

extensive notes (161–90) this is the best edition of the play that we have, although that says little enough, given the competition.

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MÓNICA BOLUFER PERUGA, *Arte y arteificio de la vida en común: los modelos de comportamiento y sus tensiones en el Siglo de las Luces*. Madrid: Marcial Pons. 2019. 446 pp.

In her monograph *Arte y arteificio de la vida en común*, Mónica Bolufer Peruga compiles a variety of analytical perspectives to craft a holistic approach to courtesy literature. She traces the evolution of aristocratic etiquette throughout the sixteenth, seventeenth, and eighteenth centuries; documenting how different social groups received, interpreted, internalized and shared numerous permutations of texts about civility and *politesse*. The monograph is divided into four sections. The first is an historical analysis that tracks changes in the cultural interpretations of the language used in courtesy literature throughout the centuries. Peruga focuses on key concepts that are present in the works of multiple authors, such as politics, civility, courtesy, *urbanidad* and sociability. Her detailed investigation looks at how these terms were received in different areas of Europe, as well as how their interpretations evolved over the years. With this objective in mind, she explores a variety of sources that span from catalogues of the Real Academia Española to works by Aristotle, Plutarch, Erasmus, Diderot, Baldassare Castiglione, Sebastián de Covarrubias, Giovanni Della Casa, Antonio de Guevara, Benito Jerónimo Feijoo and a long list of other authors.

The second section covers in detail texts that attempted to reconcile the aristocratic ideals of civility with a new emphasis on Christian moral values such as modesty and humility. These two approaches have not historically been mutually exclusive, as a myriad of studies have already demonstrated. However, Peruga adds a valuable perspective to the critical field by studying works that prioritized synthesizing the predominant courtly idiosyncrasies—such as the preoccupation with social acceptance and behavioural stipulations within the elite—with religious ones that put their sights on moralistic and spiritual qualities. These texts, imbued by more modern perspectives that draw from past paradigms as well as new ideas from the Enlightenment, encompass new pedagogical attitudes that seek to educate their readership in a more global way. Among others, Peruga focuses on Norbert Elias, Josefa Amar y Borbón, Philip Dormer Stanhope, Valerio de Borja y Loaiso, Inés Joyes, Raimundo Sala, Francisco Schmidt and Antonio Vila y Camps.

The third section focuses on the circulation of courtesy books throughout Europe and the Americas. Here the author shifts her focus to the ways in which authors, translators, editors, printers and readers impacted the ways in which courtesy literature was received in society. A rich exploration of the usefulness of annotations and notes on margins, as well as the audience that these books expected is followed by Peruga's careful observations on the often renowned public figures who owned them. Searching through catalogues of the independent libraries and the private collections of individuals from all walks of life, Peruga determines the repercussions some of these books had as well as what their ownership suggested about their patrons. Some of the records herein inspected include works by José Cadalso, Lucas Gracián Danstiso, Gaspar Melchor de Jovellanos, Leandro Fernandez de Moratín, Luisa de Padilla, and others that were owned by eminent aristocrats such as José Antonio de Armona y Murga and the sixth Count of Fernán Núñez, Carlos José Gutierrez de los Ríos.

The fourth section explores courtesy as a prevalent subject in travel literature. Peruga addresses how authors from different countries reflected on their national changes in etiquette, as well as how travellers from all over Europe evaluated the civility of customs in their chosen destinations. This approach allows her to draw a comprehensive picture of why familial archives were organized in specific ways, compare how aristocratic identity was constructed in different nations, and how the *sociabilidad mixta* gave way to a variety of cultural contexts in which women were treated differently, at times being welcomed and other times not so. Throughout this section, Peruga focuses on the courteous experiences encountered by José Blanco-White, Joaquín María de Alcívar, Francisco de Miranda, Gaspar de Molina y Zaldívar, Antonio de Ulloa, José de Viera y Clavijo and other travellers on their journeys.

All in all, Mónica Bolufer Peruga has produced an outstanding volume that draws from a rich variety of sources, cultures and authors of different social standings in order to craft an exhaustive depiction of the evolving understandings of exemplary behaviour, from the Renaissance to the Enlightenment. Often a useful source of reference materials that, in her own words, ‘han sido más citados que leídos y desde luego estudiados’ (389), this monograph represents a valuable contribution to the field. Peruga opens up new research angles for scholars intending to deepen their knowledge of courtesy and civility throughout the centuries.

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JOAQUÍN ÁLVAREZ BARRIENTOS, *El actor borbónico (1700–1831)*. Madrid: Publicaciones de la Asociación de Directores de Escena de España. 2019. 510 pp.

Joaquín Álvarez Barrientos, the leading scholar of eighteenth-century Spanish literature and culture at Madrid’s Consejo Superior de Investigaciones Científicas, attempts here the difficult task of analysing precisely what actors did, said, worried about, supported and resisted during Spain’s long eighteenth century, a century that ushered in the still-extant Bourbon dynasty to the Spanish throne. The time period studied runs from the arrival of Felipe V through the reigns of Fernando VI, Carlos III, Carlos IV and Fernando VII, all monarchs who had complex (and often conflicted) relationships with the theatre. The end-point of the study is the creation of the Escuela de Declamación at the Conservatorio de María Cristina—an attempt to institutionalize the profession—in 1831. Most of what we know about acting during this time comes from reviews, memoirs, public complaints, church or governmental prohibitions or related archival documents.

As regards actors, the eighteenth century might be considered the beginning of Celebrity Culture in Spain. They were criticized and scorned for their frivolous and frequently immoral ways, but they also fascinated critics, government officials, clergy, reformers and the general public to such an extent that (for example) the death of María Ladvenant on 1 April 1767 eclipsed another news event that by all accounts was significantly more transcendental—the expulsion of the Jesuits from the Spanish kingdoms. The eighteenth century witnessed the rise of literary criticism in the form of a growing presence of theatre reviews in the daily press by writers such as Juan Cristóbal Romea y Tapia, José Clavijo y Fajardo and Francisco Mariano Nifo ([e]l trabajo del actor se convirtió así en objeto de apreciación y juicio, como el del escritor, y su fama y presencia ganaron terreno en la esfera pública’ [92]). The author gives particular credit to Nifo, long overlooked as an important theoretician of acting in the eighteenth century. There is a good section on how actors were perceived in their day, both in the daily press and through the dissemination of images; we