

The next fifty-seven pages are dedicated to the edition and translation of the *Chronica*. In the first section, the focus is on Bruno's activities to establish the Carthusian order (40–73). The second section (73–95) deals with details of the history of the Carthusian order that can be connected to Bruno's deeds and his afterlife, especially with the process of canonization and the question of whether Bruno may be venerated as a saint even if he was not canonized. Readers expecting Heinrich Arnoldi to have gathered information on how the order was organized and who was responsible for the development after Bruno's death will be disappointed.

In the footnotes, Galle offers valuable information on unusual terms, on Heinrich Arnoldi's sources, and on historical contexts relevant for the Carthusian order. Broader contexts are only now and again explained. The fact that Heinrich Arnoldi assumes that Bruno had studied at a fully developed university with four faculties, for example, is passed over without comment. This may be misleading for younger readers who do not yet know that the institution Heinrich Arnoldi had in mind did not exist in the eleventh century. At the same time, this episode indicates that Heinrich Arnoldi was obviously more interested in situating Bruno in the intellectual and spiritual life of the fifteenth century than in reconstructing the historical contexts he lived in (Galle's comments on page 58 concerning Bruno's role in the bishopric of Reims reinforce this impression). Therefore, it would be helpful if this edition of Heinrich Arnoldi's life of Bruno of Cologne would attract attention within research on the *réécriture* of saints' lives and its relevance for the spiritual life of monastic convents.

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*Francisco de Osuna's "Norte de los estados" in Modernized Spanish: A Practical Guide to Conjugal Life in Sixteenth-Century Europe.* Dana Bultman, ed. Foundations. Leeds: Arc Humanities Press, 2019. xii + 346 pp. \$79.

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This book provides the first modernized edition of a work about marriage by the Franciscan friar and prolific author Francisco de Osuna (ca. 1492–ca. 1540), whose volume until now has not been edited for modern audiences. Osuna's book resembles popular sixteenth-century didactic works about lifestyle choices (i.e., marriage and rearing children), such as Vives's *Instrucción de la mujer cristiana* (1523), which were penned by religious and scholarly men.

Osuna's advice about conjugal life comes during a period of religious reform not long before the Council of Trent created rigid rules for married life, particularly for women. He infuses his book with his observations, such as the time he counseled a husband tempted by the attractions of another woman to instead joke around with

his own wife; doing so, Osuna relates, improved their relationship, and even resulted in the couple producing another child (26, 183).

Formatted as a dialogue between Osuna and his fictional nephew, Villaseñor, *Norte de los estados* is divided into three sections—advice for virgins (seven chapters), married people (twelve chapters), and widows (seven chapters). The book moves through time to reflect the nephew's lifespan and conjugal experiences. Each part contains dialogue between the two characters along with additional components, including an essay that summarizes proper conduct for each stage of marriage, and an essay by Villaseñor's wife in which she complains about Villaseñor's abandonment, which Osuna recommends overcoming through reconciliation. The fictional nephew requests sermons from Osuna that punctuate the book's cross-cutting themes: one on being wed, another on adultery, and another for the funeral of Villaseñor's wife. Works such as this one shed insight into the popular imaginary, in this case about marriage, while underlining the limitations of these prototypical self-help books whose authors—in this case a presumably celibate moral theologian—usually walked different paths in life than those taken by the target readership.

Osuna's marriage guide explicitly addresses women and their roles in marriage beyond the domestic and spiritual spheres, reaching into the intimate and usually taboo domain of the bedroom. Beyond sexual activity, Osuna deals with some difficult subjects, even by today's standards, including rape, gendered expectations of virginity, women's sexual desire, masculine impotence, sexual positions, and masturbation. On this last topic, when counseling Villaseñor about intercourse, Osuna reminds the husband that women's pleasure and therefore "the business of marriage" may take longer than his own: "And this would be but a small evil if it were not for the fact that their wives go on to finish by themselves, in a more harmful manner, what was started by their husbands" (35, 169–70). The author counsels the husband to attend to his wife's sexual desires and needs rather than cease efforts once his own desires are satisfied, promising that it is a husband's duty to ensure his wife does not sin through nonreproductive sexual gratification, while pointing out that doing so may also increase the likelihood of conceiving another child.

Greeting the reader of this edition is a bespoke map of its author's travels, and thus the places where he observed conjugal life, from Seville and Tripoli to Toulouse and Antwerp, and many places in between. The edition reproduces the work's title page from 1531 (64), an engraving depicting a wedding (66), and an engraving depicting an exchange between Osuna and Villaseñor (75). These illustrations are commonly excised from modernized editions; those who wished for a parallel transcription, with scans of the original pages facing the modernized content, will be disappointed, even though such an approach would have made this edition unwieldy to publish due to the length.

The quality of the transcription and subsequent modernization is well executed in that each modernized page clearly refers to the pagination of the original, which allows

readers to use this edition as a wayfinding text, as its modern typeface and orthographic conventions are easier for some readers to consume. One improvement for the publisher to consider for future editions of this nature is to include some header that states the part and chapter covered on each page. Doing so will allow individuals who are already familiar with this work to find their way more easily.

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*Obras de Juan Pérez de Montalbán: Segundo tomo de Comedias, Volumen 2.2: “Como amante y como honrada”; “Don Florisel de Niquea”; “Teágenes y Clariquea.”* Juan Pérez de Montalbán.

Ed. Paula Casariego Castiñeira, Giulia Tomasi, and Claudia Demattè. Teatro del Siglo de Oro, Ediciones críticas 221. Kassel: Edition Reichenberger, 2020. xiv + 450 pp. €88.

Juan Pérez de Montalbán was a prolific Golden Age poet, novelist, and playwright, who in his short life (1601–38) achieved considerable success, placing him among the most renowned Spanish authors of the time, like Lope de Vega and Calderón. The book here reviewed is the sixth volume published in the series stemming from the Montalbano Project, the purpose of which is to recuperate his reputation for contemporary audiences by publishing critical editions of all of his comedies. This ambitious project is carried out under the general editorship of one of the foremost specialists in Montalbán’s theatrical production, Claudia Demattè. This second installment of the *Segundo tomo de comedias* (Second volume of comedies), which includes three of the nine plays posthumously published by the author’s father (following the series policy to publish plays as editors complete them, instead of by associated theme or chronology), has been supervised by Davinia Rodríguez Ortega. She does not, however, edit the comedies: a different editor is in charge of each of the three plays: Paula Casariego Castiñeira edits *Como amante y como honrada* (Like a lover and like an honorable woman); Giulia Tomasi, *Don Florisel de Niquea* (Sir Florisel of Nicaea); and Claudia Demattè, *Teágenes y Clariquea* (Theagenes and Chariclea).

The three plays are good proof of Montalbán’s broad range of dramatic genres. *Como amante y como honrada* is a cloak-and-dagger comedy, featuring a good number of stock elements typical of Golden Age comedies: two couples about to marry whose love is disturbed by mutual suspicions of disloyalty, largely resulting from misunderstandings caused by the servants (*graciosos*) or funny simpletons. The rest of the plays are transpositions of other literary genres: *Don Florisel de Niquea* brings to the stage a chivalric novel written a century earlier by Feliciano de Silva, and *Teágenes y Clariquea* adapts the byzantine novel *Theagenes and Chariclea* or *Aethiopica* by the classical author Heliodorus.