

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.

JACLYN COHEN-STEINBERG  
*University of Southern California*

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

villains have redeeming qualities. As Professor Peña points out in Chapter 1 of this book, titled “Caín en su maldad relativa,” that is true even of Cain, the first murderer and first fratricide. Cain is understandably upset when God looks favorably on his younger brother’s offering but not on his own. We can assume that when Cain offered his sacrifice, he wanted to please God but did not know how to do so. Living before the giving of the Law, how was he to know that murder was forbidden? He might even have thought that God would be pleased by the “sacrifice” of his brother. His crime was really an error of judgment. Though God sentences him to a nomadic life, He accepts Cain’s complaint that the sentence is unduly harsh and places a mark on him to protect him from any would-be aggressor. Cain is also portrayed as the founder of the first city and the ancestor of the first musician and the first metalworker. How then has Cain come to be widely viewed as evil incarnate? That is the question the author sets out to answer in the first half of this book. The appraisal of Cain took a sharply negative turn during the Hellenistic period, under the influence of Jewish and Christian Neoplatonism. It was during this time of intense literary activity that many pseudo epigraphic or apocryphal texts – some of which were attributed to biblical figures – appeared. Whereas the Yahwist author’s work was characteristically ambiguous and multivalent, these later writers are much more doctrinaire. Some of these texts even portrayed Cain as the offspring of an adulterous union between Satan and Eve. During this period, and to an even greater extent in medieval literature, Eve was maligned as the antithesis of the Virgin Mary.

In the fourth century, as Christianity became the religion of the empire, it sought to distinguish itself from Judaism. Believing that they had replaced Israel as God’s chosen people, Christians thought of themselves as innocent Abel and the Jews as Cain. Justin Martyr went so far as to describe circumcision as the mark of Cain. The very negative references to Cain in the New Testament are mostly drawn from apocryphal sources.

The second half of Peña’s book examines the portrayal of Cain in literary works from medieval Spain. Heavily influenced by Augustine of Hippo, the seventh century Archbishop Isidore of Seville described Cain as father of the Jews and son of Satan. According to him, Adam’s third son, Seth, prefigured the Christians. Medieval Spanish history recounts many episodes of fratricide within the royal families of León and Castile. Some of these are rationalized, while others – those who, supposedly like Cain, “thirsted for the blood of a brother” (131) – are roundly condemned. Likewise, the thirteenth century Archbishop Rodrigo Jiménez de Rada’s *Historia de Rebus Hispaniae* distinguishes between good and bad fratricides and innocent victims and those who deserved to die.

Alfonso X, known as “the wise,” included a very original version of the story of Cain in his *General Estoria*. According to Alfonso, God never stopped loving Cain and gave him a very long life so that he would have time to repent and be saved. He also adds the interesting detail that Cain married his twin sister, Calmana, and the two of them were so alike that they had an ideal marriage. In contrast, in the *Grande e general Estoria*, Alfonso accused Cain of committing all seven deadly sins.

In his *Libro de las armas* Alfonso's nephew, Don Juan Manuel, claimed that Alfonso was equally guilty. He also compared Alfonso's wife, Violante, to Calmana, accusing her of having killed her sister Costanza.

Finally, Pedro López de Ayala's *Crónica del rey don Pedro* and *Crónica del rey don Enrique* used biblical and apocryphal references such as the figure of Cain to portray King Pedro I as monstrously cruel and philo-Semitic, and to justify Pedro's assassination by his bastard half-brother Enrique of Trastámara.

This carefully researched little book is sure to be of interest to students of the Hebrew Bible and of medieval Spanish literature. Unfortunately, it is marred by a large number of typographical errors.

MICHAEL MCGAHA  
*Pomona College*

JORGE F. RIVAS PÉREZ, ED. *Appropriation & Invention. Three Centuries of Art in Spanish America*. Denver/ Munich: Denver Art Museum/ Hirmer Verlag GmbH, 2022. 296 pp.

This exquisitely illustrated volume addresses a selection of the outstanding colonial Spanish American art collection of the Denver Art Museum, a recognition of the legacy of many supporters and long-standing active acquisition strategies of the museum in relation to Latin American art. In 1936, after receiving a gift of southwestern *Santos*, the museum pioneered in establishing a New World department in 1968, inspiring additional donations in the following decades, currently making the museums' collection “the largest and most complete such collection in the United States and one of the best in the world” (11). The selection of pieces presented in the publication offers an excellent overview of this important collection, its depth and range. More recently the museum has acquired modern and contemporary Latin American art, to complement “the cultural narrative of past, present, and future” (11). The volume is edited by Jorge F. Rivas Pérez, former Frederick and Jan Mayer Curator of Latin American Art and Department Head at the Denver Art Museum.