

Luis Vélez de Guevara en Écija: Su entorno familiar, liberal y cultural.

Marina Martín Ojeda and C. George Peale.

Juan de la Cuesta Hispanic Monographs 304. Newark, DE: Juan de la Cuesta, 2017. 358 pp. \$49.95.

Luis Vélez de Guevara was a prolific poet and playwright in Spain, having completed nearly 400 plays between 1600 and 1644 in addition to his satirical novel *El diablo cojuelo* (The Crippled Devil) (1641). Marina Martín Ojeda and C. George Peale's new volume, based on and including extensive archival documentation about Luis Vélez de Guevara and his family, positions itself to be the most exhaustive resource on the playwright to date. The pairing of Ojeda's archival expertise in her role as municipal archivist of Écija with Peale's dedication to the work of de Guevara—publishing over thirty-three critical editions of plays since 2002—makes it no surprise that the volume is a comprehensive and meticulously constructed scholarly resource.

The volume consists of a critical introduction followed by a collection of transcribed documents, including over 253 entries, with a wide variety of material including wills, baptismal records, inventories, personal correspondence, and poems. The materials pertain not only to the playwright, but also to his extended family, spanning from 1529 with documents pertinent to de Guevara's grandfather Diego de Santander to 1646 with records of sales made after the playwright's death by his widow María de Palacios. This collection is significant not only for unearthing new details about the life of the playwright, but also for its ability to make visible a dynamic genealogy, providing a wealth of information about private and public spaces that certainly shifted the playwright and his worldview. Records are sourced from a number of archives across Spain including ones in Écija, Seville, Granada, Salamanca, and Madrid. The transcriptions are exacting and modernized according to clearly standardized norms set out by the editors.

Scholars interested in Vélez de Guevara's life and work have been indebted to early scholarship undertaken in the early twentieth century by Emilio Cotarelo y Mori, as well as some of the key historiography produced around the 1970s by scholars including Ruth Lee Kennedy and Mary G. Hauer. Ojeda and Peale's new volume makes widely accessible for the first time extensive archival material not covered in these early sources. This variety of new material, the editors argue persuasively, allows contemporary readers to reconsider some of the basic premises commonly accepted about the playwright's life. Three topics are of particular importance: social class (the editors use primary sources to move de Guevara out of poverty and into middle-class life); education (reconstructing his educational history to dispute the conventional understanding about its so-called mediocrity); and Jewish ancestry (challenging descriptions of past historical methodologies that may have distorted the place of his Jewish roots and impacts on his writing). Given the major historiographic shift these changes promise, this volume is certain to generate significant scholarly conversations.

Luis Vélez de Guevara en Écija is a tremendous scholarly accomplishment and will be of enormous value to scholars interested in the life or works of Luis Vélez de Guevara, scholars of *comedia* or early modern theater and history in Spain or elsewhere, as well as historians of Iberian middle-class life. This volume will also be an asset in classroom use, as the extensive primary sources would make excellent resources for graduate and undergraduate students.

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El mayor monstruo del mundo y El mayor monstruo los celos.

Pedro Calderón de la Barca.

Ed. María J. Caamaño Rojo. Biblioteca Áurea Hispánica 114; Comedias completas de Calderón 16. Madrid: Iberoamericana Vervuert, 2017. 418 pp. €44.

Amor, honor y poder. Pedro Calderón de la Barca.

Ed. Zaida Vila Carneiro. Biblioteca Áurea Hispánica 115; Comedias completas de Calderón 17. Madrid: Iberoamericana Vervuert, 2017. 298 pp. €36.

These two volumes, published in the series *Comedias completas de Calderón*, offer good critical editions of Calderón plays of interest within and beyond the community of scholars of early modern Spanish drama, both for the quality of the dramas and their subject matter. *El mayor monstruo del mundo* (The world's greatest monster) is a tragedy constructed on Herod the Great's obsessive love for his wife Mariene and the jealousy that drove him to decree her death if he were killed. Or rather, two tragedies, since Calderón rewrote his first formulation some three decades after its initial 1637 publication, changing the title in his partially autograph manuscript to *El mayor monstruo los celos* (Jealousy, the greatest monster). Caamaño's edition is the first to publish both versions together.

Like other early modern European dramatizations of the Herod-Mariene story by Ludovico Dolce, Tirso de Molina, Alexandre Hardy, and Elizabeth Cary, Calderón's plays drew on Flavius Josephus's *Jewish Antiquities*, freely modified to his own dramatic purposes. Calderón distances Herod from the historical-biblical figure, calling him *Tetrarca* (Tetrarch) rather than Herod and silencing most of his crimes, to concentrate on his fatal adoration of Mariene, whom he wishes to see queen of the world. To that end, he supports Anthony against Octavian, hoping both will be destroyed, that he might be crowned emperor with her at his side. Fate plays an ambiguous part in this, as in other Calderón tragedies, and increases dramatic tension as it does so. Striving to disprove the prophecy that Mariene would be killed by the greatest monster in the world, and that the dagger Herod carries would kill what he most loved, he contributes to its fulfillment. A portrait of Mariene—a detail perhaps suggested to Calderón by Tirso de Molina's very different play *La vida y muerte de Herodes*, which Calderón approved for publication in 1635—serves to link rival personal passions and political am-