

realms to the Bourbons. If Calderón refers to any rivalry with France, it seems to be an artistic rivalry with his innovative foray into opera.

The last case that Gasta discusses encompasses both the *loa* to Sor Juana's *El divino Narciso* (1688) and the *auto sacramental* itself. In broad terms, according to Gasta's reading, the *auto* serves the more conservative function here by supporting key orthodox tenets of the Counter Reformation, while the *loa* is more critical, undermining arguments used to demonize Mesoamerican religious practices and defend the violence of the conquest. In that *loa* Sor Juana provides "an alternate history" of the conquest (209), in which Zeal yields to Religion and so allows a peaceful encounter. Religion's triumph does offer a more critical perspective on events, especially because she appreciates the parallels between Mesoamerican religious practices on the one hand and Christian sacrifice and the Eucharist on the other. The portrayal of her triumph as non-violent, however, may have offered a version of history that was less novel for Sor Juana's contemporaries than it is for us, because part of the justification of the conquest relied on the idea that the Spaniards sought to prevail and actually did prevail through peaceful persuasion at key points, including the lead up to Moctezuma's supposed submission to Charles V.

Gasta's thought-provoking and insightful book makes a valuable contribution to the study of Baroque theater. It will also appeal more widely to scholars who focus on the connection between literature and empire in early modern Europe and Latin America.

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**Habra, Hedy. *Mundos alternos y artísticos en Vargas Llosa*. Madrid: Iberoamericana/Vervuert, 2012. 212 pp.**

En esta importante contribución al estudio de la novelística de Mario Vargas Llosa, Hedy Habra investiga el papel de lo visual y en especial el de las artes plásticas en la narrativa del maestro peruano. Para Habra, lo visual en Vargas Llosa va mucho más allá de reflejar la consabida pasión del Nobel por la pintura, el arte que, "más le gusta a Vargas Llosa, después de la literatura" (41), y que es, en palabras del novelista, "una rama de la ficción . . . que completa al mundo real y le añade una dimensión que éste no tiene" (cit. en 41). La *écfrasis* en Vargas Llosa no se limita a la mera descripción de obras de arte, aunque, por cierto, ésta se dé en *Elogio de la madrastra* y *Los cuadernos de don Rigoberto*, que no sólo las incorporan como elementos centrales en la generación de la trama, sino que incluyen reproducciones de pinturas y dibujos, o en *El paraíso en la otra esquina*, que tiene a Paul Gauguin como uno de sus protagonistas. Para Habra, la *écfrasis* se convierte en la "manera en la cual el autor se vale del signo lingüístico para elaborar imágenes o reproducir el arte visual, principalmente las fotografías y las pinturas, mediante las fantasías o ensueños de sus personajes, lo cual los convierte en creadores de ficción" (11).

which playwrights were adept at using historical or mythological plots to comment on contemporary economic, political, and religious controversies.

Gasta begins with the case of *Fuenteovejuna* (1610-14), where he concentrates precisely on the economic forms of oppression that critics typically consider to be downplayed in the work. Although the question of honor lends itself more readily to dramatic conflict and appeals to an audience's emotions more than such grievances as the burning of crops or unjust agrarian policies, Gasta shows how Lope connects these themes in unexpected ways. For example, Laurencia's idealization of country life in Act I develops into an idealization of food, which she describes in an abundance that was beyond the reach of real Spanish peasants. The peasant revolt of 1476 was removed enough in time so that no current noble figure would feel targeted by Lope's portrayal, but close enough in time for the play to address agrarian problems still relevant to Philip III's Spain, and to suggest that a similar revolt could recur. With Gasta's reading we can see how Lope uses this distance to treat pressing agrarian issues and identify economic policies, such as the favoring of the wool trade over crop production, that fueled the empire but also spread discontent among many of its subjects.

Gasta examines references to specific contemporary figures in Juan Ruiz de Alarcón's *El dueño de las estrellas* (1620-25), which uses the story of Lycurgus to comment on the proper role of a king's chief minister. The legendary lawgiver compares favorably to the corrupt Duke of Lerma and serves as a model for the Count-Duke of Olivares. The play also comments on specific contemporary laws, according to Gasta, who sees in Licurgo's proposal to eliminate the sale of public offices a critique of the practice in Spain and a reference to Olivares's efforts to curb the corruption that resulted from that practice. He acknowledges the ambivalence of Licurgo's suicide at the end of the play but maintains that, in putting an end to his life, the king's favorite puts the interests of the state ahead of his own, even if the cause of the self-sacrifice is the king's abuse of power. While Gasta draws numerous parallels between Licurgo and Olivares, he is less inclined to see analogies between the play's Rey de Creta and Philip IV.

As a court dramatist in the late stages of his career, Calderón was writing under more tightly controlled circumstances than Lope or Ruiz de Alarcón, especially when called upon to represent, in the 1660 *loa* for *La púrpura de la rosa*, Spain's peace treaty and marriage agreement with France. The short opera was written to be performed at the Retiro theater for an elite audience that would include the royal family. Calderón's insistence in the *loa* on how his affection for the crown outweighs his obedience, and on how the success of the treaty in no way depends on the marriage between the French king and the daughter of Philip IV, could be viewed ironically, that is, as drawing attention precisely to the playwright's need to obey and to the widely held opinion that without a marriage agreement there would not have been a treaty. But here Gasta is right, I believe, in emphasizing instead the play's effectiveness as a tool of propaganda. Calderón, not surprisingly, omits references to the large dowry that Spain was supposed to pay, to the bitter rivalry between the monarchs, to Spain's dire economic straits, or to the general misgivings about taking a step that could (and eventually did) help deliver the Spanish

Don Rigoberto es un ex-izquierdista vuelto a sus cabales que sustituye comunismo por erotismo. Así estas novelas, como en menor grado, *El paraíso en la otra esquina*, reflejan estructuralmente los principios—interrelación entre arte visual y narrativa, papel compensatorio y necesario de la fantasía individual erótica y visual en la constitución de una individualidad sana, presencia de planos ontológicos alternativos—sobre los que Habra ha basado su análisis. De hecho, da la impresión que la estudiosa ha asimilado los puntos de vista sobre política, erotismo, y psicología del Nobel peruano ya que éstos en ningún momento son cuestionados. Por lo tanto, no sorprende que los capítulos que tratan sobre Lituma, un personaje construido a partir de sus diversas e incongruentes apariciones en la obra de Vargas Llosa, o que comparan al personaje de Urania de *La fiesta del chivo* con Lucrecia, la esposa de Rigoberto, son menos convincentes. Estos capítulos se refieren a obras que escapan los patrones interpretativos del estudio.

A pesar de las virtudes del estudio, hay omisiones que sorprenden. *Mundos alternos* hace un uso limitado de los escritos de Vargas Llosa sobre el arte. Tampoco hay una discusión de la oposición de parte del Nobel peruano hacia el postmodernismo en el arte y la literatura. Sin embargo, tal vez la más notoria ausencia sea la de la teoría cinematográfica, en particular, dada la analogía propuesta entre los mundos alternos creados por los personajes vargasllosianos y el cine. Como sabemos, a partir de los estudios de Laura Mulvey se ha propuesto una analogía entre el cine y la escopofilia masculina. Quizás una consideración de los contextos patriarcales de la imaginación visual vargas llosiana y su equivalente fílmica hubiera ayudado a distanciar los análisis de Habra de las ideas implícitas en las novelas eróticas del Nobel peruano.

Dicho esto, no cabe duda de que *Mundos alternos y artísticos en Vargas Llosa* constituye una novedosa y valiosa aproximación a la narrativa del que es indudablemente el mayor autor en actividad de la literatura en lengua castellana.

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**Irigoyen-García, Javier.** *The Spanish Arcadia: Sheep Herding, Pastoral Discourse, and Ethnicity in Early Modern Spain.* Toronto: U of Toronto P, 2014. 343 pp.

Common practice, when a ewe loses a newborn lamb, places with her the lamb of a second ewe that has birthed multiples, wrapping the dead lamb's skin around the new lamb, allowing the disconsolate ewe to recognize her offspring and to habituate herself to the scent of the new lamb, which she will then happily raise. Harmony seems to prevail, as each rears a respective lamb. Javier Irigoyen-García unveils that "other" lamb, exposing the putrid ruse in *The Spanish Arcadia*, where he argues that the pastoral romance is "aimed at opposing the Moorish cultural and genealogical legacy" (25). Irigoyen-García asserts the following: 1) Spanish letters deliberately looked to Italy for models with the express intent to expunge Moorish features from the Spanish literary landscape in order to devise a fictional Old Christian homogeneity, in which the figure of the shepherd inevitably and intentionally