



JUAN MANUEL ESCUDERO BAZTÁN, *Amor, honor y poder o el universo dramático de Calderón*. Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2021. 176 pp.

This volume brings together nine studies by Juan Manuel Escudero Baztán of a range of Calderón's *comedias*. As the *nota preliminar* makes clear, all have had previous outings as conference papers and/or in other publications between 1998 and 2016, with several reworked into 'versiones finales' (10). The collection has nothing to do with the early play *Amor, honor y poder*; rather, the author suggests that these three themes constitute the unifying threads that loosely tie together the volume's otherwise fairly heterogenous contents—the author claims to advance no overarching thesis.

[...]

[...]

For this reader the volume is at its best when Escudero is bold in challenging the views of other scholars, as he does in the case of the Bretón play, and likewise, for instance, when he argues with Francisco Ruiz Ramón against A. A. Parker's claim that Queen Catalina is imprudent and uncharitable in Calderón's play about England's (for some) heresiarch (see Pedro Calderón de la Barca, *La cisma de Inglaterra*, ed. & intro., F. Ruiz Ramón [Madrid: Castalia, 1981], 7–58 [p. 23]; and A. A. Parker, 'Henry VIII in Shakespeare and Calderón: An Appreciation of *La cisma de Inglaterra*', *MLR*, 43 [1948], 327–52).

The sections that place emphasis on dramatic taxonomies (especially relating to the *capa y espada* sub-genre) that the author considers 'definitive' (71) and on the overwhelming importance of sub-generic convention in directing critical responses, whilst not unpersuasive, do at times make one wonder if unwavering adherence to orthodoxies and orthodox methodologies can risk stagnation. The most valuable contributions this book makes—and it makes many—tend to come when Escudero tests the truth of the orthodoxies by venturing potential heresies.

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