

El duque de Lerma. Poder y literatura en el Siglo de Oro. Dirigido por JUAN MATOS CABALLERO, JOSÉ MARÍA MICÓ JUAN, Y JESÚS PONCE CÁRDENAS. Pp. 419. Madrid: CEEH. 2011. ISBN: 978-84-936776-7-1

The result of a conference held in Lerma in January 2010 to celebrate the town's most famous inhabitant, this volume should be obligatory reading for anyone even remotely interested in the Spain of Philip III. The fifteen articles published here (not all of the papers given at the conference are included in this volume) are of a quality that one rarely finds in collective volumes; obviously, some shine more than others, but the whole volume has a consistency of quality and interest that lift it above the norm.

Seven of the contributions deal directly or in part with Góngora's *Panegírico al duque de Lerma*, a poem of seventy-nine stanzas in *octava rima* which, for reasons that are not clear, although some contributors advance some interesting hypotheses, the poet left unfinished. Written some time between 1615 and 1617, it may have been intended for public recitation at the sumptuous festivities that Lerma organized in his ducal town in October 1617 to celebrate the translation of the Holy Sacrament to his own foundation, the Collegiate Church of San Pedro. A number of the other contributions examine aspects of these festivities, which signalled at the time the height of Lerma's power and prestige as he persuaded the King, Philip III, and the heir to the throne (the future Philip IV) to make the journey from Madrid to Lerma specifically for the occasion. Could there be a more powerful example of the favourite's hold over the monarch? A year later, in October 1618, Lerma was forced to retire from court, his power gone, his influence over. Fortune's wheel had turned again. In retrospect, we can see that the festivities in Lerma in 1617 marked the end of the Duke's twenty years of unlimited and unrestricted power, but, for those at the time, these must have seemed like one more example of his munificence and patronage, which had dominated Spanish politics and cultural life for as long as anyone could remember. The remainder of the essays in this volume consider aspects of the relationship between power and literature (the subtitle of the volume) under the Duke of Lerma.

The first two contributions, by Mercedes Blanco and Jesús Ponce Cárdenas, on Góngora's *Panegírico al duque de Lerma*, cannot be over-praised: they are magisterial, and on their own justify the publication of this volume. Blanco studies Góngora's panegyric as a heroic poem very much in the line of its classical counterparts such as those by the late Latin poet Claudian. A fascinating discussion of the debate in the sixteenth century over the nature of heroic poetry, with especial reference to Torquato Tasso, leads to an examination of how Góngora set about the task of writing a heroic poem on someone still very much alive, which thus did not allow the poet the licence to create and over embellish a heroic past and present, since the facts, the historical facts, would be as well known to the audience as to the dedicatee. This is where Claudian's series of seven panegyrics on Roman Emperors came to Góngora's aid. The similarities between his own poem and those of Claudian show clearly that he knew his models very well and that he set out both to emulate and to modernize them. As Blanco

pertinently notes: ‘Además de las analogías que presentaba el argumento de los poemas de Claudiano con el que iba a ocupar a Góngora, el destino del antiguo vate prefiguraba de modo halagüeño el que anhelaba, en sus horas de optimismo, el poeta barroco. Claudiano conoció un ascenso fulgurante: cinco años después de su llegada a Roma y a Milán, residencia de los emperadores, se alzaba en honor suyo en el Foro de Trajano una estatua de bronce’ (p. 29). Claudian showed Góngora how to write a panegyric in heroic mode, how to select (and omit) historical facts, how to make much of little; he took what he needed and ignored that which he did not: ‘Lo que no quiere o no puede hacer es adoptar hasta el fondo la posición de humilde reverencia, de afirmación arrebatada, de devoción ferviente, que haría creer en la virtud sobrehumana de Lerma y en lo justificado del fasto desmedido que lo rodea y que rodea la corte’ (p. 48).

Blanco’s tour de force is followed by an equally compelling contribution by Jesús Ponce Cárdenas: ‘*Taceat superata vetustas*: poesía y oratoria clásicas en el *Panegírico al duque de Lerma*’. Following on from Blanco’s references to Claudian’s panegyrics and their centrality in the conception of Góngora’s poem, Ponce Cárdenas examines in detail the Cordoban poet’s debt to his classical precursor. Of these the most important is the *dispositio* of the *basilikòs lógos* (or imperial discourse of praise), the rhetorical structure that gives shape to the panegyric. As he convincingly demonstrates, Góngora was well aware of the works of classical rhetoricians such as the Greek sophist Menander (third century AD) and his *Panegírico al duque de Lerma* is structured along the lines propounded by Menander for poems in praise of the Emperor. As Ponce Cárdenas observes: ‘Pulsando las aspiraciones y los gustos estéticos de su época, Góngora trataría de edificar para las letras españolas una «construcción» panegírica capaz de rivalizar con las más excelsas creaciones del mundo antiguo’ (p. 93).

After two such outstanding essays, it would be difficult for anyone to maintain such a high standard of analysis and intellectual insight, but the remaining pieces on Góngora’s panegyric all add to our understanding of the poem and its conception. Particularly rewarding was the piece by Antonio Carreira, ‘Fuentes históricas del *Panegírico al duque de Lerma*’, where he seems to retreat from an earlier position whereby he sustained that the poem could not have been written before Góngora arrived at court in 1617, as he would not have had access to all the historical facts that underpin the poem. Now he seems to accept that it was probably written during the period 1615 and 1617 (as proposed by José Manuel Martos, another contributor to this volume) and that Góngora could have had access to the basic historical facts he includes in his poem via various sources in Córdoba. What these were or might have been is the object of his present contribution. As he reminds us, ‘queda decir algo obvio: el *Panegírico* no es un libro de historia [...] Si a eso unimos la desigualdad en el trato dado a las noticias recogidas, llegamos a la conclusión de que Góngora maneja materiales poco seguros, los selecciona, incluso los expurga, y el resto los amplía o reduce según le conviene’ (p. 122).

Other contributions on Góngora include a discussion of the laudatory sonnets that preceded the panegyric and thus provided a model of sorts for him (Juan Matas Caballero), an analysis of the sublime style of the poem (Laura Dolfi), the origins of *octava rima* and Góngora’s use of the metre in the *Polifemo* and the *Panegírico* (José Manuel Martos and José María Micó), and an examination of one of Góngora’s last and greatest poems, the *Fábula de Piramo y Tisbe* (Antonio Pérez Lasheras). A fascinating, interdisciplinary essay on Baroque representations of power in the portrayal of the Duke of Lerma in Góngora, Rubens, and Pantoja de la Cruz (María D. Martos Pérez) takes the reader neatly into the second main section of the volume, studies dedicated to other cultural representations of power and patronage at the court of Philip III. Sagrario López Poza continues her pioneering work on emblems and emblematic culture with a fine survey of their use during Lerma’s period as favourite (1598–1618); Germán Vega García-Luengos concentrates on theatrical performances in Valladolid during the time that the court was based there (1601–06), though without forgetting the novels and poems that were also produced there; and Carlos Primo Cano looks at another of Góngora’s laudatory pieces, this time dedicated to Lerma’s nephew the Count of Lemos, a true Maecenas at court.

The 1617 festivities at Lerma are the subject of essays by Francis Cerdan (on the sermon preached by Paravicino at the dedication of the Collegiate Church), María Luisa Lobato (on Luis Vélez de Guevara's *El Caballero del Sol*, which made brilliant use of the theatrical opportunities provided by Lerma's palace and extensive gardens alongside the river Arlanza), and Araceli Guillaume-Alonso (on another of the centrepieces of the festivities, the bull fights). Sitting somewhat outside of all of these pieces is the study by Isabel Colón Calderón on the letters of Luisa de Carvajal and their references to Lerma, his family (Bernardo de Sandoval y Rojas, Cardinal of Toledo), his creatures (Rodrigo Calderón, also a distant relation of Luisa), and their womenfolk, and in particular the way that these latter helped Luisa in her struggles in England. Although generally well documented, I noted a surprising lack of reference to some recent publications (by Anne Cruz and Glyn Redworth).

As already stated, this volume reaches the very highest academic standards, and its production values are equally high. Throughout, the texts are supported by some wonderful illustrations, in some cases absolutely necessary (López Poza and Martos Pérez), in others a welcome addition to the black and white of the printed page. The publishers, CEEH (Centro de Estudios Europa Hispánica), are to be congratulated in these difficult financial times for pursuing a policy of quality and refusing to compromise. Their books are a pleasure to own and read.

La colección de libros impresos del IV Duque de Uceda en la Biblioteca Nacional de España. Estudio y catálogo. By MARGARITA MARTÍN VELASCO. Pp. 582. Madrid: Calambur-CEEH-BNE. 2009. ISBN: 978-84-8359-180-2

Anyone who has spent time working with early modern texts in the Biblioteca Nacional de España in Madrid will quite likely have had the good fortune to find themselves handling a copy of one of the IV Duke of Uceda's books or manuscripts, easily recognizable in their green binding with the coat of arms of the Duke in the centre. Indeed, the BNE holds a large number printed and manuscript volumes from the Duke's library; a smaller number are to be found in the Biblioteca General de Navarra, the Real Colegiata de Roncesvalles, and the Biblioteca Marqués de Valdecilla of the Universidad Complutense of Madrid.

In this extremely informative and well-researched volume, Margarita Martín Velasco has set out to track down and catalogue the books that belonged to the IV Duke, Juan Francisco Pacheco, before and during the time he was Viceroy in Sicily. In 1696 he returned to the

Peninsula, having sent his vast library on ahead of him. As part of the process, which required a special authorization from the Inquisition, he had his librarian, Joannes Sylvester, catalogue the whole collection. This catalogue, which lists some 2076 entries, is dated 1692 and is the object of study of this current volume.

As well as transcribing Sylvester's catalogue and identifying all of the entries and, in particular, locating those copies to be found in the BNE, Martín Velasco also gives us a very useful short biography of the IV Duke, who spent most of his life in service to the Spanish monarchy. It was, however, the sudden change of allegiance in the last years of his life, when he switched loyalties from Philip V to the Archduke Charles III during the War of the Spanish Succession, that merits most discussion, for the simple reason that it was this change that led to the sequestration of Uceda's library and its incorporation into the Royal Library, from whence it eventually passed into the Biblioteca Nacional. Martín Velasco provides an interesting account of the Duke's struggles of conscience in the matter of where his loyalties lay, especially after he learned of the death in captivity of two of his noble friends: the Duke of Medinaceli and the Marquis of Leganés, both accused (but never actually tried) of betraying the cause of Philip V. Once he threw his lot in with the Austrian pretender, he could never return to the Peninsula or recuperate his estates and possessions there, among them his precious library. He died in Vienna in 1718.

Although Uceda suffered in exile the consequences of what was seen in Spain as treason, the one advantage for book lovers is that it meant that his superb library, one of the largest ever assembled in seventeenth-century Spain, remained intact and not sold at public auction and dispersed after his death as was the fate of most libraries of the time. Martín Velasco's reconstruction of the library as it was in 1692 has provided all those working on private libraries, book-ownership, and library inventories with an excellent tool for further research. The first chapter is a useful overview of current studies on readers and book ownership in this period, with particular emphasis on the various inventories of Uceda's library; chapters two and three concern his life and participation in the War of the Spanish Succession; chapter four examines various contemporary treatises on the organization of a library and their influence on the criteria chosen by Joannes Sylvester for the organization of the Duke's library, which Martín Velasco rightly designates a 'biblioteca museo'; but the meat of the volume is Part II, the catalogue of Uceda's books and the very helpful index of authors that accompanies it. Interestingly, Martín Velasco found that there are many books that belonged to Uceda now in the BNE that are not in Sylvester's catalogue, possibly as many as 40 per cent of those currently there. She was able to link 895 entries in Sylvester's list with 1162 actual volumes in the BNE. This would suggest that either the Duke added to his collection after the inventory was carried out in 1692 and before he returned to Spain in 1696 (quite likely), and/or that not all the books he owned at that time were listed by Sylvester (also quite likely).

The production standards of the volume are generally high, with some helpful illustrations; there are, however, some very annoying errata, such as the date of his death, given as 1781 on p. 52 (which would have made him 132 years old!), or the lack of footnote 73 on p. 84 (we are given the actual footnote text but not the number in the main text that it refers to), or the numerous errors of orthography and punctuation. A book of this quality needed and deserved better proof reading from all concerned in its production. It remains, however, an important contribution to the growing field of studies on the history of the book and its author is to be congratulated on the way she has set about her task in describing and locating the 2076 entries.