

JULIÁN OLIVARES, ED. *La traición en la amistad*. Zaragoza: P de la U de Zaragoza, 2022. 236 pp.

Julián Olivares has dedicated a great portion of his studies and publications to Golden Age literature, more specifically to works written by women during that time in Spain. His new critical edition of María de Zayas' "comedia" *La traición en la amistad* (written around 1630) provides a welcome addition to this scholarship. With it, he has also now published a critical edition of all her works. In 2000 he published her *Novelas amorosas y ejemplares*, restoring the original text from 1637 and publishing it under the name that María de Zayas would have wanted, *Honesto y entretenido sarao (Primera y segunda parte)* (ix). Olivares' intent with this edition of *La traición en la amistad* is to fill in some missing gaps and correct misinformation regarding Zayas' life and the play itself. There have been twenty or so studies on this play, yet none discuss the quality of the work itself. Olivares shows that the play has its faults and that Zayas was limited by the genre of the theater, yet it still deserves to be part of the canon and studied. His edition provides an in-depth look at both María de Zayas' life and her first work.

Olivares' edition begins with an extensive biography of the author's life, written by Alberto Rodríguez de Ramos. Ramos cites various studies beginning with the first ever biography of María de Zayas by Manuel Serrano y Sanz in 1903. This study, along with those that followed, produced conflicting information on this author, resulting in the possibility of nine different women being María de Zayas. Ramos wades through different biographies, documents, and critical articles to piece together which woman is in fact the author of *La traición en la amistad*. In one example, Ramos explains that, though María de Zayas was previously thought to have had two sisters, she only had one, according to inquisitorial documents (xix). He also cites errors in the original spelling of Zayas' mother's name, which may have contributed to some confusion as well. The biography also adds new information regarding Zayas' family and her relationship with the Montalbán family and publishing house. Sources show that she may have needed money or owed money to this publisher. Finally, Ramos discusses the debate surrounding the date of the author's death. There are two women named María de Zayas who lived at the same time, and both died in 1661. One of these is most likely the Golden Age writer. Ramos concludes his biography openly, with room for further research, but sheds much-needed light on inconsistencies surrounding this mysterious writer. His biography is crucial to understanding where María de Zayas came from and what may have motivated her writing.

The biography and chronological timeline of the author's life are immediately followed by Julián Olivares' critical introduction to *La traición en la amistad*. In his introduction, Olivares provides an in-depth summary of each of the three acts of the play. The play centers around four women: Marcia, Fenisa, Belisa, and Laura, and their relationships with three men: Liseo, Juan, and Gerardo. The focus of most critics, though, seems to be on Fenisa, the antagonist who chooses to betray her friend Marcia by pursuing her lover. Fenisa accumulates lovers throughout the play, and her only punishment at the end is to be excluded from the female community and left to lament the patriarchy. She is the only character who does not marry. Many critics find this ending ambiguous, and Olivares aims to shed some light on Fenisa and her end. Fenisa does not marry, yet the marriages of the other characters will most likely not be happy ones. They were independent women who controlled the males throughout the play and who now will be under male control. Fenisa, as a single, independent woman is dangerous in Golden Age Spain. Many critics see her as a Don Juan-type character, yet Olivares shows distinct differences between these two individuals. Fenisa never actually succumbs to her male pursuits; she simply makes them desire her and revels in the power and control of the situation. Fenisa also does not meet the same fate as Don Juan, but rather is excommunicated from the other women of her society.

In discussing this ending for Fenisa Julián Olivares ponders the idea that María de Zayas was limited by the genre of the *comedia*, and therefore could not provide as explicit a feminist message as in her *novelas*. When she composed *La traición en la amistad*, Zayas was a new writer and followed the rules of the genre, ending the play with the women being married and under male control. Despite this, she created a work where the action was female-centered and female-driven. Olivares' edition of the play itself is composed in Modern Spanish and is easy to follow by an audience not accustomed to Golden Age texts. He also provides an in-depth bibliography for further study and research. This edition is a perfect enhancement to any Golden Age theater, literature, or gender course for students of Spanish.

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FRANCISCO PEÑA FERNÁNDEZ. *La temprana sombra de Caín*. Córdoba: Almuzara Universidad, 2022. 181 pp.

One of the most remarkable things about the Pentateuch is that it contains neither saints nor monsters of evil. All of its heroes are flawed, and all of its