

of the extant evidence: 'The only access we have to the *auto [de fe]* or *comedias* is through textual evidence from inquisitorial documents and play manuscripts' (91–92). What about pictorial representations and archaeological remnants of both? Eyewitness descriptions and commentaries, designs, financial records, vestiges of *sanbenitos*, even ceramics from the Inquisitors' table have come down to us and can enrich our perspectives on these spectacles.

Prendergast's study undertakes to show that 'early modern readers (or in the case of theater, audiences) were capable of interpretations that may have been only obliquely presented by writers' (6). What sort of retrospective condescension would lead one to assume otherwise? The briefest glance at emblems, baroque conceits, or a few political puns from the period would surely make plain their original readers' ability to construe oblique representations; Inquisitorial pressures were not the only forces that drove authors and readers to indirection. Nevertheless, the study is valuable insofar as it calls attention to the broader conditioning of such indirection and to the sensitive readings that this demands.

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El Duque de Lerma: poder y literatura en el Siglo de Oro. Dirigido por Juan Matas Caballero, José María Micó Juan y Jesús Ponce Cárdenas. Madrid: Centro de Estudios Europa Hispánica. 2011. 419 pp.

Though much has been written in the past couple of decades about the life and politics of Francisco Gómez de Sandoval y Rojas (1553–1625), more commonly known as the Duke of Lerma, this collection of fifteen essays aims to dig more deeply into his two decades of service as King Philip III's chief minister. These essays adequately address the Duke's instrumental role in the war with the Dutch, the expulsion of the *moriscos*, and other political milestones. But more importantly, these studies tease out subtle manifestations of the Duke's influence or presence in literature, art, theatre, and other media that shaped and reflected ideas, ideologies and cultural practices.

Six of the first seven essays focus primarily on Luis de Góngora's unfinished *Panegírico al duque de Lerma*, and the first three of these focus on the poem's sources. Mercedes Blanco ('*El Panegírico al duque de Lerma* como poema heroico') argues that the *Panegírico* is more influenced by classical, heroic poetry—particularly that of Claudiano—than by Renaissance epic models such as Tasso. Jesús Ponce Cárdenas ('*Taceat superata vetustas*: poesía y oratoria clásicas en el *Panegírico al duque de Lerma*') also argues for the poem's classical influences, including Claudiano, but emphasizes the influence of Menander's imperial panegyric (*basilikòs lógos*). The emphasis in these two essays on the *Panegírico*'s classical sources is counterbalanced by Antonio Carreira ('*Fuentes históricas del Panegírico al duque de Lerma*'), who examines the poem's historical references. Carreira engages well with extant scholarship as he ponders the dates of the poem's composition, but more importantly, he argues that Góngora's highly selective and sometimes erroneous use of historical information betrays a fundamental weakness in the sources made available to him. To facilitate the reading of these and other essays in the collection, a version of the *Panegírico* is located at the end of the book.

The remaining three essays dedicated to the *Panegírico* focus on matters of theme and style, though concerns with sources persist. Juan Matas Caballero ('*De los sonetos laudatorios al Panegírico*: avatares estilísticos gongorinos') analyses the *Panegírico* in the context of Góngora's own laudatory sonnets, showing similarities and differences in themes, tropes and other elements. Laura Dolfi ('*El estilo sublime en el Panegírico al duque de Lerma*') examines the semantic and symbolic importance of the presence of mythological themes and metaphors in Góngora's poem, and José Manuel Martos and José María Micó ('*Góngora o el arte de la octava: entre el Polifemo y el Panegírico*') study the stylistics of the *octava real* in Góngora's

poetry. All of these essays contribute to our understanding of Góngora and the art of the *Panegírico*, though sometimes the connection to the Duke of Lerma and *poder*, as promised in the collection's title, disappears.

Three other essays in the collection contribute to our understanding of Góngora and his work. María D. Martos Pérez ('Representaciones barrocas del poder...') goes beyond this, in fact, by analysing representations of the Duke of Lerma by Pantoja de la Cruz and Rubens in dialogue with Góngora's *Panegírico*. Carlos Primo Cano ('El conde de Lemos y la poesía encomiástica: breve noticia de unos versos gongorinos') analyses patronage and representation in a sonnet ('Al puerto de Guadarrama, pasando por él los condes de Lemos') written by Góngora in 1604, and Antonio Pérez Lasheras ('Góngora en 1618: burlas y veras de un cortesano poco avezado') offers a study of metaphors and mythology in Góngora's *romance* 'La ciudad de Babilonia'. The puzzling location within the collection of the latter essay (between the aforementioned pieces on the *Panegírico*) and of Primo Cano's article (separated from the other Góngora studies) suggests that the organization of the book could be more logical. It might have been helpful, for example, to divide the book into two sections—one dedicated to Góngora, and another devoted to other topics.

In spite of the collection's emphasis on Góngora and the *Panegírico*, the other essays hold their own by offering a very interesting panorama of literary and cultural topics. For example, Sagrario López Poza ('La cultura emblemática bajo el valimiento del duque de Lerma [1598-1618]') discusses the visual impact and significance of emblem iconography in early seventeenth-century Spanish culture. Francis Cerdan ('El sermón de Paravicino en la dedicación del templo de Lerma [1617]'), María Luisa Lobato ('Las fiestas de Lerma: paisaje y teatro en *El Caballero del Sol*, de Vélez Guevara'), Araceli Guillaume-Alonso ('El duque de Lerma y las fiestas de toros: de lo taurino a lo encomiástico'), Isabel Colón Caldern ('Linajes de mujeres y linajes nobiliarios...') and Germán Vega García-Luengos ('El Valladolid cortesano y teatral de Felipe III [1601-1606]') also offer well-researched, divergent and unique perspectives on the cultural milieu of Lerma's Spain. Though these essays do not, as a group, have the topical unity that the Góngora essays do, they are solidly written. They also do much to help remind us that, the *Panegírico*'s importance notwithstanding, the dance between power and culture during the Age of Lerma manifested itself in diverse and fascinating ways.

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Poder y saber. Bibliotecas y bibliofilia en la época del conde-duque de Olivares.

Dirigido por Oliver Noble Wood, Jeremy Roe y Jeremy Lawrance. Con un ensayo de Sir John Elliott. Madrid: Centro de Estudios Europa Hispánica. 2011. 533 pp.

This volume consists of studies presented at a conference that took place in the Fundación Lázaro y la Real Biblioteca del Palacio Real in Madrid in September 2009. The event formed part of an AHRC-funded research project entitled 'La biblioteca del conde-duque de Olivares, espejo del poder, del mecenazgo y de la cultura barroca en el Siglo de Oro'. The finished product not only contains extensive studies from numerous scholars in the field of Hispanic Studies, but it is beautifully presented, complete with high-quality reproductions, many in colour, and detailed references. This publication is structured in three parts following the introduction, and this review will address a sample chapter from each section. Due to the quantity of contributors, I cannot go into detail about all chapters, but I do list the authors in the order in which they appear in the book.

The introduction by Sir John Elliott provides us with a detailed biographical sketch of Gaspar de Guzmán, conde-duque de Olivares, detailing Olivares' love and patronage of the arts and letters, poetry and drama. Elliott emphasizes that in the 1620s and '30s 'la corte—