

Renaissance Quarterly

VOLUME LXIII • NUMBER 4 • WINTER 2010



THE RENAISSANCE SOCIETY OF AMERICA

THE UNIVERSITY OF CHICAGO PRESS

and sin. Likewise, *El loco por fuerza*, which takes place in the Hospital de Zaragoza, depicts the madhouse as a place of cruelty and bestiality, where people forfeit their dignity and identity. The play's political dimensions are evident, argues Atienza, in the depiction of the abuse of power.

Melancholia, associated with unbridled passion and ruthlessness, was a form of madness rampant in the court of Philip III, explains Atienza. Politicians were believed to be particularly susceptible to melancholia because they experienced both pressure and self-gratification. In *El último godo* and *La quinta de Florencia*, Lope explores effective governance through characters who embody either melancholia or temperance. In *El último godo* Lope contrasts the melancholic Gothic King Rodrigo, whose unbridled desire leads to the Moorish invasion of Spain, and Sandoval, the lucid, measured counselor who leads the *reconquista*. Rodrigo may mirror Philip II, notes Atienza, a melancholic whose rancor, suspiciousness, and vengefulness hastened Spain's decline, while Sandoval may represent the Duke of Lerma, under whose guidance revitalization began. In *La Quinta*, the melancholic César is driven mad with lust by his constant exposure to erotic imagery, while Alexander of Medici, the wise and moderate ruler, metes out justice. Atienza notes that detractors of Lerma saw in César a mirror of the melancholic counselor, while others saw César as a reflection of Philip II. Atienza calls the play a magic mirror in which each spectator sees what he wants.

Atienza offers a highly original interpretation of *El castigo sin venganza*, one of Lope's most problematic plays. She sees both the honor character Ferrara and his son Federico as melancholics. Succumbing to erotomania, Federico is driven to engage in an inappropriate love affair, while Ferrara exemplifies the melancholic's tendency toward hypocrisy, obfuscation, violence, and jealousy. Atienza suggests that the Duke may be an allusion to Philip IV, known to be given to melancholia and violence.

Atienza shows that Lope does not exonerate his madmen, but makes them answerable for their behavior and choices. By studying Lope's *locos*, we can better understand our own flaws as individuals and as a society. Belén Atienzo has written a perceptive, well-researched book that will be of interest to Renaissance scholars in a variety of fields.

BARBARA MUJICA
Georgetown University

Ignacio Arellano and Antonio Lorente Medina, eds. *Poesía satírica y burlesca en la Hispanoamérica colonial*.

Biblioteca Indiana 18. Navarre: Universidad Iberoamericana, 2009. 426 pp. illus. bibl. €28. ISBN: 978-84-8489-455-1.

Since the publication in 1984 of Ignacio Arellano's doctoral thesis on Quevedo's satirical and burlesque poetry, this subgenre has enjoyed a renewed critical interest, not only in Golden Age studies, but also in investigations centering

the authors, peninsular Spaniards and Creoles alike, who lived in the New World colonies, especially in the viceregal capitals Mexico City and Lima. The publication of this collection of essays, therefore, edited by Arellano himself along with Antonio Larrete Medina, fruit of an international conference which took place in Pamplona in 1998, should be of great interest for Hispanists. The essays are not subdivided or arranged in any discernable order. Nevertheless, in my view they may be divided into two categories: on the one hand, those which limit themselves to biographical and historical contextualization, linguistic explanation and bibliographic information regarding; on the other, those which take a specific analytical or theoretical perspective in order to demonstrate a clear thesis. With a total of twenty-three, space does not permit me to mention every essay.

To begin with the first category, Giuseppe Bellini sketches a brief summary of humor and satire in Sor Juana Inés de la Cruz's poetry and theater, contextualizing one poem he mentions with biographic information. Trinidad Barrera reviews the history of editions of Juan del Valle y Caviedes's poetic works, pointing out the difficulties inherent in any attempt to establish a definitive critical edition. Judith Fara explains the humor in a poem by one Joseph de Villerías that describes a burlesque parade celebrating a friar's investiture as the chair of theology at the University of Mexico in 1721. Celsa Carmen García Valdés outlines the biography of one Lázaro Bejarano, an Erasmist who inherited Curazao through his wife, and she reproduces and comments briefly on the only few satirical poems of his that have survived indirectly. Arnulfo Herrera explains the context of a satirical poem by a Creole Jesuit, Pedro de Avedaño, that makes fun of a sermon given by Suazo de Escobales, an arrogant Vizcayan who had recently arrived in Mexico to fill the vacant position of Archdeacon of the Metropolitan Cathedral. Blanca López de Mariscal explains a poem by Manuel Gómez Marín, professor of theology in Mexico around the turn of the nineteenth century, entitled "El currutaco porambique," which satirizes the *currutaco*, an effeminate man highly influenced by French fashion, a stereotypical figure very common in both Spain and Hispanic America at the time. Beatriz Mariscal summarizes a burlesque play by a Mexican Jesuit named Juan de Cigorondo that personifies and satirizes "Ocio," or idleness. Javier de Navascués offers a brief and general introduction to the life and works of Francisco de Castillo, a blind friar who became famous for his satirical poems in Lima in the eighteenth century. Miguel Zugasti explains and contextualizes a handful of invective poems which attack Juan de Palafox y Mendoza, the powerful and controversial figure who lived in Mexico around the middle of the eighteenth century.

In the second category of analytical essays, María C. Albin reads two poems by Sor Juana Inés de la Cruz in order to highlight how the Mexican poet parodies the traditional, patriarchal modes of representing women in poetry. Pedro Lasarte proposes that Juan del Valle y Caviedes imitates Quevedo's poems addressed to Lisi, but with a difference: while Quevedo's are serious love poems, Valle y Caviedes's poems mix praise with satire. Paul Fibras describes a book released in Lima in 1711 which brings together news broadsides about the Spanish War of Succession

beginning in 1700, ending with a poem which satirizes the supporters of the Austrian Archduke Carlos and, through an analysis of its ideology, he demonstrates how the printer, Joseph de Contreras, a supporter of the Bourbons, presented the book to the viceroy and Bishop Ladrón de Guevera as part of the city's celebration for Phillip V's victory. Raúl Marrero-Fente shows how, in a famous passage found in Bernal Díaz del Castillo's *Historia verdadera de la conquista de la Nueva España*, Hernán Cortés and one of his men, Alonso Hernández Puertocarrero, parody two well-known Spanish ballads by recontextualizing their meaning to their own specific ideological perspective. José A. Rodríguez Garrido analyzes how Pedro de Peralta Barnuevo, in two poems, promotes a definition of satire that restricts its use in two ways: following such Latin authorities as Horace and Juvenal, satire should have a moral aim, criticizing sins and not the sinners; more importantly, satire should never attack political figures, because to do so undermines the very essence of power, that is, in Peralta Barnuevo's rather sophisticated view, its public representation. Rocío Oviedo and Pérez de Tudela draw intriguing parallels between the images that appear in various colonial Spanish American satirical poems and the emblems that, as they argue, inspired them.

As readers of this review may have discerned by now, this collection is rather long and a bit cumbersome. Perhaps the editors should have considered including only the analytical essays in my second category; the historical, biographic, bibliographic, and linguistic explanations will hopefully find a better home in much needed future critical editions of the texts discussed.

KEITH DAVID HOWARD
Florida State University

Gabriela Ramos. *Death and Conversion in the Andes: Lima and Cuzco, 1532–1670*.

History, Languages, and Cultures of the Spanish and Portuguese Worlds. Notre Dame: University of Notre Dame Press, 2010. xi + 356 pp. index. illus. maps. append. bibl. \$34. ISBN: 978-0-268-04028-4.

Ancestor veneration is a deeply rooted practice in pre-Colombian Andean America, as is the Renaissance Spanish desire for remembrance. The contact between the two worlds in the early sixteenth century had wide-ranging consequences, from demographic catastrophe to the drive on the part of the Europeans to make them good Christians. Gabriela Ramos takes on the difficult subject of death and dying before the Spanish, during the chaotic era of Conquest, and after, as the efforts of Christian *doctrineros* at conversion of indigenous peoples was underway. A clear course takes the reader from pre-Hispanic concepts of death, to the impact of the Conquest, then to the more formal, and easier to document, process of indoctrination, and next to Christianity's institutionalization. The author subsequently probes the nature and impact of wills, burial practices, and funeral rituals, and closes with the issue of remembrance.