to be set in