

tragedy in the Spanish Golden Age, and future scholars will find numerous ways to build upon and complement the erudition and theoretical contributions of *Tragic Drama*; in the meantime, we can celebrate Sullivan's indisputable achievement of providing a thought-provoking answer to the centuries-old question of how to recognize a Spanish tragedy when we see one.

David J. Amelang, *Universidad Autónoma de Madrid*
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El teatro barroco como campo de juego: Estudios sobre Lope de Vega y Tirso de Molina. Wolfram Nitsch.

Trans. Elvira Gómez Hernández. Teatro del Siglo de Oro: Estudios de literatura 132. Kassel: Edition Reichenberger, 2018. xiv + 262 pp. €58.

In this monograph, Wolfram Nitsch explores the structure, function, and impact of games in the Spanish Golden Age *comedia* through the analysis of plot, characters, and dialogues. The book was first published in German as *Barocktheater als Spielraum: Studien zu Lope de Vega und Tirso de Molina* (2000), and it has been recently translated into Spanish by Elvira Gómez Hernández. This edition provides Spanish-speaking readers an opportunity to be acquainted with an earlier work without losing the intellectual rigor and academic precision that characterizes the original study.

The author claims that the notion of play is central to early modern Spanish theater. Due to the popularity of public spectacles, commentaries on games flourished hand in hand with disquisitions on theater during the period. In the sixteenth and seventeenth centuries, writings on theater focused on the dangers of performances to social order and public morality, such as Juan de Mariana's *Tratado contra los juegos públicos* (Treatise against public games, 1609) or the anonymous *Diálogos de las comedias* (Dialogues on comedies, 1620). In the same venue, publications on games shared the same concerns, such as Fray Pedro de Covarrubias's *Remedio de jugadores* (Remedy of game players, 1543), Fray Francisco de Alcocer's *Tratado del juego* (Treatise on play, 1599), and Fray Francisco de Luque Fajardo's *Fiel desengaño contra la ociosidad y los juegos* (Faithful disillusion against idleness and games, 1603). In regulating theater and games, these writers departed from the concept of *eutrapelia*. Drawing on Thomas Aquinas's perspective, *eutrapelia* posits that ludic activities must be adapted to temporal and spatial limits refraining from sinful excess.

Although Wolfram Nitsch takes into consideration views of thinkers who have reflected on games, the critic pays special attention to the four categories proposed by Roger Caillois: *agôn* (the player has an active role in a competition), *chance* or *alea* (the player has a passive role due to the randomness of the game), *mimesis* or

mimicry (the game is characterized by dissimulation), and *vertigo* or *ilinx* (uncontrollable games) to understand how games influence dramatic works. The application of these types of games to the analysis of the early modern Spanish theater seeks to understand the complexity of games in plays and centers on their simultaneous appearance in a single work. In fact, Wolfram Nitsch is aware that literature is a game itself.

After delving into the theoretical frame and historical background, Nitsch examines the use of metaphors related to games and the effects of changing roles in Lope de Vega's *La celosa de sí misma* (Jealous of herself, 1621), *El galán Castrucho* (The gallant Castrucho, 1598), *El perro del hortelano* (The dog in the manger, 1613), and Tirso de Molina's *El vergonzoso en palacio* (The shame in the palace, 1624) or *Don Gil de las calzas verdes* (Don Gil of the green breeches, 1615), among other examples. In addition to providing an attentive reading of these *comedias*, one of the merits of the book is the invitation to ponder how play and games might shape theatrical representations composed by other playwrights.

Given that the book is a translation of a book published almost twenty years ago, one must consider that some allegations and observations might sound outdated. Since the book's original publication, the field of early modern Spanish literature has witnessed an increase of different approaches on views of performance, theories of passing, and archival findings centered on public festivities, such as jousts and games of canes. Moreover, databases and technological tools were emerging at the moment of the book's appearance. The author is not oblivious to these disadvantages and addresses them in the preface, providing some references of works related to the topic published after the first edition. Despite this delay, the book has a lot to offer in terms of its literary analysis of the plays and the broader contribution it makes to the understanding of the Spanish Golden Age *comedia*.

Melissa Figueroa, *Ohio University*
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De la penitance Adam. Colard Mansion.

Ed. Sylviane Messerli. *Classiques français du Moyen Âge 178*. Paris: Honoré Champion, 2016. 178 pp. €33.20.

Active in Bruges from the 1450s to at least 1484, Colard Mansion produced some of the earliest print editions in French. Sylviane Messerli here gives us access to Mansion's lesser-known work as a translator and producer of manuscripts. Mansion is often associated with William Caxton, although the existence of any such association is unknown. Messerli concedes not knowing the "exact nature" of their "collaboration" but claims that Mansion was "doubtless brought into printing through William Caxton, with