University of Groningen

American Heathens

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Published in:
Nova religio-Journal of alternative and emergent religions

DOI:
[10.1525/nr.2017.20.3.128](https://doi.org/10.1525/nr.2017.20.3.128)

IMPORTANT NOTE: You are advised to consult the publisher's version (publisher's PDF) if you wish to cite from it. Please check the document version below.

Document Version
Publisher's PDF, also known as Version of record

Publication date:
2017

[Link to publication in University of Groningen/UMCG research database](#)

Citation for published version (APA):
Plaisance, C. A. (2017). American Heathens: The Politics of Identity in a Pagan Religious Movement. *Nova religio-Journal of alternative and emergent religions*, 20(3), 128-131.
<https://doi.org/10.1525/nr.2017.20.3.128>

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proclaim Catalan victories, promote loyalty toward the French, and lampoon Spanish authorities. While some are written in prose and aimed at cultivated readers, Domènech concentrates mostly on those written in Catalan verse and directed at a wide audience. She shows how they polarize public opinion by mobilizing traditional tropes: Catalonia is represented as a fertile Arcadia or as a protective maternal figure, while Castile is shown as a decrepit old man. In its attempt to engage a socially varied public, this corpus is deemed comparable to the modern press.

The last chapter addresses the stifling of verbal dissent by the Crown. In the years leading up to the 1652 quelling of the revolt, Domènech explains, Catalan pamphlets stop circulating, as their printers and authors are silenced. They are gradually displaced by Castilian *relaciones*, written in Spanish prose. These resemble modern daily newspapers more than the Catalan *pliegos sueltos* in that they bring together in one issue accounts of various military events that are described in chronological order with precise dates included. While adopting a seemingly objective format, Domènech notes, the texts exclude lower-class and female voices.

By following the fluctuating portrayals of the Catalan revolt, Domènech offers us some rich material that sharpens our understanding of the extent to which *antiguo régimen* Spain was a contestatory culture. Also to be commended as an extremely fertile critical move is her examination of early modern theater and nascent journalism in tandem as popular genres that are shaped by and shape public opinion of current events. Whether plays and pamphlets influenced one another in concrete ways remains an unanswered question. However, by inviting us to raise it, Domènech opens a productive avenue for future research.

Ariadna García-Bryce, *Reed College*

Beyond Spain's Borders: Women Players in Early Modern National Theaters.
Anne J. Cruz and María Cristina Quintero, eds.

Transculturalisms, 1400–1700. London: Routledge, 2017. xiii + 220 pp. \$140.

This volume contains an interesting collection of essays that sheds new light upon the issue of international crosscurrents in early modern theater. It focuses on the intriguing question of the role of women in the process of transnational exchange to and from Spain. The book not only studies the role of actresses who traversed national boundaries, but also pays attention to female characters, women writers, and women patrons who in one way or another crossed Spain's borders.

In their introduction, the two editors point out that, while a transnational approach has recently entered scholarship, most studies “continue to neglect the abundance and excellence of theatrical production by the most powerful state in early modern Europe” (1–2). Perhaps a reference to the important 1999 volume *La comedia española y el teatro*

européo del siglo XVII, edited by H. W. Sullivan, R. A. Galoppe, and M. L. Stoutz, would not have been out of place here since it is entirely dedicated to the study of the transnational reception of Spanish comedias in early modern Europe.

The present volume is divided into two parts, with five essays in each: part 1, "From Spain to the Transnational Stage," and part 2, "*Commedia* and Court Crosscurrents." Three of the articles in part 1 focus on Spanish characters and plot elements. José María Pérez Fernández studies the first known dramatic adaptation of *La Celestina*, the English Tudor interlude *Calisto and Melibea* (published in 1527–30), and shows how Rojas's *Melibea* comes to represent the normative discourse and the moral and legal standards of the English audience. Next, Susan Paun de García demonstrates how the miser from María de Zayas's novel *El castigo de la miseria* was a persistent source of French and English translations and adaptations in the seventeenth and eighteenth centuries, even though Zayas's authorship was silenced. Spanish plots and stereotypes were also appropriated by English women playwrights of the Restoration, as Anne J. Cruz's analysis of works by Frances Boothby, Aphra Behn, Mary Pix, and Susanna Centlivre makes clear.

In these three articles, the topic of female agency in transnational cultural exchange is certainly interesting, even if they offer a conventional literary approach in examining the adaptation of character and plot elements. However, it is the articles about actresses and women patrons—that is, flesh-and-blood women who physically traversed Spain's borders to act as performers on stage or to live at a foreign court, disseminating their own national theater in another cultural environment—that, at least in my view, are the most fascinating and innovative contributions to the debate on female transcultural participation. Carmen Sanz Ayán and Ana Fernández Valbuena focus on women's participation in Spanish and Italian theater companies that crossed Spain's borders. María de Anaya, the famous actress and singer from Spain; Francisca de Bezón, who had a successful career as professional actress and theatrical manager in France and Spain; the celebrated *commedia dell'arte* actress Barbara Flaminia; and the Spanish Luisa de Aranda, married to the Italian Botarga, all make clear that in spite of moral objections and religious opposition, the breakthrough of women on the stage in early modern Spain could not be stopped and professional actresses from inside and outside Spain crossed borders, leaving their mark on the theatrical practices elsewhere.

No less significant was the role played by women from the royal elite in this panorama of transnational exchange. Their whole lives were, in fact, a ritualized performance. Once married, they came to live in a foreign environment, where they were honored with all kinds of festive theatrical spectacles and where they themselves could sponsor plays. The essays by Luis Tercero Casado, María Cristina Quintero, Carmela V. Mattza, José A. López Anguita, and Ignacio López Alemany focus on the contribution to the court theater by the Spanish Margarita María, empress in Viena, as well as Isabel of Valois, Ana Mauricia of Austria, Isabel of Borbón, Mariana of Austria, Marie Louise of Savoy, and Isabel Farnese. While their artistic preferences could be for Spanish,

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.

Rina Walthaus, *Rijksuniversiteit Groningen, emeritus*

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