MacCurdy, Raymond R., ed. *Spanish Drama of the Golden Age*. New York: Appleton-Century-Crofts, 1971. Pp. ix, 634. \$12.95.

After many years of waiting, students of Spanish Golden Age drama have in successive years been rewarded with the publication of two superb new anthologies, by eminent scholars in the field, Bruce Wardropper and Raymond MacCurdy. While comparisons of the two anthologies might prove useful, it will suffice here to state that Professor MacCurdy's selection of the authors represented is more comprehensive.

No two Hispanists would make identical choices for such a collection as this. The present editor has selected plays, which as he states, "are representative of an author's peculiar genius and which also typify the major kinds of plays cultivated in the Golden Age." While important *comedias* such as Calderón's *La vida es sueño* have been purposely omitted because satisfactory student editions are readily available, in a few cases, the editor has nonetheless included a dramatist's masterpiece because of its pre-eminent place in the author's production. Professor MacCurdy's anthology includes ten full-length plays, one *entremés* (Cervantes' *El retablo de las maravillas*) and one *auto sacramental* (Calderón's *El gran teatro del mundo*). Lope de Vega and his contemporaries are represented by Lope's *El caballero de Olmedo*, Tirso's *El burlador de Sevilla* and *El Condenado por desconfiado*, Guillén de Castro's *Las mocedades del Cid*, Antonio Mira de Amescua's *La adversa fortuna de don Alvaro de Luna*, Juan Ruiz de Alarcón's *El examen de maridos*, and Luis Vélez de Guevara's *Reinar después de morir*. Calderón and his contemporaries are represented by Calderón's *El médico de su honra*, Francisco de Rojas Zorrilla's *comedia de figurón*, *Entre bobos anda el juego*, and by Augustín Moreto y Cabaña's *El desdén con el desdén*.

The Introduction, while brief, contains the essentials to orient and to whet the interest of both the undergraduate and the graduate student. A succinct history of Golden Age drama is followed by a selected bibliography of the major historical and critical works relative to the drama of the period. For the uninitiated, a section is devoted to Spanish versification along with an explanation of the verse forms in the plays presented. A brief bibliography of Spanish prosody and a section on grammatical usage in the seventeenth century complete this excellent Introduction. At the end of the volume, the editor thoughtfully includes a Glossary of Archaisms and Theatrical Terms which will assist the student in his comprehension and enjoyment of Golden Age drama.

For this reviewer, it is the editorial apparatus employed by Professor MacCurdy which is most deserving of commendation. For each of the dramatists included, there is a chronological outline of the major events of his personal and artistic life, a longer section concerning his life and dramaturgy, a selected bibliography listing collections of his plays and the principal critical studies devoted to him, supplemented by a versification table of the play under study. Following the text of each play is a list of study questions and topics which as the editor states "have been designed to stimulate the student's critical response and to suggest subjects for further investigation."

Professor MacCurdy with his usual incisive scholarship makes the reference and explanatory notes as enlightening and helpful as possible without belaboring the obvious or casting a blind eye to the difficult.

Both the editor and the publisher are to be commended for presenting to students of Golden Age drama a visually attractive and superbly edited anthology. Students who use

it are bound to appreciate the sensitive scholarship and consummate care of Professor MacCurdy in its preparation.

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Antoinette Mann Paterson. *The Infinite Worlds of Giordano Bruno*. Springfield: Charles C. Thomas, 1970. Pp. xi, 227. \$14.50.

"History has not yet registered a stable appraisal for Giordano Bruno (1548-1600)".¹ The author examines Bruno's Italian writings, prepared during his stay in England, in order to extract and analyse the essence of Brunian thought with emphasis on the ideas which re-appeared in later thinkers. The work is divided into three sections which deal respectively with Bruno's cosmology, his theory of knowledge, and his theory of virtue.

Copernicus was taken as the principal starting point by Bruno. The followers of Ptolemy and of Aristotle explained the diurnal motion of the fixed stars by the introduction of a spherical surface or thin shell which contained and moved the stars. Copernicus retained the sphere of the stars as fixed but explained the diurnal motion as a reflection of the earth's rotation. Bruno recognized that the sphere of the stars could now be dispensed with. There remained no observational incompatibility to the extension of theory by the mind into areas where observational data did not exist. He placed observation and sense data on a high plane; they could not be contraverted, but Authority was granted no such status. This, his theory of knowledge, permitted him to extend the finite Copernican world to an infinite one. As did Cusa before him, Bruno recognized that an infinite world had no centre, no preferred location for the sun, the earth, or for man. Infinity was in his conceptual grasp and he exploited it in extension to a full philosophic system. Copernicus was not necessarily heretical as yet; Bruno was, and his works inevitably led him to conflict with orthodoxy and Authority.

The author clearly shows and documents the above aspects of Bruno's work and indicates how he may have served as inspiration to later philosophers, particularly Leibnitz. She is at her weakest, however, when she endeavours to show Bruno as a precursor, if not inspiring source, in the development of scientific method, foreshadowing, for example, Einstein. Einstein does justify, as did Bruno, extension of theory or interpretation beyond the limits of sense data, but so did Copernicus implicitly and many others before and after Bruno. Bruno's contributions were conceptual; no real connection is shown to justify the effects he may have had on method.

The author is on firmer ground when she inveighs against philosophers for the neglect of Bruno. The number of supporting authorities quoted to support Bruno's stature show, however, he was far from being universally neglected.

The book is valuable for the many references translated from Bruno principally from the *Ash Wednesday Supper* and for its bibliography which extends that of Salvestrini and Firpo. It is reasonably clear, although sometimes repetitious, in the sections on cosmology and the theory of knowledge. One deplores, however, the retention of key passages in Italian without an attempt at translation. It would have been more helpful to have given both original and translation. A similar comment could be made about the 29 pages of correspondence between Toland and Leibnitz which appear as an appendix.