its long-term traumatic effects on individual lives. The second part of this chapter centers upon the suspicious connections between religious organizations, such as Opus Dei, and political power, an association through which the three analyzed films (i.e., Francisco Regueiro's *El buen amor*, Pedro Olea's *La casa sin fronteras*, and Jordi Grau's *La trastienda*) participated in the contemporaneous discourses on the role of Opus Dei religious and economic vision in the socioeconomic development of Spain after the 1960s.

Pérez's sophisticated analysis skillfully combines a sustained in-depth socio-historical, economic, and cultural investigation with a perceptive attention to visual details of filmic representation. One of the many merits of this book is Pérez's ability to resituate many forgotten, easily anathemized popular confessional films as essential discursive sites of negotiation for a post-conciliar, revamped engagement of religion with a changing public sphere. What is even more important, *Confessional Cinema* succeeds in tremendously opening the field of Spanish cultural studies by showing the complex, resignified role of religion and of the Catholic Church in the late period of Franco's regime. Last but not least, Pérez's ambitious reframing of religion also contributes to synchronizing Spanish cultural studies with the broader area of cultural studies that is witnessing a post-secular turn in the study of religion, at a time (after the events of 9/11) that significantly also triggered a rise of affect studies, another productive realm of investigation that could be fruitfully combined with a post-secular analytical approach in the near future.

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Quispe-Agnoli, Rocío. *Nobles de papel. Identidades oscilantes y genealogías borrosas en los descendientes de la realeza inca.* Madrid, Frankfurt am Main: Iberoamericana–Vervuert, 2016. 264 pp.

With a title allusive to the variety of legal papers and visual iconography that sanctioned nobility in the Spanish realms, *Nobles de papel* immerses the reader into the depths of language in archival documents. Based on a colonial case file extant in the Archivo General de Indias (AGI), Rocío Quispe-Agnoli sets out in search for the discursive underpinnings of ethnic identity construction both textually and in visual royal heraldry. The legal case in point confronted the self-proclaimed Inca noble woman Doña Maria Joaquina Uchu Túpac Yupanqui with the royal authorities of Mexico and Spain. The hope for recognition of her nobility and the attainment of the concomitant material and symbolic benefits brought Doña Joaquina to engage in a long legal battle, which eventually dragged between transatlantic courts from 1788-1801. In practice, however, the petition for nobility engaged a genealogical history and a tradition of petitioning for *probanzas de nobleza* (proof of noble merits) that lasted for about two hundred and fifty years.

The author dives into this 804-folio manuscript, catalogued in the AGI as "Mexico 2346" and referred to as *Expediente* in the book, in search for the rhetorical elements central to the "self definition" of the Uchu Túpac Yupanqui in "social,

material, historical and genealogical terms" (23). Quispe-Agnoli disclaims that hers is not a historical study but a discursive and interdisciplinary one (41–42), with a focus on identity construction and gender. The book elaborates on the contending forces against and in favor of the plaintiff's interest and synthesizes the identity markers in the legal texts in four interwoven categories: place of origin, family, socioeconomic status, and genealogy and caste. These categories constitute the organizing themes for the book chapters as well.

The author suggests that the use of place identifiers (Cuzco, Lambayeque, and Spain) and identifiers of family, caste, and socioeconomic status (*"doña," "vecina," "natural,"* and descendant of the Lambayeque *mitimaes*) was not always consistent in the *Expediente*. This was particularly the case when referring to different members of the Uchu Túpac Yupanqui lineage, which perhaps indicated internal differences in social positionality. Such constructions of nobility featured oscillations between the public legal and private discourses and between the above mentioned identifiers, as, for example, Doña Joaquina recurrently represented herself as a noble but poor and suffering woman, rhetorically seeking a favorable legal outcome.

Petitioning for privileges, even for ones that are not commonly regarded as ambitious—such as employment for her husband, a scholarship for her son, etc.—would redress her socially and economically, giving some materiality to her nobility. Doña Joaquina chose specific identifiers such as being an Inca noble, a lady, and a person of *calidad* (social worthiness). She also presented herself as Christian (thus possessing *pureza de sangre*), claimed to possess *nobleza de sangre* (Inca lineage), and claimed that her family had enjoyed *limpieza de oficio* (appointments in high offices). The crown, however, denied her *pureza de sangre* as an Inca noble, and questioned her *calidad*, associating her with *indios del común* (commoners) and perhaps even with plebeians. Although occasionally such elements opposed to each other, they were flexible.

Quispe-Agnoli qualifies the Inca lineage in question as "*nobles de papel*," subordinated subjects that engaged in a "*guerra de decires*" (a war of speeches) to resist and negotiate with the royal mediators "from outside the place of dominance." The Uchu Túpac Yupanqui accomplished this by redeploying the written legal devices and visual heraldry of the Spanish imperial culture that constituted *pureza de sangre*. That is, the royal decrees granting nobility status to other colonial Incas (*reales cédulas de* 1544, 1545, 1546, and 1617); the representations or *memoriales* they wrote petitioning for noble distinctions and benefits; and the painted iconography of coats of arms that the king previously granted to Alonso Titu Atauche Inga and Alonso de Arenas Florencia Inca.

Nobles de papel's textual foundation and documentary evidence is the archival *Expediente* containing the proceedings of Doña Joaquina's legal case. A note on a legal-historical perspective of this case is, therefore, naturally in order. Scholars working on colonial and legal ethnohistory of Spanish America have long discussed how the crucial issues of legal representation of Indians and the intermediation that occurs inside and outside the courtroom affect the legal agency of native litigants. In assessing the discursive "self-definition" of nobility in this case, one wonders, to

what extent the legal intervention of notaries, lawyers, and perhaps interpreters, modulated or shaped in any way both the literary agency of Doña Joaquina, an issue which the Epilogue fittingly refers to as "quehaceres textuales y discursivos." It is important to establish how the legal intermediaries chosen by Doña Joaquina intervened in the design of the legal strategies she apparently used to fight her case in court. Were the analyzed rhetorical strategies consistent with the legal strategies in this case?

Most importantly, and as many other Indian litigants did elsewhere before and after Doña Joaquina, one wonders if she enlisted a social network locally, or perhaps on both sides of the Atlantic, to support her legal undertaking. Ultimately, something needs to be said about Doña Joaquina's personal history, her literacy and education, family life in Peru and Mexico, and her legal resources. Addressing these questions would add crucial insights and a larger contextual field to the meticulous textual analysis done in this book. Further archival digging elsewhere in Mexican and Peruvian archives, and in sources beyond "Mexico 2346," would probably add new textual and historical substance to the uniqueness of this topic.

The Epilogue to *Nobles de papel* points to the critical reflections. Aside from the intriguing "quehaceres" of Doña Joaquina, mentioned above, and briefly treated in the book, the ways in which issues of archival fragmentation and organization pre-determine one's approach to texts and history are of utmost relevance and certainly deserve deeper rumination. In questioning colonial archives, it would be also pertinent to analyze how the content of "Mexico 2346" conditions the narrative of the past produced in this book. This case study also lends itself to question Spanish imperial and legal discourses of nobility in tandem with colonial archival practices, both nuanced by issues of gender and ethnicity. For an approach to the colonial archive, it is important to establish how the imperial line of legal authority and jurisdictional structure and procedures affected Doña Joaquina's odds to win her case. These are all central concerns to the fields of history and literary studies as well, especially when a close conversation across disciplines takes place.

Nobles de papel offers an array of compelling insights and a painstaking exploration of ethnic identity in legal texts. Among other things, the book offers a closer understanding of the sheer volume of papers, laws, legal agents, procedures, and legal costs that a woman such as Doña Joaquina must have endured in pursuing her and her family's legal social standing. Perhaps her social agency is most notable in her persistence in a legal cause against all odds, her willingness to confront the opposition of the overwhelmingly male and imperial atmosphere of the royal court in Spain and the viceregal court in Mexico. Ultimately, and paraphrasing Quispe-Agnoli's insightful monograph on identity in Guaman Poma's text (2006), it is Doña Joaquina's arresting faith in writing, and legal writing at that, which appeared to have empowered her to step in to the legal court to defend the privileges to which she felt entitled as a noble woman in a colonial milieu.

Leaving aside regrettable editorial oversights (verification of accuracy in citations and errors, pages 23, 24, 24 notes 2, 32, 39, 42, 180, and 192), this important book will continue to generate debate among colonialist historians and literary scholars around the literary and legal agency of colonial Andeans and the interaction between texts and contexts.

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