

derivational hypothesis, tightly connected to the presence of the distinctive marks, the book of Adrian Rezeanu ought to be in the bibliography of those interested in the evolution of the urban denominative system, particularly, and the Romanian toponymic one, generally.

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**Francisco Antonio Bances Candamo, *Poesías cómicas I. 1*, Director: Ignacio Arellano, General editor of the volume: Blanca Oteiza, Universidad de Navarra, Iberoamericana/Vervuert, 2014, 772 p.**

This volume is the first that Biblioteca Áurea Hispánica dedicates to the theater of Bances Candamo, the official playwright of the Spanish king Charles II, as well as the successor of Calderón de la Barca. The volume includes the *auto*<sup>6</sup> *El primer duelo del Mundo* with its short pieces (*loa*<sup>7</sup>, the *entremés*<sup>8</sup> *El astrólogo fingido* and *mojiganga*<sup>9</sup>) and the plays *Quién es quien premia al amor* and *La restauración de Buda* with their corresponding *loas*.

The project of publishing this volume is integrated in a series of other different works and projects that the Golden Age Research Group (GRISO) of the University of Navarre has been undergoing for the past 15 years, such as *The critical edition of the complete theater of Francisco Antonio Bances Candamo* parts one and two, both projects being financed between 2000-2001 and 2008-2009 by the Department of Education of the University of Navarre.

Following the presentation of the editorial criteria written by the general editor of the volume, Blanca Oteiza, the reader is faced with the *auto sacramental* *El primer duelo del Mundo*. The first part being its *loa*, edited by Ignacio Arellano and Miguel Zugasti. *El primer duelo del Mundo* was represented together with other works on the 29<sup>th</sup> of May 1687 in front of the king and queen at the Royal Palace, and a day later in front of the Council of Castilla. The *loa* is followed by the *auto sacramental*, edited by Eva Ruiz, with a textual study by Enrique Duarte. *El primer duelo del Mundo* has been preserved in three different manuscripts from the Spanish National Library and one edition, published in 1772 under the title *Poesías cómicas*. The analysis of these manuscripts unveils interesting conclusions about their different lectures, the reading errors, as well as the scheme of the play, considering as departure point the manuscript 16409 of the Spanish National Library. The central theme of the *auto*, represented through the technique of the allegory, is the exaltation of the Eucharist as sacrifice and sacrament, where Jesus Christ (the Husband) pledges his love to Humanity (Nature), for which he suffers the sacrifice on the Cross. The language used by Bances is highly influenced by Góngora and Calderón; being a palace writer, he was expected to deliver a certain sumptuousness in his works, as the author of the study clearly states it.

The critical text of *El astrólogo tunante*, the *entremés* of the *auto*, edited by Juan Manuel Escudero Baztán, is based on the study of eight different testimonies. The editor analyses each and every one of them, revealing the main relations, such as in the case of the undated manuscript of the

<sup>6</sup> The *auto* was throughout the Middle Ages and Renaissance a short piece based on religious or profane matters.

<sup>7</sup> *Loa* was a short dramatic poem, usually allegorical, that celebrated a personality or magnificent event.

<sup>8</sup> *Entremés* was a comical play in one act that was normally represented during the intermission of the play.

<sup>9</sup> *Mojiganga* was a very short play, with ridiculous and extravagant characters, represented during the intermission or at the end of the third act of the play.

Spanish National Library, that shares similarities with a leaflet from Seville, much easier to date, given the fact that the activity of its printer, Diego López de Haro, was registered starting from 1718. Subsequently, Escudero delivers the scheme of the dramatic text.

As for the *mojiganga* of the *auto*, edited by Ignacio Arellano, the introductory study also focuses on the main relations between the testimonies, establishing as base text the manuscript from the Spanish National Library.

The following work presented by the volume is the play *Quién es quien premia al amor*, preceded by a *loa* edited by Belén Álvarez García. Although in most cases with Bances Candamo's plays, the release and representation dates are well known, in the case of this one, we are unaware of it. Therefore, in order to determine the circumstances of this historical play, the editor has to focus on the events that are being described. The editor of the *loa* underlines that although every theatrical show is mainly visual and auditory, it draws the attention the many references to these two specific senses.

As for the play in itself, edited by Blanca Oteiza, it retakes the same dating problem early presented by Álvarez García. Based on her research, that manages to convince, Oteiza is of the opinion that the dating should be around the year 1693. Following the presentation of the plot of the play, the editor focuses on the mechanisms of the dramatic construction, on the analysis of techniques and motives and of themes and characters, as well as on the metrical synopsis. Next, we have the textual study which analyses five *sueltas* (lit. "loose") and two editions, one from 1772 and the other from 1974.

Finally, *La restauración de Buda* opens with the *loa* analysed by Ignacio Arellano. The play, written in 1686 commemorates the triumph of the Holy League against the Turks who had been holding Buda for a long time. This event had an important echo. The *loa* of Bances's play illustrates how the Ages, the Seasons, different Ancient Empires, Cesar or Alexander celebrate the glory of Leopold, responsible for the restauration of Buda.

The play, edited by Enrique Duarte, presents its historical background, establishing the interesting relation between History and Poetry, departing from whether the poet should introduce fictitious elements in the historical plays. Duarte presents the historical context, as well as the literary modifications of some historical facts and characters, in order to better serve his purpose. As in the previous play, the metrical synopsis is presented. The textual study enhances the presence of one leaflet, six *sueltas* and two manuscripts. At the end of the play, the editor presents an appendix of 13 illustrations of the restauration of Buda.

At the end of the volume we can find the variants of all the plays and the Notes index.

All in all, the volume represents a great contribution to the study of the works of Bances Candamo, in all and every of their historical and philological aspects, due to the dedication of the researchers that have been involved with this project. Recovering the past means recovering and preserving our memory and this volume is a good proof of the fact that, once brought back to the light of modern critics, these memories are here to stay and to make both specialists and profanes better understand the way our predecessors thought and expressed themselves.

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**Florin Gh. Ghețău, An assumed mission – Alexandru Marghiloman Government  
(March 5/18 – November 24/6, 1918), Deva, Karina Publishing House,  
2016, 142 p.**

Florin Gh. Ghețău, PhD, the head of 2005 promotion of Faculty of History-Philosophy-Geography from Craiova University, author of the following books: *Protocolul de la Sankt-Petersburg (1913)* [*Sankt-Petersburg Protocol (1913)*], published in 2008, *Relațiile româno-italiene în*