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*"El rey planeta:" Suerte de una divisa en el entramado
encomiástico en torno a Felipe IV* by Julio Vélez Sainz
(review)

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our needs without human intervention. Balbuena scorns his *criollo* counterparts who say that Mexican nature was created as a stagnant paradise to be reaped by human whim. He places New Spain squarely in the post-Edenic era where humans are condemned to toil and labor, and the Spanish (and Balbuena) do that well. Therefore, all the grandeur one sees in Mexico is the result of Spanish hard work and virtue to which an illegitimately-born, Spanish immigrant like Balbuena links himself. Poets are part of this ideal cornucopia and paradise the Spanish have created out of the barbaric wastes of Tenochtitlan. Yamauchi expertly explains how Balbuena's poem is part of this ethos. It shows that, as such, he deserves rewards unlike his *criollo* rivals who sit and wait idly for the Crown to recognize them as rightful owners of New Spain.

Although at times the author's argument drifts a bit too far into what appears to be an anti-Balbuena/Spanish and pro-*criollo* (as victim) stance, the book is a long overdue and much-needed contribution to colonial studies in general and in particular to studies in poetry, Balbuena, and *Grandeza mexicana*. Traditionally, the poem has been relegated to a simplistic discussion about the beauty of Mexico. Here, Yamauchi offers an expertly researched, profoundly written, and scholarly book on a crucial work from what is, many times, an overlooked and misunderstood period in colonial Spanish American literary studies. In light of this groundbreaking work, *Grandeza mexicana* can now only be considered a complex, highly-rhetorical, political masterpiece written by Bernardo de Balbuena, a skilled and savvy author who lived in a highly-charged political environment not too different from that in which we live today.

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Vélez Sainz, Julio. "El rey planeta:" Suerte de una divisa en el entramado encomiástico en torno a Felipe IV. Madrid & Frankfurt: Iberoamericana & Vervuert, 2017. 198 pp.

Literary works produced in connection with the court of the Spanish Habsburgs have long provided fodder for scholarly debate. Questions abound as to what extent latent criticism of the monarchs lies beneath the surface of otherwise seemingly encomiastic texts, or when, if ever, we should take at face value the praise that such texts lavish on the monarchs in whose court they were produced. With "El rey planeta," Julio Vélez Sainz adds another layer to the discussion of such topics, but in so doing declines to stake a clearly delineated position on the matter. Rather, he builds on previous work by Víctor Mínguez and others to take a narrowly focused yet ultimately fruitful approach to these sorts of questions by homing in on the multivalent image of the sun in texts linked to the court of Philip IV. While Vélez Sainz is the first to admit that the list of works he studies is not exhaustive, the author does an admirable job of covering texts by both canonical writers (Lope de Vega and Calderón de la Barca, for example) and those by authors who have received less recognition, such as Feliciano Enríquez de Guzmán and Ana Abarca de Bolea.

"*El rey planeta*" explores encomiastic poetry as well as theatrical works produced in connection with celebrations at the court of Philip IV, with the latter receiving the emphasis. Of the four main chapters focused on analysis of texts linked to that court, three are dedicated to theater. The chapter on poetry first explores texts by Lope de Vega in which solar imagery appears connected to Habsburg monarchs as far back as Philip II. It then looks at a series of poetic texts by Aragonese women writers, including Ana de Bolea and María Fernández, exploring the ways in which the writers at issue mention the sun in connection with not only the monarch but also his wife, Mariana of Austria.

From here, the study moves into the realm of theater, the exploration of which is divided into three sections. In chapter six, the author explores sun imagery in theatrical works based on novels of chivalry, focusing on the Count of Villamediana's *La gloria de Niquea*, Antonio Hurtado de Medoza's *Querer solo por querer*, and *El velloncino de oro*, by Lope de Vega. In his analysis of Villamediana's work, Vélez Sainz insightfully traces the complex connections between Philip IV and his grandfather Philip II established through references to the genealogy of Amadís de Grecia and attendant associations with the sun god Apollo. In another section of the chapter, he highlights what he views as parallels between *El velloncino de oro* and the Flemish tapestry *La fama* (part of the series of tapestries called *Los Honores* created in honor of Charles V). This portion of the study is somewhat less convincing, in that a number of the parallels that Vélez Sainz claims to find between text and tapestry seem a bit forced.

In the following chapter, the author explores the figure of Apollo to an even greater extent than he did in his study of *La gloria de Niquea*. He begins with Feliciano Enríquez de Guzmán and her *Tragicomedia de los jardines y campos sabeos*, focusing on her representations of Philip IV, particularly in connection with the image of the sun god Apollo. The analysis shows how the Sevillian author's attempts at maintaining a classically-inspired, learned courtly theater (referenced through the myth of the competition between Apollo and Pan) ultimately fails. Other works examined in this chapter include Lope de Vega's *El amor enamorado* and Calderón's *El laurel de Apolo*, both of which involve the use of the myth of Apollo and Daphne as portrayed in Ovid's *Metamorphoses*. Vélez Sainz deftly traces the way in which the authors in question manipulate the Ovidian themes of *eros*, *imperium*, and *vates* in order to construct commentary both direct and indirect on the court and their relationship with it.

Finally, in a chapter devoted to "la vertiente cosmológica," Vélez Sainz offers an analysis of Calderón's *Fieras afemina amor*, the first Calderonian drama written following the death of Philip IV. The work was composed in celebration of the birthday of Mariana de Austria, and Vélez Sainz proposes that the degraded Hercules on display in that text serves to raise the stature of the feminine, so as to offer implicit praise of the regent herself, who, in some cases, takes on associations with the sun that had previously belonged to her husband.

Vélez Sainz writes at the outset of his study that one of his principal goals is to build a bridge between common approaches to Golden Age theater among Anglophone critics—who have tended to look for subversive elements in the texts—

and those more philological approaches undertaken by Spanish critics. “En este estudio,” he writes, “pretendo establecer un puente común entre una y otra o, por lo menos, defraudar las expectativas de una y de otra por igual” (21). Indeed, as the study demonstrates, various types of solar imagery allow the works in question to be interpreted as both admonishing and praising Spain’s “sun king” simultaneously. Whether this fact means that Vélez Sainz has indeed achieved the more lofty goal he mentions above remains open to debate. Nonetheless, *“El rey planeta”* offers a well-researched and well-argued contribution to the field, one that will be of particular use to scholars working on early modern Spanish theater and questions of the court more broadly.

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Voigt, Lisa. *Spectacular Wealth: The Festivals of Colonial South American Mining Towns*. U of Texas P, 2016. 225 pp.

Lisa Voigt’s most recent book, *Spectacular Wealth: The Festivals of Colonial South American Mining Towns*, represents an important contribution to the discussion of race, religion, and wealth in colonial Latin America seen through festive cultural celebrations. This comparative study focuses on the racially diverse towns of Potosí and Minas Gerais and their respective festival accounts to understand the contradictory messages of power and prestige invested in the authors’ agendas. Voigt looks at the participants’ agendas and how they use these public celebrations “to defend their reputations and to represent themselves and their cultural practices in favorable ways” (15). In this book, festivals are understood as performative venues of imperial self-promotion and as visual and written vehicles to capture, display and celebrate the vast wealth of these two colonial regions. When it came to the indigenous and black inhabitants who contributed with their labor to produce the wealth of these towns, religious and civic festivals constituted an opportunity to incorporate their own cultural beliefs while searching for cultural recognition. Voigt also underlines the power that writing has in its capacity to shape the description of these performances, especially when it came to issues of racial diversity and social disorder.

The book is divided into two parts that are themselves subdivided by themes and critical approach. Part I is devoted to how individuals of European descent in these mining towns viewed their privileged position in society. Chapter one examines the case of festivals in Potosí as depicted in Bartolomé Arzáns de Orsúa y Vela’s *Historia de la Villa Imperial del Potosí* (1737). Arzáns de Orsúa’s recounts of three specific festivals which took place in 1608 (Corpus Christi), 1622 (commemoration of the death of Philip III), and 1716 (solemn entry of Archbishop-Viceroy Diego Morcillo Rubio y Auñón), call attention to a sense of creole patriotism anchored in a criticism of Spanish’s appropriation of Potosí’s wealth while also praising the noble and generous character of the Creole residents of this mining town. Chapter two centers on the city of Minas Gerais and two eighteenth-century