

de la autora que combina una investigación rigurosa con una argumentación admirablemente disciplinada que le permite entrar en diálogo tanto con la crítica sobre el tema de la representación de Colón como con la teoría de género en el siglo veinte. El texto de Houde es sumamente interesante, ofrece una perspectiva de interpretación innovadora y explica las características de la nueva novela histórica a la inversa, desde la producción de un escritor particular en un contexto socio-crítico preciso, ofreciendo una alternativa a las tentativas totalizadoras de definir y discutir la nueva novela histórica.

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JAVIER IRIGOYEN GARCÍA. *Moors Dressed as Moors. Clothing, Social Distinction, and Ethnicity in Early Modern Iberia*. Toronto: University of Toronto Press, 2017. 324 pp.

In the opening pages of this fascinating study, Javier Irigoyen García observes that clothing “generates specific social meanings and strategies of interpretation that go beyond its mere materiality” (16). This was as true in the eighteenth century – when notions of “decency” in dress went beyond sumptuary specifics into connotations of identity and character – as it had been centuries earlier, when, as the author points out, “the peculiarity of early modern Iberia” lay in complications arising from “the ambivalent status of Moorish clothing as a mark of both social status and ethno-religious identity” (17). Across an Introduction, eight chapters, and a Conclusion, Irigoyen García demonstrates that “Moorish clothing was not merely a costume without social consequences ... but a commodity with a multiplicity of meanings” (181). Indeed, “social and political instrumentalization of the alleged sartorial difference of the *Moriscos* show that the perception of *Morisco* bodies as essentially different is not merely a product of xenophobia” (141), but could also serve individuals and entities attempting to make strategic use of *Morisco* bodies for political ends.

The book is divided into two parts. Part One examines the complex legal and social ramifications of Iberian Christian wear, trade and purchase of Moorish clothing. Part Two probes the complications of Moorishness with regard to *Morisco* dress and cultural practices. Throughout, Irigoyen García stresses that, as “there was a high degree of sartorial influence between Muslims and Christians,” and as “Moorish clothing had a clear ceremonial value among Christians well into the early modern period” (7),

the differences in *Morisco* dress – real or imagined – also served to satisfy social needs. In fact, designation of “Moorishness” rested in the perspective of the viewer; in other words, similar clothing choices by Old Christians or *Moriscos* would nevertheless evoke different responses from authorities.

One of this book's great contributions is precisely the archival research done to bring to the fore the negotiations and interpretations among individuals and authorities surrounding the many complications of Moorish attire. For example, after examining the importance of Moorish impersonations within aristocratic practices such as the game of canes (Chapter One), Chapter Two delves into evidence drawn from sources such as sumptuary laws, equestrian treatises, correspondence among nobles, and *Libros de Acuerdos* and *Actas de Cabildo*, to argue that “by analyzing the circulation and consumption of Moorish clothing for the game of canes, we can observe the gap between discourses of class difference and actual social practices” (38). In particular, the detailed investigation of municipal outlays for (Moorish) liveries (for game of canes rituals) illuminates how dressing *a la morisca* brought together discursive, material, legal, and other facets of Moorish dress “within very specific power relations and socio-economic tensions” (53) that could vary among regions and towns. In Part Two, while Chapter Five examines the policing of *Morisco* dress in the wake of the 1567 decree, Chapter Six brings together a range of documentation – including records of Juntas organized to deal with problems in the evangelization of *Moriscos* – to argue for the complicated nature of actual sartorial practice regarding the prosecution of *Moriscos* for post-1567 infractions in dress. In using court, ecclesiastical and municipal records as sources of evidence, Irigoyen García is able to show the overlapping of discourses and practices, and bolster his argument that “sartorial practices were not absolute, but mediated by discourse, and therefore subject to negotiation and interpretation” (134).

Irigoyen García does not neglect literary sources, including chapters on Moorishness in Lope de Vega's *comedias* and Moorish ballads (Chapter Four), and on the theatrical imagination and staging of Moorish-dressed bodies (Chapter Eight). Of particular interest – and offering a creative approach to questions of the *Moriscos*'s use of clothing – is Chapter Seven's inquiry into the ways in which “*Moriscos* may have perceived in Moorish clothing not an element of cultural identity, as traditionally argued, but an opportunity for social advancement” (142). After addressing the methodological difficulties underlying reliance on “inventories found in *Morisco* wardrobes, dowries, wills and sequestered goods” (142) – chief among them, the faulty assumption that the listed items actually correspond to everyday use (144) – Irigoyen García suggests that a better gauge of “Moorish” dress use are the festivals, public rituals and folkloric

performances in which *Moriscos* participated, and where they dressed to imitate Moorishness. Examining *zambras*, military exhibitions, and participation in games of canes, Irigoyen García argues that the adoption of Moorish clothing in these performative arenas gave *Moriscos* “a loophole through which to evade certain legal restrictions” (160), “resist their marginalization,” and “achieve some degree of social recognition” (146).

The scholarly apparatus of this excellent study is of the highest quality. The notes and list of works cited are thorough, rich in resources, and easy to use. Nineteen black-and-white illustrations help illuminate the arguments being made. This work will be essential reading for years to come for not only students of early modern Spain, but for anyone interested in costume history, European cultural history, and performativity in cross-cultural and interdisciplinary contexts.

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NADIA LIE. *The Latin American (Counter-) Road Movie and Ambivalent Modernity*. New York: Palgrave Macmillan, 2017. 245 pp.

Tal como se remarca en la introducción y en la contratapa, *The Latin American (Counter-) Road Movie and Ambivalent Modernity*, de Nadia Lie, es el primer libro de un solo autor que aborda de manera comprensiva las manifestaciones latinoamericanas del género. A pesar de la proliferación de películas de este tipo al menos desde 1990 y del impulso transnacional que, como observa Lie, se encuentra en el corazón de muchas de ellas, los artículos académicos suelen centrarse en uno o dos ejemplos y los estudios más extendidos suelen estar restringidos a un corpus nacional – como “*On the road*” en *Argentina* (Editorial Académica Española, 2013) de Agata Drabek o *The Brazilian Road Movie* (University of Wales Press, 2013) de Sara Brandellero. El libro de Lie rompe con esta visión acotada del fenómeno para concentrarse en un corpus más amplio que incluye películas argentinas, brasileñas, chilenas, colombianas, cubanas, mexicanas, venezolanas y varias coproducciones. Lo más fascinante no es, sin embargo, la novedad de una perspectiva más abarcadora sino la prolijidad con la que la organización del libro replica el objeto de estudio. Como una “road movie,” este “road book” permite múltiples recorridos y admite muchos itinerarios posibles.

En primer lugar, podemos acercarnos buscando una definición del género en su variante latinoamericana. De este acercamiento sale, de hecho, el título elegido para el volumen. A diferencia del modelo canónico