

specific genres the writings of complex authors who are sometimes hard to pin down.

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C. GEORGE PEALE AND JAVIER GONZÁLEZ MARTÍNEZ, EDS. *La conquista de Orán de Luis Vélez de Guevara*. Newark: Juan de la Cuesta, 2021. 210 pp.

Co-editors C. George Peale and Javier J. González Martínez offer another authoritative critical edition in their publication of Luis Vélez de Guevara's *La conquista de Orán* (1671), which marks their sixth collaboration in Juan de la Cuesta's Hispanic Monographs *Ediciones críticas* series. Readers familiar with the series will be accustomed to the meticulous philological research that informs their editions of Vélez de Guevara, and this installment is no exception. The introduction ("Estudio introductorio") strikes a balance between being concise while also covering ample terrain to orient the reader to the historical context relevant to the content and composition of the play as well as a critical analysis of its salient poetic and ideological features. Other editorial components found in the play text itself include footnotes that indicate textual variants between early print editions, while other supplemental information is presented in the form of explanatory endnotes. Thanks to the breadth and depth of the notes provided by Peale and González Martínez, the editors accurately define their edition as both pedagogical and critical; their interventions successfully render the text accessible for modern readers uninitiated to the conventions of the *comedia*, but also provide Hispanists with a reference edition of Vélez de Guevara's work that indeed achieves their objective to "establish a solid philological basis for future critical works" (69; my translation).

La conquista de Orán dramatizes key moments in the public life of its protagonist, Cardinal Francisco Jiménez de Cisneros, beginning with his selection by Isabel I to be her confessor (Act I), then his subsequent appointment as the Archbishop of Toledo (Act II), and finally his major role in the 1509 siege of Orán, a wealthy city on the Mediterranean coast of northern Africa (present day Algeria). The editors argue that, of the possible historical sources available, the playwright's main reference was Eugenio de Robles's *Compendio de la vida y hazañas del Cardenal don Fray Francisco Ximénez de Cisneros* (1604). As evidence, they put forth a host of examples of the similarities between the two texts, and also provide endnotes throughout the play text to indicate other passages where *La conquista de Orán* coincides with the *Compendio*; however, beyond Vélez de Guevara's

fidelity to Robles's biographical account, the main emphasis of the edition's introductory study is an examination of how Vélez de Guevara "selected and dramatically adapted material from his historical source" in the political context of the Habsburg court of Felipe III (18).

The consideration of this process of adaptation is crucial for the editors, whose keen sense of historiography is crucial to their approach to the dramatization of the past. As the subheadings that organize the introduction suggest (e.g., "Sobre historicismo y teatralidad," "Hibridismo, historicismo, pseudohistoricismo y teatralidad," and "Periodismo y poesía"), Peale and González Martínez regard *La conquista de Orán* as a hybrid of the classical genre categories of Poetry and History, combining dramatic, historical, poetic, and (proto)journalistic modes.

As a point of departure towards identifying the play's rhetorical and ideological features, the editors present the specific context within which the play was composed as a *comedia de encargo* put on for the young prince, the future Felipe IV, around 1618-19. Significantly, Vélez de Guevara's patron at the time was Diego Gómez de Sandoval (the second son of the Duke of Lerma), who also served the royal household in the influential role of *caballerizo mayor*, charged with the prince's intellectual, political, and courtly education. The editors advance the notion that Gómez de Sandoval likely commissioned the work, and that the quasi-journalistic fidelity to historical events that characterizes much of the play's action can be attributed to its function as a type of history lesson for Felipe. This is also a plausible explanation for its relative brevity (2,544 verses), and the predominant use of "natural" meter (octosyllabic verse, mostly *romance*, but also *redondillas*), which were considered to be easier to understand and "help to hold the spectator's attention – especially, as in this case, of prince Felipe— with the appearance of verisimilitude" (38). Moreover, the editors note the substantial role played by the *graciosos* – there are two in the play – that deliver nearly a third of the dialogue. These contextual details and features of *La conquista de Orán* reveal the strategies deployed to condition its reception through the oft-cited principles of rhetoric, *docere* and *delectare*. But the editors explain noteworthy ahistorical moments incorporated into the otherwise straightforward dramatic retelling of historical events as also designed to inspire (*movere*), in this case specifically to "extend the power and interests of the Sandoval line" (13). As part of an attempt to further his political aspirations in the present, the editors suggest this as the motivation behind the anachronistic inclusion of Diego Gómez de Sandoval (born c. 1587) as a participant in the 1509 siege of Orán depicted in Act III, incorporating him into the mythologized portrayal of the event and among its cast of heroes.

At the end of the introductory materials, Peale and González Martínez turn to the features of the three extant seventeenth-century published editions consulted in the preparation of their critical edition. They also catalogue and provide a rationale for the types of editorial interventions they make to the text to provide a consistent and comprehensible edition for a current audience. Generally, these follow expected criteria, such as normalizing antiquated orthography to align with modern conventions, adding punctuation, signaling asides with parenthesis, and noting scene changes in the margins based on the entrances and exits of characters.

In the play text itself, the editors have followed the formatting practices typical of previous volumes in the *Ediciones críticas* series. The distinction made between footnotes (to convey textual variants) and explanatory endnotes is a logical method for streamlining readers' efficient use of these extratextual elements, but consulting the endnotes, every few verses in some passages, can become unwieldy. But ultimately that is a minor quibble; overall, Peale and González Martínez deliver a critical edition that significantly enriches the reading of Vélez de Guevara's *La conquista de Orán*.

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JORGE PÉREZ. *Fashioning Spanish Cinema. Costume, Identity, and Stardom*. Toronto: U of Toronto P, 2021. 265 pp.

This monograph is a detailed meditation on fashion in the Spanish cinematic context, casting a broad web to connect it to everything from questions of identity such as gender, sexuality, race, ethnicity, class, and nationhood to its impact on everyday practices. It represents a unique contribution to Peninsular Spanish film studies scholarship that has generally paid little attention to the importance of costume and fashion. Moreover, Pérez seeks a holistic view of all the work that goes into the creation of a film, arguing for increased recognition of each role performed by both the crew and the cast.

Composed of an introduction, five chapters formulated as case studies, and a conclusion, the book is purposefully non-comprehensive. Rather, it seeks to examine certain key moments in Spanish cinema that allow for an interdisciplinary dialogue between fashion and cinema. Pérez provides new insights and elegantly re-contextualizes previous scholarship to shed light on how film costume and fashion assist us in reassessing assumptions about many aspects of the latter.