

aim of these comforters, argues Ferrante, was to mediate and balance the conflicting emotions of strict justice by the commune with mercy toward the soul of the condemned by ensuring their good death through acceptance of punishment. Given the timing of this development, one of the larger questions posed by this collection is whether the mid-fourteenth century in Italy might have marked a sharpened awareness of the power of emotional language and discourse. Indeed, Andrea Zorzi identifies the emergence of a common language of anguish, insecurity, and foreboding in Tuscan cities in the 1330s through a series of sensitive readings of Lorenzetti's Sienna frescoes on good and bad government, the chapters on Florence's greatness in book 12 of Villani's *Chronicle*, and Bufalmacco's fresco cycle *Triumph of Death* in the Camposanto in Pisa.

This collection is a welcome contribution to the burgeoning field of the history of emotions, demonstrating a range of creative paths scholars can pursue to explore the practice and impact of emotions in the power relations of Renaissance Italy—even if some essays consider emotions only in a subordinate way. The production qualities of the book, however, sometimes fall below an acceptable standard: the two illustrations referenced in chapter 2 as figures 1 and 2 (57, 62) are not to be found; there are too many missing words, unfinished sentences, and misspellings, with page 158 as probably the worst example. Nevertheless, this does not detract from the solid scholarship and intellectual stimulation of many of the essays.

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A Companion to the Spanish Renaissance. Hilaire Kallendorf, ed.

The Renaissance Society of America Texts and Studies 11. Leiden: Brill, 2019. xxii + 676 pp. \$379.

This *Companion to the Spanish Renaissance* brings to the public a well-balanced compendium of views on the Renaissance in the multiple sixteenth- and seventeenth-century Iberian worlds. The volume's objective is to revalorize the Spanish Renaissance through twenty-two essays that dwell on specialized aspects of the Renaissance while remaining on an introductory level. The number of topics approached by the volume is impressive, while as a whole it is also very pertinent. A constant motif throughout each essay is the value of the Spanish Renaissance in the context of competing academic discourses that traditionally focus on the Italian, English, and French Renaissances.

Upon my first reading, I must admit that I was puzzled by the assortment of topics, the information provided, and the combination of scholars. Yet after reading a number of the essays I realized that this is a well-crafted introduction to the Spanish Renaissance. Furthermore, the book comes at a crucial moment in curricular development in

departments of Spanish around the United States, where the field of Renaissance studies seems to be in decline, the victim of deliberate institutional neglect. The reasons for the decline are numerous, among them the complacent emphasis on decontextualizing cultures, academic turf wars, canon erosion, and a managerial approach on the part of institutions. In the introduction, Hilaire Kallendorf gives an informative explanation about how the Renaissance Society of America came to embrace more and more panels and associated organizations related to Spain and the Americas. On the one hand, this came as the RSA recognized its own limited approaches to the Renaissance; on the other hand, the epistemological shift of the RSA seems to come to terms with the demeaning racism of traditional political and academic views about Spain and Latin America.

Linking this book to the intellectual shift in the RSA enhances it not only in connection with the role of the RSA's annual meetings in invigorating the field of Spanish and Latin American studies but also as a pedagogical tool. The book is an assortment of historical and literary essays that touch on many issues relevant for university-level courses. The book is very pedagogical, clearly explaining basic concepts related to the period, such as *crisiano viejo* (247), Morisco, *carta de privilegio*, habit of the orders (246), Erasmism and Stoicism (333–37), humanism (318), etc. All those concepts, and many others, are introduced within historical, literary, geographic, ethnographic, scientific, and religious contexts.

Several of the sections of the book deal with humanism, literacy, philosophy, mysticism, and law, on the one hand, and with science, money, and historiography, on the other. In addition, it covers courts, nobility, cities, communities, and ethnicity, as well as the traditionally well-recognized Iberian literature and fine arts. Since the volume contains twenty-two essays, a detailed description of their content and a critical judgment of each of them is beyond the length of this review. Yet aside from highlighting that the volume content is focused, large in scope, and a pertinent *mise en place* of the Spanish Renaissance, I would like to indicate that all the notes of the volume open new windows for the student and the specialist. As a result, the bibliography is an updated database for academic research into the Spanish Renaissance. Finally, I want to stress that the index of the collection is an appropriate means for appreciating just how much studies of the Spanish Renaissance have matured. For instance, one can find concomitant entries on global culture, courts, Basques, Valencia, Goa, Eusebio Kino, friendship, networking, Jews, silver, Santa Teresa, markets, birth giving, metallurgy, and Native Americans, among thousands of others.

It is a pleasure to read all of the articles in this book and it is definitely a wonderful tool for engaging students in the appreciation of the Renaissance at large. Any course related to the Habsburg early modern conglomerates of power would benefit from the use of this volume as a textbook or as a reference book.

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