

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—

en su centro, la figura del rey, que actuaba como supremo mecenas de las artes—vino a ser el punto en que se concentraba toda la vida cultural de España' (19); this, in turn, led to the construction of the Palacio del Buen Retiro, 'un palacio idóneo para un soberano que Olivares se empeñaba en presentar al mundo como supremo en las artes de la paz' (20). This set the stage for the establishment of the great libraries of the seventeenth century and beyond.

Section I, 'El poder: la corte y la literatura' (authors: Patrick Williams, Vicente Lleó Cañal, Alistair Malcolm, Santiago Martínez Hernández, Guy Lazure, Christian Péligrý, Jeremy Lawrance, Laura R. Bass): Laura R. Bass' chapter, 'Poética, imperio y la idea de España en la época de Olivares: las *Lusíadas comentadas* de Manuel de Faria e Sousa', studies a 1639 critical edition of Luis de Camões' epic poem *Os Lusíadas*, translated into Castilian. Bass calls attention to the date of publication of what will become the Portuguese national epic being just one year prior to the House of Braganza retaking the throne of their country. Referring to Camões as the 'príncipe de poetas de España' (183) and dedicating the edition to Philip IV and Olivares, Faria e Sousa, Bass contends, intended the publication to serve 'en efecto de puente entre Portugal y el centro de la Monarquía' (191). However, she also questions the obsessiveness with which he strove to glorify a Portuguese literary hero, suggesting that perhaps by crowning him the prince of poets he secretly yearned for the return of a Portuguese prince on the Portuguese throne (199). The chapter sheds new light on the significance of such a publication at a time when Spanish control in Portugal was in its twilight.

Section II, 'El saber: la biblioteca como monumento cultural' (authors: Juan Antonio Yeves Andrés, María Luisa López-Vidriero, Terence O'Reilly, Jeremy Roe, Oliver J. Noble Wood, Laura S. Muñoz Pérez, Christoph Strosetzki): Laura S. Muñoz Pérez's chapter entitled 'Aproximaciones a la figura femenina en la biblioteca del conde-duque de Olivares' approaches the presence of the figure of the woman as a real person and as a literary character (297). From paintings, royal correspondence and documents referring to interrogations and punishments from the Holy Office of the Inquisition, we see that that image of the woman was abundant; however, it was not new to the time of Olivares: 'El papel de las mujeres en su corte [de Felipe II] fue muy importante; el humanismo, además, requería de la presencia de la mujer en las artes como objeto y como sujeto, pues muchas de ellas respaldaron a poetas y fue entonces cuando las bibliotecas de mujeres comenzaron a emerger' (312). Muñoz Pérez's study contributes readily to recent scholarship on the image of the woman in Golden-Age Spain and the different incarnations that the image takes.

Section III, 'El mundo del libro en la época de Olivares' (authors: Fernando Bouza, Anne Cayuela, Peter Cherry, Trevor Dadson, José María Díez Borque, Encarnación Sánchez García, Clara Marías Martínez): in his chapter entitled 'Palabras y obras pías: la biblioteca del canónigo Justino de Neve', Peter Cherry offers the reader an excellent overview of the contents and history behind the library of the influential cleric, Justino de Neve y Chaves (1625–85). Beginning with a portrait by his friend Bartolomé Esteban Murillo (1618–82), this chapter contains various high-quality reproductions of the religious paintings that belonged to Neve. In addition, his library of over three hundred volumes contained numerous biographies of church figures as well as hagiographies, books on philosophy, on history, and well known works of literature: 'El contendio de la biblioteca de Neve muestra un amplio abanico de intereses literarios' (395). Although no works written by Neve are known to have survived or existed, he became a great patron of literature and art, making a small contribution to the Spanish Golden Age.

With the varied topics addressed within this volume, the collection makes a valuable contribution to Golden-Age studies in general and the knowledge of printing and collecting books specifically. It adds to our understanding of the era of Olivares and how knowledge was patronized, censored and disseminated in printed form.

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