

of aptitude for trade and the total abandonment of commercial endeavors by ennobled merchants in favor of an aristocratic life based on land and rents" (viii). Together with the main title, this would seem to promise a discussion primarily concerned with trade and with the role of aristocracy, old and new, in the world of commerce in sixteenth-century Spain. While this intention, in effect, has been carried out, it accounts for only a portion of the subject matter; hence it does not accurately sum up the work as a whole. The historians' debate implied by the allusion to "frequent assumptions" remains outside the body of the discussion, and the author's "challenge," in fact, may be regarded as only one of several uses to which her discoveries may be put.

A clearer indication of the book's content is offered by the subtitle. Indeed, the nobleman shares his category of the "Elite" here with the clergy, lawyers, doctors, notaries and merchants. Taken together, they comprise about a half of the book. Most of the remaining discussion treats the working classes, the social outcasts and unassimilated classes: Moriscos, slaves and the underworld. In short, this is a comprehensive description of the social classes of Sevilla in the period of rapid change following the opening of the New World – a period, too, following upon the conclusion of the reconquest in the Peninsula, with its many difficult social problems continuing from the past. If the burgeoning commerce with America is one powerful source of change, another is the increasing social mobility of *conversos* and commoners.

To copious data drawn from archives in Sevilla, as well as from newly tapped sources in Madrid and London, has been added a substantial body of information from literary sources. This has not taken precedence over other kinds of evidence, but has served rather as a supplement where official documentation is scanty, as in the description of the Sevillian underworld. No serious criticism can be directed at the results of the process here, but such evidence is clearly of a different order. It would be injudicious to accept as reportage all of the naturalistic scenes of the picaresque genre. When they ring so true, however, as in the hands of Cervantes, who can know where to draw the line?

Since literary analogues are appealed to in speaking of the good-for-nothing sons of the elite (115), it might have been apposite to mention the most notorious Sevillian of them all: Don Juan Tenorio. All the more so in the light of claims that he was drawn from life. It could have been observed, too, that not only as a literary character, but as an historical personage, the scholarly and artistic career of the famous Juan Latino of Granada exemplified perfectly the eminence that a black freedman could attain in the sixteenth century in Spain. While the sampling from literature may be somewhat unsystematic, it is nevertheless entirely adequate for the purpose.

Not the least impressive feature of this competently prepared study – and one that inspires confidence – is the scrupulous respect accorded to the Spanish language.

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Thomas E. Case, ed. *A Critical and Annotated Edition of Lope de Vega's "Las almenas de Toro."* Studies in Romance Languages and Literatures, Number 104. Chapel Hill: The University of North Carolina Press, 1971. Pp. 217. \$6.50.

*Las almenas de Toro* exists as a manuscript in the Biblioteca Nacional, Madrid, in two different hands, with a title page added in yet another hand, presumably some time later. As Professor Case hastens to point out, "The manuscript is not a Lope autograph." (p. 12). Seventeenth-century printings (in *Partes*) are extant, and Case has attempted a derivation of the various texts from the apparently lost autograph. The play has been printed several times also in the present century, attesting to a certain popularity which it has enjoyed. From its versification the date assigned to *Las almenas de Toro* by Morley and Bruerton was 1610-19 (probably 1610-13). From other data Case concludes in his edition that Lope de Vega wrote the *comedia* between 1615 and 1619.

In addition to describing the manuscript, commenting on printed versions, and attempting to date the play, in his well written Introduction Professor Case gives us a great deal of additional useful information, such as an analysis of plot and versification, the historical setting, the sources for the plot, the characters (Princess Elvira, King Sancho, the Cid, Velido Dolfos, etc.), the style, *Las almenas* as a tragicomedy, and a brief evaluation. The critical text is carefully presented, with variants in footnotes. The Notes to the Text of the play are abundant and accurate. The "Bibliography of Works Consulted" is rich and to the point. (It is interesting to note that Dr. Case acknowledges the guidance of Professor Edmund de Chasca, whose fruitful work on the *Cid* and on the *Comedia* is very well known.)

It would have been helpful if Case had included an index to words and phrases commented on in the Notes - for the reader's convenience - and perhaps an index to critics cited in the Introduction, again to facilitate ready reference. Nevertheless, the edition has been carried through to a successful conclusion, and it incorporates all the various necessary characteristics of a "critical and annotated edition." The editor and critic is to be congratulated on his achievement in bringing to us in scholarly form yet another important portion of the Lope de Vega canon.

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Fred M. Clark. *Objective Methods for Testing Authenticity and the Study of Ten Doubtful "Comedias" Attributed to Lope de Vega*. Studies in the Romance Languages and Literatures, Number 106. Chapel Hill: The University of North Carolina Press, 1971. Pp. 185. \$5.00.

Professor Clark has analysed very carefully ten *comedias* at times attributed to Lope de Vega. The plays are: *Alejandro el segundo*, *Los contrarios de amor*, *El prodigioso príncipe transilvano*, *Santo Angelo*, *El rey fingido y amores de Sancha*, *El rey por trueque*, *El toledano vengado*, *El valiente Juan de Heredia*, *La venganza piadosa* and *Bernardo del Carpio*. The "objective methods for testing" presented and employed are those put forth by various critics over a period of some years, such as Morley's article (*HR*, 1937), the Morley and Bruerton *Chronology* (1940), Poesse's *Internal Line-Structure* (1949), Fichter's article (*Homenaje a Archer M. Huntington*, 1952), and that of Arjona (*HR*, 1956), etc. To sum up his procedure, Clark writes (p. 30): "The present work is a study of the orthoepy and rhyme patterns of ten plays attributed to Lope but classified as doubtful by Morley and Bruerton on the basis of versification. Other studies of these plays which have employed