

*Dramaturgia festiva y cultura nobiliaria en el Siglo de Oro*. Coordinado por Bernardo J. García García y María Luisa Lobato. Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2007. 416 pp.

Co-editor Bernardo J. García García's informative introduction situates the present volume with respect to its predecessor, *La fiesta cortesana en la época de los Austrias* (Valladolid: Junta de Castilla y León, Consejería de Educación y Cultura, 2003). Continuing to explore the complex relations of attraction, emulation or disenchantment with power and the royal court, the collection's contributors uncover details and interpret how and why everyday and more formal artistic entertainment were deeply integrated into the dominant socio-political and economic cultures of the period. While not all the authors offer interpretive conclusions, each provides the foundations required for more analysis. As a whole, the current volume should convince devotees of close reading that textual artifacts and other material traces of performance from seigniorial-monarchic culture of Golden-Age Spain cannot be interpreted without more thorough investigations of their profound contextual significance. 'La construcción problemática del yo nobiliario en el siglo XVII' by Aldolfo Carrasco Martínez opens the first of four sections that constitute the anthology. He examines how signs of a nobleman's individual identity took shape in the very processes of courtly diversion. In his efforts to demonstrate why a sense of particular personal identity is inseparable from a courtier's participation in elite arts and diversions, Carrasco traces the sense of 'the individual' from Burkhardt onward to early modern writers, noting why contradictions among the latter are significant. Carrasco's most valuable comments stress how a courtier's exterior performance might or might not reflect his interior thoughts and feelings. The next essay, Santiago Martínez Hernández's 'Fragmentos del ocio nobiliario. *Festear en la cultura cortesana*', describes the vast variety of materials being uncovered and underscores how the performative aspects of elite culture interweave with power relations. He establishes why and how all kinds of courtly activities were pedagogic tools for aristocratic 'apprentices'. These opportunities for experience ranged from hunting, horsemanship and tauromachy to any kind of ceremonial, dramatic or related displays—all of which were often textually commemorated in memorabilia such as *relaciones*, artistic engravings, tapestries and paintings or sculptures. Co-editor María Luisa Lobato underscores the pedagogic and strategically experiential values for elite participation in the expanded range of courtly activities in 'Nobles como actores. El papel activo de las gentes de palacio en las representaciones cortesanas en la época de los Austrias'. Among the multiple details she explains for their socio-political connections to artistry and diversion is the performance at Lerma of the future Felipe IV, aged ten, in the role of Cupid. The *relaciones* recounting (or propagandizing) countless noble and royal diversions of this sort describe several days' diversions as obvious opportunities for interchanges among royals or noblemen, starting with *juegos de cañas* and *toros* or perhaps a hunt, followed by feasting, music, drama and dance or a combination of the last three in the subgenre the *folia*. Lobato reveals the critiques of cross-dressed performances by nobles and royals and of the provocative character substitution of the Cid by Juan Rana. Margaret Rich Greer's thought-provoking discussions of imagery and personal images in 'La caza del poder y la cultura nobiliaria en tiempos del *Quijote*' point readers toward how we might digest and utilize the details about royals and aristocrats. From early references to hunting in Iberia through the privileging seigniorial-monarchic hunts in times of the Habsburgs, she indicates the intertwined hunting-related activities, visual and literary art forms and political-cultural hierarchies of the ruling elites. In addition to being an indispensable companion for reading the *Quijote*, this enlightening study is a keystone for the revelations of the entire volume and its predecessor.

The book's second section, dedicated to the Duke of Lerma's political use of courtly festivities, begins with Maria Grazia Profeti's 'Funciones teatrales y literarias del personaje

del privado'. Tracing the range of symbolic representations of the *valido's* range of negotiated powers and responsibilities, Profeti highlights a diversity of works: emblems, treatises, poetry, plays and pamphlets. She synthesizes her scholarship on artistic and political strategies, substantiating the conclusions of all the collection's authors. Teresa Ferrer Valls' 'De los medios para mejorar estado. Fiesta, literatura y sociedad cortesana en tiempos de *El Quijote*' illuminates how the continual interplay of politics, power, arts and entertainment transitioned from the end of Felipe II's reign into that of his son. Her analysis of Jean Lhermite's memoirs, parallels the waxing and waning of noble and royal powers through changing spheres of personal, geo-political and artistic influences across Castile and the Levant in the early 1600s. Patrick Williams' '“Un nuevo estilo de grandeza”. El duque de Lerma y la vida cortesana en el reinado de Felipe III (1598–1621)' provides readers with an intriguing account of the rise and demise of the Marqués-Duque, from his early influence on the young *infante* to his loosening grip on Felipe III. Williams convincingly interweaves testimonies from artistic as well as political-diplomatic, ecclesiastical, and other pertinent court matters—whether in the influential environs of Valencia, Valladolid or Madrid—until the transition to Felipe IV. Bernardo J. García García's richly detailed study, 'Las fiestas de Lerma de 1617. Una relación apócrifa y otros testimonios', shows how significant the *relaciones* of such royal-religious-courtly entertainments were in national and even international terms.

In Section III, on dramatists, performances and their service to the powerful or the aspiring, Elizabeth R. Wright explores 'Los Duques de Sessa, sus deudas y disputas. El mecenazgo como patrimonio familiar'. She establishes how the Sessa impulse to engage in and support all forms the courtly arts developed through varied stages, tending toward greater involvement and patronage on a par with their political engagement. Wright indicates how their 'revolutionary' style bordered on excess at times. Among the contributions of Felipe Pedraza Jiménez's 'Lope, Lerma y su duque a través del epistolario y varias comedias' are the artistic details he uncovers to signal stages of Lerma's decline. Insightfully, he indicates how Lerma's narcissistic dramatic efforts might be compared to the waning propaganda in the NODO films of the late Franco era. Juan Antonio Berbel Reyes' well documented comparisons shine in 'Reyes y villanos en el teatro de principios del siglo XVII. Una revisión de las teorías interpretivas de *El villano en su rincón*, de Lope de Vega'. He aptly indicates why literary scholars need to avoid the constraints of restrictive interpretive approaches, particularly if they cannot recognize new evidence. Germán Vega García-Luengos' revelations on the dramatist and Olivares in 'Los servicios teatrales del primer Vélez de Guevara' complement the collection, especially those essays paralleling onstage and offstage political developments.

Section IV on 'Historias y novelas caballerescas en la escena teatral y festiva' supports the revelations of this collection as well as Cervantes' integration of entertainment and politics in the seigniorial-monarchic era. María Teresa Chaves Montoya's 'La escenografía del teatro cortesano a principios de seiscientos: Nápoles, Lerma y Aranjuez' richly details the courtiers' penchant for ever-more involvement in mounting dramatic displays and coordinating key performances with political developments. Esther Borrego Guitérrez's 'Libros de caballerías y fiestas cortesanas para el recién coronado Felipe IV' also provides ample description of why and how chivalric materials continued to be so essential to the identities that both king and courtier endeavoured to establish for themselves and their heirs. In the concluding essay, Judith Farré Vidal's 'La presencia festiva del *Quijote* en los virreinos americanos' establishes significant links between Spanish colonial policies and how the *criollos* inevitably developed their own interpretations of Cervantes' chivalric critique. She demonstrates how the links to the urban popularization of the *Quijote's* revelations cannot be divorced from scholarship on the relationships between the arts and politics in the development of American identities. Intellectually curious readers can build on essays like these, learning how Spanish

elitist culture declined even during times of historical greatness. How else might we understand how and why seigniorial-monarchic systems transform into democracies—or at least constitutional monarchies?

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MANUEL ANTONIO ARANGO L., *Tema y estructura en el teatro del siglo XVI y XVII en Hispanoamérica y España: Fernán González de Eslava, Sor Juana Inés de la Cruz, Tirso de Molina, Lope de Vega, Calderón de la Barca y Juan Ruiz de Alarcón*. New York: Peter Lang. 2008. 180 pp.

*Tema y estructura* es un ambicioso trabajo que abarca casi tres siglos de literatura peninsular e hispanoamericana. El objeto de la investigación concierne principalmente al teatro religioso de los siglos XVI y XVII de ambos lados del Atlántico, concentrándose especialmente en España, México y Perú. Partiendo de estas premisas, el autor manifiesta su intención de rastrear la presencia de elementos europeos en las representaciones dramáticas de América colonial.

La obra se divide en dos partes: el teatro colonial en Hispanoamérica y el teatro del Siglo de Oro español. Arango inicia su estudio con un breve recorrido por algunas de las manifestaciones teatrales de la América precolombina y esboza una cultura de teatro-danza con características propias. El autor toma estas manifestaciones artísticas como caldo de cultivo ideal para el arraigo posterior del teatro evangelizador traído por los misioneros españoles y enfatiza la aportación de los primeros franciscanos al reparar en el potencial del drama religioso como instrumento con una doble finalidad: la de enseñar deleitando y la de amenizar los días de celebración religiosa. Por este motivo, ellos mismos (Fray Andrés de Olmos, Fray Toribio de Motolinía, entre otros) se convirtieron en autores de dramas. De este modo se afirma que la cultura de los corrales peninsulares pasa a Nueva España donde se une a la cultura indígena para crear un producto nuevo. Es este estudio del producto teatral sincrético lo que se analiza en los primeros capítulos del libro, desde las primeras representaciones (Tlaxcala, 1538) hasta la entrada en funcionamiento del primer corral de comedias en Nueva España (1597), y donde se representaban obras originales con fisonomía propia. Especial atención merece González de Eslava, el más prolífico de los autores americanos del siglo XVI. Además se analizan algunas de las aportaciones al teatro religioso de los dramaturgos mexicanos más influyentes del Barroco como Francisco Bramón, Matías de Bocanegra y Francisco de Acevedo. Se concede especial atención a la producción de Sor Juana Inés de la Cruz y en particular a tres de sus obras: *El cetro de José*, *El mártir del Sacramento: San Hermenegildo*, y *El divino Narciso*.

En la segunda parte del libro, dedicada a España, el autor inicia su recorrido dramático rastreando las posibles fuentes de inspiración para *El burlador de Sevilla*, de Tirso de Molina. Esta obra se convierte en punto de partida para presentar el concepto de la honra y su proceso de cambio desde el Medioevo al Barroco. El autor distingue claramente entre la honra vertical, adquirida por el nacimiento, y la horizontal, también conocida como fama y reputación, y referida al lugar de una persona en su ámbito social. Como ejemplos de las tensiones entre ambas se presentan *Peribañez* y *Fuenteovejuna* donde Lope de Vega toma el honor como elemento de protesta social. Posteriormente, Arango realiza un recorrido por algunas de las características más comunes del Barroco y señala su presencia en una serie de obras de Lope, Calderón y Tirso. Los elementos a que hace referencia son el retrato de los personajes, especialmente del gracioso y de las mujeres; y la religión. Finalmente se analiza la transformación del villano hacia el Barroco como un proceso que marca la creciente divergencia entre los valores tradicionales y los nuevos, enarbolados por la burguesía en