St Hilda's College
UNIVERSITY OF OXFORD

June 2025

Modern Languages: Spanish

I'm pleased that you have been offered a place to read Modern Languages at St Hilda's and I'm very much looking forward to welcoming you to College in October for what I hope will be the first of many happy terms in Oxford.

Please find attached a note - 'Starting Spanish at Oxford' - explaining the structure of the first-year course in Spanish, incorporating a reading list of texts that you'll need to work through before you come up in October, and offering further suggestions of possible background reading you might like to undertake. Ideally you should acquire your own copies of the prescribed texts (for Papers III and IV) and you should take your time over the summer to read through them carefully, taking notes to help you learn their content (plot, characters, interesting points of style, etc.) in advance of the start of the academic year, when a good grasp of their detail will be necessary. Knowing these materials well will make your first term easier and more productive. You should also, please, make lists of the vocabulary you don't know from these texts, and you should try to learn it.

Please do keep the receipts of your book purchases as you can apply for a College book grant to claim back up to £60 of the cost.

If you have any questions or doubts about how to approach the above, please do just get in touch via the College's Academic Office. In the meantime, I hope you have an enjoyable summer.
Yours sincerely,

Dr Roy Norton
Lecturer in Spanish

Starting Spanish at Oxford

General

Your initial terms at Oxford can seem daunting and you should not worry if they do. Your tutors will be on hand to support your transition to university life and they understand the (often exciting) challenges this involves. You *will* need to put in a significant amount of work to achieve the standard required by the end of the first year, but, again, your tutors will help you gauge this, and they will offer guidance and recommend that you read particular books and works of criticism, for instance. It is worth highlighting now, just for the avoidance of doubt, that you will have to do much of the core work independently, and that means learning to be well organized, to use your time effectively, and to be self-disciplined. So that you can get as much as possible out of your contact time, you must attend all tutorials, classes and lectures (unless you have a good reason for absence, e.g., illness, medical appointments, etc.). What follows is a series of recommendations regarding both general background reading and the specific works of literature that you will study in your first year, along with some suggestions for boosting your Spanish-language knowledge and skills.

Language

Grammar and Syntax

Some Spanish A-level courses do not involve much formal study of grammar and syntax, so you will need to study these quite intensively over the coming months, learning the associated technical terminology in both English and Spanish. The best available textbook is Butt and Benjamin's *A New Reference Grammar of Modern Spanish* (6th edition), which you should buy, ideally, as we will be using it in many of our college language classes. Also very useful is Batchelor and Pountain's *Using Spanish: A Guide to Contemporary Usage*. More recently, our own former Spanish Instructor, Javier Muñoz-Basols, collaborated on two books which he wrote as a direct result of teaching the Oxford course. They are titled *Speed Up Your Spanish: Strategies to Avoid Common Errors* (London: Routledge, 2009) and *Developing Writing Skills in Spanish* (London: Routledge, 2011). The former will be of immediate and lasting use to you, while the latter will come into its own in your second year.

Vocabulary

You will need to build up your Spanish vocabulary quickly and extensively. There is no easy way of doing this – you must simply look up all the new words which you encounter and note them in a designated vocabulary book. One excellent way of going about this is by studying the Prelim Paper III texts in minute detail. You should also make sure to read a good Spanish-language newspaper online at least once a week. *El País*, Spain's leading national daily, charges modest subscription rates and they are often on special offer. You should read the leading articles (especially on Sundays) and, on Saturdays, the cultural supplement 'Babelia', which deals with recent developments in Hispanic literature, art, music, etc. Many leading Spanish and Spanish American writers are regular contributors.

There are also various books which will help you increase your vocabulary and learn how to use it in appropriate contexts. The two best are probably *Using Spanish Vocabulary* and *Using Spanish Synonyms*, both by Batchelor and published by Cambridge University Press. The former is largely topic based, is particularly useful when it comes to distinguishing between the register of words, and includes many examples from Latin American Spanish. Your college library should have copies of all the books mentioned here, so you do not necessarily need to acquire your own copy (except of Butt and Benjamin), though you may wish to.

You should also read widely and frequently in English (a good newspaper, contemporary fiction, etc.), both because you will be required to translate from Spanish into English throughout your degree and because it will help you write your tutorial essays. Developing the range and fluency of your English expression will be important.

Dictionaries

There is no wholly satisfactory bilingual dictionary currently available, though both the Oxford and Collins dictionaries (full length) are usable for the basics. Both can be consulted online, though it would be very useful for you to possess your own hard copy of one of them, since you will be using it virtually every day.

Of the monolingual dictionaries, the *Diccionario de la Real Academia Española* is by far the most comprehensive and can be accessed free at www.rae.es. You should get used to using it. On the same site you will also find the *Diccionario panhispánico de dudas*, which deals with common grammatical, lexical and syntactical confusions in all forms of Spanish, and the *Diccionario de americanismos*, which lists many thousands of words and expressions (designated by country and region) from across Spanish America that are not found in peninsular Spanish. Also very useful, particularly with regard to precise usage of words, is María Moliner's *Diccionario de uso del español* (2 vols).

In your first year you will attend a variety of language classes and undertake a range of exercises in those classes. At the end of the year, you will sit two language exams in Spanish. Paper I will involve translating a passage of English and also twenty 'grammatical sentences' into Spanish. Paper II consists of two passages in Spanish for translation into English.

Literature

General

Many incoming freshers will not have studied much literature formally prior to coming to Oxford. Tutors are aware of and sensitive to this, so it should not be a cause of excessive concern. You will gradually need to develop both a style and, in some cases, a specific critical vocabulary for writing about literary texts. You will also want to think about what literature is, why people write it and what it can, does and perhaps should do. A useful starting point for the consideration of these questions is Warren and Wellek, *Theory of Literature*. If you want to find out about specific aspects or genres of literature (for example, 'metaphor', 'realism', 'the grotesque', 'pastoral', 'the short story', etc.), an excellent starting point is Routledge's Critical Idiom series.

If most freshers will have studied at least some literary prose, fewer of you are likely to have much experience reading and analysing poetry. Doing this well requires a good deal of technical knowledge, both of rhetorical terms and metrics. You can find a list of the former in the appendix to Brian Vicker's *In Defence of Rhetoric* (Oxford: Clarendon), but better still is Richard Lanham's *A Handlist of Rhetorical Terms* (Berkeley: University of California). For the latter, you might consult Paul Fussell's *Poetic Metre and Poetic Form* (McGraw-Hill) and Phil Robert's accessible and engaging *How Poetry Works* (Penguin). Another very useful general work is Jeffrey Wainwright's *Poetry: The Basics* (London: Routledge), which covers both areas clearly and concisely.

As for Spanish metrics, you could begin by reading the 'Introduction' to Janet Perry's *Harrap Anthology of Spanish Poetry*. Another extremely useful primer, full of clear examples and also containing a potted history of poetic form in Spanish, is Antonio Quilis's *Métrica española* (Barcelona: Ariel). The most technical discussion of the subject is provided by Tomás Navarro in his *Métrica española.*

Many of you will have done relatively little practical literary criticism when you arrive in Oxford and may have no experience at all of writing literary commentaries. Again, tutors are aware of this and make

no assumptions about what you 'should' be able to do when you begin your degree course. Reading John Peck and Martin Colye's *Practical Criticism* (London: Palgrave) will help you get started.

The above are intended as suggestions of some useful background reading you might want to do before coming up to Oxford. This is entirely optional, though. The next section details the pre-reading that is compulsory (and which should, therefore, be your priority).

Set Texts for Papers III and IV

These are the two literature-based papers which you will be required to sit as part of the Preliminary Examination at the end of your first year. You should obtain all the following texts before you come up to Oxford, and you should read carefully (that means looking up all the unfamiliar vocabulary) all the set texts for Paper IV (note the reverse order we'll study the papers in), as we'll be covering this paper over the first term. Ideally, you would read the Paper III texts too before October (since time further down the line might be tight), though this is not essential. You should try, wherever possible, to get hold of the editions listed below (where a prescribed edition is designated), though the crucial thing is that you read the texts (in any edition you can obtain) before you begin your course.

Note that anyone reading Spanish with a Middle Eastern language will only need formally to sit one of these papers (Paper III). But such students will still follow the full course, including Paper IV, because it is intended that the first-year course will offer a broad panorama of Hispanic literature that will inform your paper choices from the start of your second year.

The teaching for these literature papers will involve lectures at the Faculty and college-based tutorials with me and with one or two other first-year undergraduates.

Paper III: Introduction to Hispanic Prose

Campobello, Nellie, *Cartucho*, ed. Josebe Martínez (Madrid: Cátedra)
[ISBN-10: 8437634326].

Carpentier, Alejo, *El reino de este mundo* (Barcelona: Austral) [ISBN-10: 8432224952].

Cervantes, Miguel de, 'Rinconete y Cortadillo', in *Novelas ejemplares* I, ed. Harry Sieber (Madrid: Cátedra) [ISBN: 9788437602219].

Matute, Ana María, *Primera memoria* (Barcelona: Destino) [ISBN: 9788423343591], or, alternatively, within the trilogy *Los mercaderes* (Barcelona: Austral) [ISBN-10: 8423352781].

Paper IV: Introduction to Hispanic Poetry and Drama

El romancero viejo, ed. Monserrat Díaz Roig (Madrid: Cátedra) [ISBN: 9788437600802]
Poem numbers: 1, 3, 5-9, 14, 18, 38, 40, 50, 52, 54, 56, 66, 68, 72, 76, 86, 97, 97a, 99, 110-11, 117, 121, 125, 127-28.

A selection of Golden Age sonnets (PDF booklet to be made available in due course).

Calderón de la Barca, Pedro, *El médico de su honra*, ed. Don Cruickshank (Madrid: Castalia) [ISBN-10: 8497403754].

García Lorca, Federico, *Doña Rosita la soltera*, ed. Mario Hernández Sánchez (Madrid: Alianza) [ISBN: 9788420675725].

Vallejo, César, *Los heraldos negros*, ed. René de Costa (Madrid: Cátedra)
[ISBN-10: 8437616697].

If you have any questions about the above, please do feel free to get in touch. My email address is: roy.norton@mod-langs.ox.ac.uk. I hope you enjoy the preparatory reading and I look forward to meeting you properly in October. A happy summer in the meantime!

Dr Roy Norton
Trinity Term 2025

Preliminary Examination in Spanish
The Sonnet in the Spanish Golden Age

Introduction

The sonnet was one of the hallmark poetic forms of the early modern period. Its roots in Spanish lie in the Italianate Petrarchan tradition of love poems, but, over time, it expanded into an extraordinary range of other genres and themes. Reflecting the breadth and diversity of the tradition, this anthology features thirty sonnets by eleven authors (men and women, canonical and lesser-known, from Spain and the Americas). Subjects explored include romantic love, religious devotion, political ambition, imperial expansion, and urban life, all intertwined with reflection on the nature of writing itself and the possibilities—and challenges—of poetic expression.

Recommended background reading (further specific reading is provided for each author, but the below are a good starting point for understanding the poetry of this period). An electronic version of the secondary reading lists, with links to e-texts, where available, can be found here: https://rl.talis.com/3/oxford/lists/60489DB4-4814-1EAB-5C14-DE24521BD33E.html

Alonso, A., *La poesía italianista* (Madrid: Laberinto, 2002)

Cacho Casal, Rodrigo, 'El ingenio del arte: introducción a la poesía burlesca del Siglo de Oro', *Criticón*, 100 (2007), 9–26

Fucilla, Joseph G., 'Two Generations of Petrarchism and Petrarchists in Spain', *Modern Philology*, 27.3 (1950), 277–95

Gaylord, Mary, 'Spain, Poetry of – to 1700', in *Princeton Encyclopedia of Poetry and Poetics*, 4th ed. (2012)

López Bueno, Begoña, ed. *La renovación poética del Renacimiento al Barroco* (Madrid: Síntesis, 2006)

Manero Sorolla, M.P. *Introducción al estudio del petrarquismo en España*. Barcelona, PPU, 1987

Navarrete, Ignacio, *Orphans of Petrarch: Poetry and Theory in the Spanish Renaissance* (Los Angeles: UP California, 1994)

Parker, A.A., *The Philosophy of Love in Spanish Literature* (Edinburgh: Edinburgh UP, 1985)

Prieto, Antonio, *La poesía española del siglo XVI* (Madrid: Cátedra, 1984)

Rodríguez-Moñino, Antonio, *Construcción crítica y realidad histórica en la poesía española de los siglos XVI y XVII* [...] (Madrid, 1963)

Schwartz Lerner, Lía, 'Golden Age Satire: Transformations of Genre', *Modern Language Notes*, 105 (1990), 260–82

Terry, Arthur, *Seventeenth-Century Spanish Poetry* (Cambridge, 1993)

Weiss, Julian, 'Renaissance Poetry', in *The Cambridge History of Spanish Literature*, ed. David Gies (CUP, 2004)

Abbreviations

Auts. = *Diccionario de autoridades* (1726–1739) (https://apps2.rae.es/DA.html)

Cov. = Sebastián de Covarrubias Horozco, *Tesoro de la lengua castellana* (1611) (https://www.cervantesvirtual.com/obra-visor/del-origen-y-principio-de-la-lengua-castellana-o-romance-que-oy-se-vsa-en-espana-compuesto-por-el--0/html/)

RAE. = Diccionario de la Real Academia Española, https://www.rae.es

Garcilaso de la Vega (Spain, c.1501–1536)

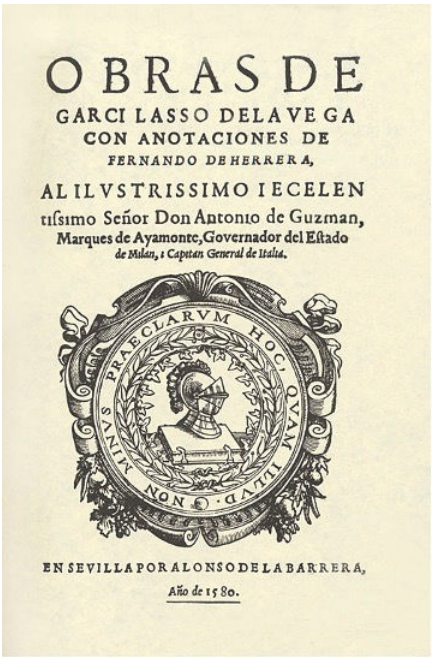
OBRAS DE
GARCI LASSO DELA VE GA
CON ANOTACIONES DE
FERNANDO DE HERRERA,
AL ILVSTRISSIMO IECELEN
tiſsimo Señor Don Antonio de Guzman,
Marques de Ayamonte, Governador del Eſtado
de Milan, i Capitan General de Italia.
PRAECLARVM HOC QVAM ILLVD NON
EN SEVILLA POR ALONSO DE LA BARRERA,
Año de 1580.

Fig. 1: Obras de Garci Lasso de la Vega con anotaciones de Fernando de Herrera (Seville, 1580). Source: Bibloteca Virtual Miguel de Cervantes

Garcilaso's short life was seen by his early readers to be the epitome of the Renaissance masculine ideal of arms and letters, 'tomando ora [ahora] la espada, ora la pluma' as he wrote in his third eclogue. Born into an aristocratic family in Toledo, Garcilaso spent much of his life away from Spain in the service of Charles V (1500-1558) as soldier, courtier and ambassador during the period in which Spanish hegemony both in Europe and in its overseas empire was expanded and consolidated, participating in military campaigns against the Ottoman Turks and other European powers until being mortally wounded in an incursion into southern France. Influential commentators such as Fernando de Herrera (fig. 1) co-opted Garcilaso's poetry, too, as an act of imperial service, elevating Spanish to the expressive heights of Greek and Latin, just as the classical poets had done for the Roman empire. The reality is more complex. Garcilaso's relationship with the court was sometimes uneasy – his brother was implicated in the revolt of the *comuneros* in the 1520s, and Garcilaso himself was briefly exiled to the Danube in the 1530s – and his poetry was circulated privately during his lifetime, only coming to broader attention with the posthumous publication of *Las obras de Boscán y algunas de Garcilaso de la Vega* in 1543.

Garcilaso is now known as one of the foremost 'new poets' of sixteenth-century Europe. These ambitious literary innovators used foreign, unfamiliar language and forms, usually adapted from the Latin and Italian traditions, to explore the new social, psychological and political experiences of their period, often through the language of unrequited love. Together with his friend Juan Boscán (c. 1490-1542), he is the first to establish the Petrarchan sonnet as a Spanish poetic form. Many of his love poems were initially thought to arise from a supposed romance with a Portuguese noblewoman, Isabel Freire, but critics now recognise that most of the corpus resists such a biographical reading. Rafael Lapesa demonstrated that Garcilaso's style does evolve over time, initially working within the late medieval Spanish tradition of courtly love poetry, the *cancioneros*, before incorporating Italian and classical influences following his stays in Naples, but these different currents often coexist. As Mary Gaylord puts it, 'although often startling in their movement between the stark conceits and insistent redundancy of *cancionero* codes and the copious imagery of Latin and Italian material, [Garcilaso's sonnets] nonetheless achieve unprecedented collaboration among these traditions'.

1. 'Escrito 'stá en mi alma vuestro gesto' (Sonnet v)[1]

Combining the themes of desire, imagination, and their textual representation, this sonnet acts as a primer for the reader of Garcilaso's poetry. Drawing on the language of spiritualised devotion to the beloved from the *cancionero* tradition, it also presents a more philosophical reflection on the relationship between perception and desire. Through these twin strands, the text raises a crucial question: to what extent is the poet's predicament about love itself, and to what extent is it a construction in the service of poetic creation?

Escrito 'stá en mi alma vuestro gesto[2]
y cuanto yo escribir de vos deseo:
vos sola lo escribistes; yo lo leo,
tan solo, que aun de vos me guardo en esto.[3]
En esto 'stoy y estaré siempre puesto,[4]
que aunque no cabe en mí cuanto en vos veo,
de tanto bien lo que no entiendo creo,
tomando ya la fe por presupuesto.
Yo no nascí sino para quereros;
mi alma os ha cortado a su medida;
por hábito del alma misma os quiero;[5]
Cuanto tengo confieso yo deberos;
por vos nací, por vos tengo la vida,
por vos he de morir y por vos muero.[6]

2. 'En tanto que de rosa y d'azucena' (Sonnet xxiii)

This sonnet develops the classical topos of *carpe diem* ('seize the day'), in which a virginal woman is counselled to enjoy her beauty before it is ravished by age. The quatrains set out her beauty in Petrarchan terms, before the tercets introduce a temporal dimension through allusion to the changing seasons. Which raises the question: in what ways does the poet stand to gain from the woman's youth, if he is so concerned about its loss?

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[1] Poems are taken from Garcilaso de la Vega, *Obra poética y textos en prosa*, ed. Bienvenido Morros (Barcelona: Crítica, 2007).

[2] **gesto** = rostro

[3] According to the Aristotelian theory of perception, the *phantasy*, or imagination, only produces images of objects in their absence (*phantasma*); it cannot do so while they are present. Furthermore, Aristotle argues that our desire for anything not present to the senses must be mediated by an image of the desired object (*De anima* III.3-11). For another reflection on the role of phantasy in mediating the object of desire, see sonnet 28 in this collection.

[4] 'La repetición de *en esto* al principio de este verso y al final del anterior se llama anadiplosis' (Herrera).

[5] **hábito** is ambiguous here, and could refer to the item of clothing worn by monks or be read in the sense of 'custom', 'behaviour'. It has also been suggested that the poem can be read as a transposition of the monk's religious devotion (marked by allusions to the scriptorium (ll.1-4), contemplation (ll.5-8), and the habit (l.11)) onto the experience of erotic desire.

[6] This repetition of the same phrase at the beginning of successive clauses is called anaphora. Here, it serves to emphasise the paradoxical notion that the love for his beloved gives the poet both life and death.

En tanto que de rosa y d'azucena[7]
se muestra la color en vuestro gesto,[8]
y que vuestro mirar ardiente, honesto,
con clara luz la tempestad serena;
Y en tanto que'l cabello, que'n la vena
del oro s'escogió, con vuelo presto
por el hermoso cuello blanco, enhiesto,[9]
el viento mueve, esparce y desordena:
coged de vuestra alegre primavera
el dulce fruto, antes que'l tiempo airado[10]
cubra de nieve la hermosa cumbre.[11]
marchitará la rosa el viento helado,
todo lo mudará la edad ligera
por no hacer mudanza en su costumbre.[12]

3. 'A Dafne ya los brazos le crecían' (Sonnet xiii)

This sonnet dramatises a classical myth famously rendered in Ovid's *Metamorphoses* (book 1, lines 452-524) and featured in many works of art, in which the enamoured god Apollo pursues the unenamoured nymph Daphne, who is transformed into a laurel tree to escape his assault. Laurel then becomes the symbol of Apollo, the sun god and god of poetry, and by extension of poets, who are often figured wearing laurel wreaths. In contrast to Ovid, Daphne's viewpoint is entirely eliminated here, and the moment of her metamorphosis is transformed through the first-person verb 'vi' into an ekphrasis: a literary description of a work of art. But who is the viewer?

A Dafne ya los brazos le crecían
y en luengos ramos vueltos se mostraban;[13]
en verdes hojas vi que se tornaban
los cabellos qu'el oro escurecían:[14]

[7] The rose and the lily, representing the colours red and white, were the canonical markers of female beauty in this period, representing sensuality (red) and honesty or purity (white). **En tanto que**: the comparator conveys the Renaissance Neo-platonic understanding of human beauty as a reflection of the natural world.
[8] **gesto** = rostro. The Petrarchan woman is never portrayed as a complete person, but rather as a series of body parts, each according to a prescribed metaphor.
[9] **enhiesto**: from 'enhestar', 'to raise on end'.
[10] **coged … el dulce fruto**: the key marker of the *carpe diem* topos, an allusion to Ausonius' *De rosae*, v.49 ('colligio, virgo, rosas') and to Bernardo Tasso's *Gli amori*, fol. 65 'cogliete, o giovenette, il vago fiore | dei vostri più dolci anni'); **airado**: 'enojado',
[11] **cumbre** a reference both to the snow-capped mountain-top and to the ageing women's grey hair.
[12] **su costumbre**: i.e. 'de la edad'. The only unchanging thing about age is that it changes everything.
[13] 'convertidos en largos ramos'.
[14] The comparison of the beloved's blonde hair to gold is a commonplace of Petrarchan love poetry. A hyperbole here describes Daphne's hair as so bright it makes gold look dark by comparison. The *descriptio*

de áspera corteza se cubrían
los tiernos miembros que aun bullendo 'staban;[15]
los blancos pies en tierra se hincaban
y en torcidas raíces se volvían.
Aquel que fue la causa de tal daño,[16]
a fuerza de llorar, crecer hacía
este árbol, que con lágrimas regaba.
¡Oh miserable estado, oh mal tamaño,
que con llorarla crezca cada día
la causa y la razón por que lloraba!

4. 'A Boscán desde la Goleta' (Sonnet xxxiii)[17]

The poem is one of what Richard Helgerson has termed the 'Tunis cycle' of Garcilaso's poems, written around the time he was participating in Charles V's defeat of the Moorish corsair Kheir-ed-Din in northern Africa in 1535. Goleta was a modern fortress near the ruins of ancient Carthage. The first word of the poem shows that it is framed as an epistolary sonnet, a missive from the lovesick poet to his faraway friend Boscán.

Boscán, las armas y el furor de Marte,[18]
que, con su propia fuerza el africano
suelo regando, hacen que el romano
imperio reverdezca en esta parte,
han reducido a la memoria el arte[19]
y el antiguo valor italïano,
por cuya fuerza y valerosa mano
África se aterró de parte a parte.[20]
Aquí donde el romano encendimiento,

puellae or formulaic head-toe description of a woman's beauty is another Petrarchan motif, although here the body parts (arms, hair, limbs, feet) appear only as they change into something else.

[15] The verb 'bullir' seems to correspond to the Latin 'trepidare', trembling or quivering.

[16] 'Aquel' refers to Apollo, who makes the tree grow with his tears.

[17] The title first appears in the 1569 edition of Garcilaso. This poem is not included in the first, 1543 edition of Garcilaso's poems.

[18] There is an allusion here to the opening of the most canonical Latin epic, Virgil's *Aeneid*, arma virumque cano [I sing of arms and of the man], or, in a well-known alternative version going back to the Roman commentator Servius, 'horrentia Martis / arma virumque cano' [I sing of the bristling arms of Mars and of the man']. The man in question is Aeneas, the mythical founder of the city of Rome.

[19] Reducir is a *cultismo*, a word originating in Latin (or occasionally Greek) which is not in common usage and is used for poetic effect. This example is a *cultismo semántico*, where a word is used not with its everyday meaning (in this period, to convince or to subdue) but with its original etymological Latin meaning, *reducere*, to bring or lead back.

[20] Here, not 'to terrorise' but 'to level to the ground', recalling the systematic destruction of the city of Carthage which ended the Punic Wars between the Carthaginian and Roman empires.

donde el fuego y la llama licenciosa[21]
solo el nombre dejaron a Cartago,
vuelve y revuelve amor mi pensamiento,
hiere y enciende el alma temerosa,
y en llanto y en ceniza me deshago.

Select bibliography

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Stanton, Edward F., 'Garcilaso's Sonnet XXIII', *Hispanic Review*, 40.2 (1972): 198-205

[21] The 'licentious flame' refers to Dido, queen of Carthage, and her doomed love for Aeneas, in book four of the *Aeneid*. When Aeneas abandons her, she commits suicide, and on her funeral pyre curses her lover and his descendants, thus foreshadowing the later Punic Wars and the eventual devastation of the city she had founded.

Francisco de **Terrazas** (New Spain, 1525? –1580)

The composition of poetry in Spanish in the early Americas dates back to the wars of conquest and continues unabated throughout the colonial period. Terrazas is the first poet whose name has survived to us to have been born in (rather than migrating to) the viceroyalty of New Spain (i.e. in Spanish, a *criollo*), a vast administrative territory comprising Mesoamerica with its capital in the viceregal court of Mexico City. His father was a conquistador who had fought alongside Hernán Cortés, and Terrazas seems to have spent his life in Mexico City. He soon acquired fame as a writer which brought him both accolades and trouble. Five of his sonnets feature in the manuscript anthology *Flores de baria poesía*, compiled in Mexico in 1577 but soon making its way to Spain, and his poetry was known to Peninsular authors such as Miguel de Cervantes, who wrote in *La Galatea* (1585), 'Terrazas, tiene | el nombre acá y allá tan conocido', suggesting a poetic reputation which had spread to both sides of the Atlantic. Not all of his literary output was so uncontroversial: a *pasquín* (a satirical composition, often attacking a particular individual and affixed anonymously to a prominent urban landmark) and a theatrical piece landed him in prison in 1574 together with his friend and fellow poet Fernán González de Eslava (c. 1534-1601), and he also intervened in a polemical poetic debate, whose context remains murky, about the relationship between the Law of Moses (i.e. the Jewish Law of the Old Testament) and the Law of Christ.

As with many colonial American (and indeed Spanish) authors of this period, Terrazas's works were not printed during his lifetime, and more of them are missing than those that survive. The extant works comprise ten sonnets, a love letter in verse, the theological poems mentioned above, and fragments of a narrative epic poem on Cortés, *Nuevo mundo y conquista*. Those that survive show a man of wide culture, familiar with Latin verse and contemporary innovations in Italian poetry, and able to utilise and parody the conventions of Petrarchan and Neo-Platonic love to create surprising and sometimes provocative effects.

5. '¡Ay basas de marfil, vivo edificio…!'[1]

The comparison of the human body to a building goes back to classical antiquity. Petrarch, in his *canzione* 'Tacer non posso', compared the beloved Laura's body to a beautiful prison of her soul made of precious materials. The notion that the female body is God's masterpiece and that contemplation of its beauty can lead to an ascent towards contemplation of the higher beauty of the Creator is a key tenet of Renaissance Neo-Platonic thought. The Petrarchan *descriptio puellae*, however, usually contemplated a woman's body from head to waist before jumping decorously to the feet. But here the poet is fixated on what lies in between…

¡Ay, basas de marfil, vivo edificio[2]
obrado del artífice del cielo,
columnas de alabastro que en el suelo[3]
nos dais del bien supremo claro indicio! [4]
¡Hermosos chapiteles y artificio[5]
del arco que aún de mí me pone celo!
¡Altar donde el tirano dios mozuelo[6]
hiciera de sí mismo sacrificio!
¡Ay, puerta de la gloria de Cupido,
y guarda de la flor más estimada[7]
de cuantas en el mundo son ni han sido!
Sepamos hasta cuándo estáis cerrada
y el cristalino cielo es defendido
a quien jamás gustó fruto vedado.

6. 'Soñé que de una peña me arrojaba'

The Petrarchan 'dream poem', often used as an outlet for erotic wish fulfilment not realisable in the waking world of impossible love objects, here turns into a vividly imagined nightmare.

Soñé que de una peña me arrojaba
quien mi querer sujeto a sí tenía,[8]

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[1] Poems are taken from Raquel Chang-Rodríguez, ed., *"Aquí, ninfas del Sur, venid ligeras": voces poéticas virreinales* (Madrid: Iberoamericana, 2008).
[2] **basa** = 'El asiento de la columna' (Cov.)
[3] cf. the Biblical Song of Songs, which praise the bride's legs as (in Fray Luis de León's sixteenth-century translation) 'columnas de mármol, fundadas sobre basas de oro fino'.
[4] According to St Augustine, 'The highest good, than which there is no higher, is God […] All other good things are only from Him, not of Him'.
[5] **chapitel**: 'el remate de la torre alta, en forma de pirámide […] cubre la cabeza y altura de la torre' (Cov.)
[6] Cupid, who is often depicted as a mischievous boy.
[7] Here, probably meaning keyhole (Cov., *guardas*).
[8] **querer** = voluntad.

y casi ya en la boca me cogía
una fiera, que abajo me esperaba.
Yo, con temor, buscando procuraba
de dónde con las manos me tendría,
y el filo de una espada la una asía[9]
y en una yerbezuela la otra hincaba.
La yerba, a más andar, la iba arrancando;
la espada, a mí la mano deshaciendo,
yo, más sus vivos filos apretando.
¡Oh, mísero de mí, qué mal me entiendo,
pues huelgo verme estar despedazando[10]
de miedo de acabar mi mal muriendo![11]

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[9] **asir** = agarrar.

[10] **holgar** = 'alegrarse de una cosa' (RAE).

[11] 'mal' can refer to any kind of trouble or illness, but is often used in love poetry to signify the *mal de amor*, love sickness.

Francisco de **Aldana** (Naples, 1537 – Morocco, 1578)

Fig. 1: view of Florence, in Hartmann Schedel, *Nuremberg Chronicle* (=*Liber chronicarum*), 1493, fol. 87.

Francisco de Aldana was one of the leading lights of the second generation of Spanish Renaissance poets. Born in 1537, probably in Naples, where his father served as captain in the forces of the viceroy Pedro de Toledo, he was brought up in the cultured world of Renaissance Italy. Like Garcilaso, and others (e.g. Cetina, Acuña), Aldana was a soldier-poet. After early years in Naples, and then a lengthy formative period at the humanist court of Cosimo de' Medici in Florence, he participated in military campaigns in Flanders, France, and North Africa. He relocated to Spain in 1576, and his last years were spent in the service of Philip II's nephew, King Sebastian of Portugal. In 1578, whilst leading the infantry in Sebastian's expedition in North Africa, he was killed, together with Sebastian and large numbers of Portuguese nobles, at the Battle of Alcazarquivir (Ksar el-Kebir) in Morocco.

Long neglected in later centuries, 'el divino capitán' was held in the highest regard by Golden Age writers of the stature of Cervantes, Lope, and Quevedo. Shaped by his immersion in the culture of Renaissance Italy, specifically Florence, Aldana's poetry betrays the influence not only of Petrarchism but also of Neoplatonic philosophy. Aldana's most famous poem, the 451-line epistle entitled 'Carta para Arias Montano sobre la contemplación de Dios y los requisites della', is a 'profound and moving meditation on friendship as a pathway to Divine contemplation' (Weiss, 'Renaissance Poetry', p. 172). Aldana's other poems range from sonnets on love (and other subjects) to longer pieces on religious themes, classical mythology, and earlier Italian and Spanish works. As with Garcilaso, his poetry appeared only posthumously; Aldana's poems were collected by his brother, Cosme, and published more than a decade after his death in two parts dedicated to Philip II (Milan, 1589; Madrid, 1591).

7. ‘¿Cuál es la causa, mi Damón, que estando…?’

Aldana’s most famous sonnet, this snatch of dialogue between two lovers is striking for its explicit references to reciprocated physical love (post-coital tristesse?), play with established dynamics (notably, female/male and body/soul), and the image of the sponge soaked with water in the second tercet.

‘¿Cuál es la causa, mi Damón, que estando
en la lucha de amor juntos, trabados
con lenguas, brazos, pies, y encadenados
cual vid entre el jazmín se va enredando,[1]
y que el vital aliento ambos tomando
en nuestros labios, de chupar cansados,
en medio a tanto bien somos forzados
llorar y sospirar de cuando en cuando?’
‘Amor, mi Filis bella, que allá dentro
nuestras almas juntó, quiere en su fragua
los cuerpos ajuntar también tan fuerte
que no pudiendo, como esponja el agua,
pasar del alma al dulce amado centro,
llora el velo mortal su avara suerte.’[2]

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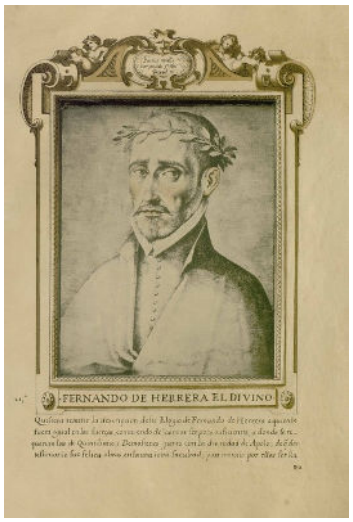
[1] **vid/jazmín**: ‘vine’ and ‘jasmine’ intertwined, a simile for the lovers’ entangled bodies and limbs.

[2] **velo mortal**: the body as the soul’s ‘mortal veil’; water soaks into the sponge, but the body cannot fuse with the lover’s soul, giving rise to another form of unfulfilled desire.

Fernando de **Herrera** (Spain, 1534–1597)



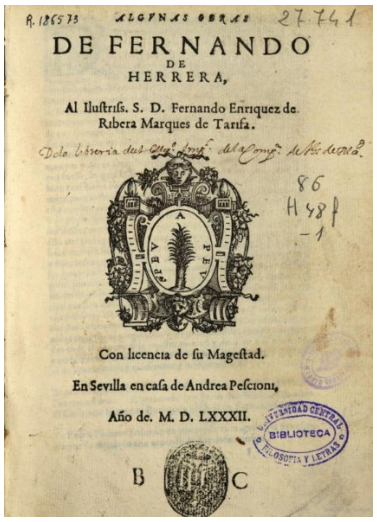


Fig. 1: 'Fernando de Herrera el Divino', in Francisco Pacheco, *El libro de descripción de verdaderos retratos de ilustres y memorables varones*, Seville, 1599.
Fig. 2: Fernando de Herrera, *Algunas obras* (Seville: Andrea Pescioni, 1582)

Born into a humble yet respectable family in 1534, Fernando de Herrera, who also came to be known as 'el Divino', spent all his life in the Andalusian city of Seville. He did not attend university, but he received a strong humanist education and, in taking minor orders (by 1566), secured a modest income. Resisting offers of higher station, he dedicated himself to study, developing a reputation as a scholar, linguist, and something of a polymath. In 'Seville's golden age of letters', he rose to prominence as a leading member of the city's literary and artistic circles, becoming most associated with the learned academy initially led by the humanist Juan de Mal Lara (other members included Francisco Pacheco, uncle to the painter of the same name, and Francisco de Medina).[1] Mal Lara's circle often met at the palace of their noble patron, the Count of Gelves, whose wife, Leonor, is held to have been the muse for Herrera's own love lyric.

One of the most influential writers of the second half of the sixteenth century, Herrera is famous both as a literary critic and as a poet in his own right. Following a 1574 study by El Brocense, Herrera's edition of and commentary on Garcilaso, the mammoth 691-page *Anotaciones* (1580), further cemented Garcilaso's status as a classic. It also sets out Herrera's own theory of poetry, and poetic language, providing an important stepping-stone to Góngora's elitist and aristocratic verse. Like other poets of the period, Herrera wrote in a variety of forms, and on a variety of subjects, but his songbook of love poems to 'Luz' (elsewhere, e.g. 'Lumbre', 'Estrella'), in imitation of Petrarch's *Canzoniere*, has best stood the test of time. Unusually, a volume of his poems—*Algunas obras* (Seville, 1582)—was printed in his own life, soon after the death of his patrons (an expanded volume was published in 1619, also in Seville, under the direction of Pacheco, the painter). Herrera wrote less poetry after the appearance of the 1582 volume, and his collection of endlessly revised papers disappeared on his death in 1597.

[1] Jonathan Brown, 'A Community of Scholars', in his *Images and Ideas in Seventeenth-Century Spanish Painting* (Princeton: Princeton UP, 1978), pp. 21–43 (at p. 25).

8. ‘Osé y temí, mas pudo la osadía’

The opening poem of *Algunas obras*, this prefatory sonnet sets the tone for Herrera’s songbook. Drawing on conventions of courtly devotion (ascent, servitude), it establishes the theme of *osadía*, contrasting the daring of youth with the wisdom of experience. The poetic voice recognises the error of their younger ways, but can they choose a different path?

Osé y temí, mas pudo la osadía
tanto que desprecié el temor cobarde;
subí a do el fuego más me enciende y arde
cuanto más la esperanza se desvía.[2]
Gasté en error la edad florida mía,
ahora veo el daño, pero tarde,
que ya mal puede ser que el seso guarde
a quien se entrega ciego a su porfía.[3]
Tal vez pruebo —mas, ¿qué me vale?— alzarme
del grave peso que mi cuello oprime,
aunque falta a la poca fuerza el hecho.
Sigo al fin mi furor, porque mudarme
no es honra ya, ni justo que se estime
tan mal de quien tan bien rindió su pecho.

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[2] **subí a do el fuego más me enciende**: the notion of daring ascent towards fire recalls the classical tales of Icarus and Phaethon, Renaissance shorthand for the folly of (youthful) overambition.

[3] **porfía**: ‘Una instancia y ahínco en defender alguno su opinión o constancia en continuar alguna pretensión’ (Cov.).

Luis de **Góngora** y Argote (Spain, 1561–1627)

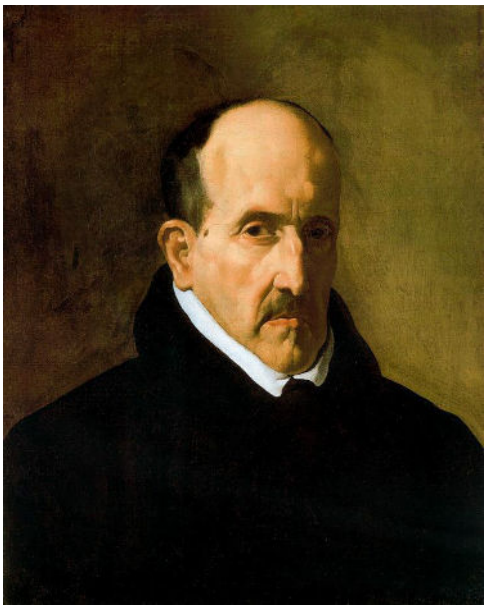

Fig. 1: Velázquez (attrib.), *Luis de Góngora*, 1622 (Boston, Museum of Fine Arts)
Fig. 2: title-page of the Chacón MS (Biblioteca Nacional de Madrid, Ms. Res 45, p. 1)

Born in Córdoba, Góngora was the eldest son of the cultured Francisco de Argote and the classier Leonor de Góngora, from whom Luis took his surname. In 1576, a bachelor uncle paid for him to enter the University of Salamanca to study canon law, but Luis developed a reputation for frivolity and left Salamanca without a degree. He nevertheless inherited his uncle's position at Córdoba cathedral in 1585, frequently travelling north on cathedral business thereafter. In 1603, he visited Valladolid (home to the court in 1601–6), where his poetry attracted notice from grandee patrons close to Philip III's all-powerful *valido*, the duke of Lerma. In 1617, Lerma secured Góngora a post as royal chaplain. Góngora settled in Madrid in the hope of further preferment, but Lerma soon fell, and the poet's principal patrons were eliminated. Góngora spent the rest of his life in penury as a *pretendiente*, lodged not far from Lope de Vega. He hatched a plan to raise cash by selling his collected poems to a publisher. However, work was cut short by a stroke in 1625, and he died two years later, back in his family home in Córdoba.

A lifelong experimenter, Góngora composed in most poetic forms, high and low. His early work includes beautifully crafted sonnets and sentimental or humorous ballads. His fellow Andalusian, Pedro de Espinosa drew heavily from Góngora, and the younger Quevedo (less so, Lope), in his influential anthology, *Flores de poetas ilustres de España* (1605). Changing gear in the early 1610s, Góngora honed a self-consciously erudite and challenging style characterised by highly wrought Latinisms, learned conceits, daring metaphors, cryptic allusions to mythology, and dense rhetoric. His major poems (the *Polifemo* and *Soledades*) unleashed a firestorm of polemic, shaping the course of poetry for decades. Góngora influenced not only admirers such as Calderón and Sor Juana (see below, n.27), but even detractors like Lope and Quevedo. Having fallen into disrepute in the eighteenth century, he was resuscitated by the French symbolists and the poets of Spain's Generation of 1927, so called in homage to the tercentenary of Góngora's death.

9. '¡Oh claro honor del líquido elemento!' (*Sonetos amorosos* XCIII, 1582)[1]

A fine example of the Renaissance doctrine of imitation—notably, in its dialogue with Bernardo Tasso's sonnet 'O puro, o dolce, o fiumicel d'argento'—, this poem engages with the Orphic conceit that a river might carry a reflection of the beloved's face or the echo of their name down to the sea (see, for example, Garcilaso, Égloga III. 246–47).

¡Oh claro honor del líquido elemento!,[2]
dulce arroyuelo de corriente plata,
cuya agua entre la hierba se dilata
con regalado son, con paso lento,
pues la por quien helar y arder me siento,
mientras en ti se mira, Amor retrata
de su rostro la nieve y la escarlata
en tu tranquilo y blando movimiento,
vete como te vas, no dejes floja
la undosa rienda al cristalino freno
con que gobiernas tu veloz corriente,
que no es bien que confusamente acoja
tanta belleza en su profundo seno
el gran señor del húmido tridente.[3]

10. 'Mientras por competir con tu cabello' (*Sonetos varios* LXVI, 1582)

An overt tribute to Garcilaso, this sonnet imitates the *carpe diem* theme and structure of Garcilaso's Sonnet XXIII 'En tanto que de rosa y de azucena' (above, no. 2 in this anthology), but pushes the envelope through hyperbole, *agudeza*, play with symmetry, and the final inflection into *desengaño*.

Mientras por competir con tu cabello
oro bruñido al sol relumbra en vano,
mientras con menosprecio en medio el llano
mira tu blanca frente el lilio bello,
mientras a cada labio, por cogello,
siguen más ojos que al clavel temprano,
y mientras triunfa con desdén lozano
del luciente cristal tu gentil cuello,

[1] Headings and dates for the four Góngora sonnets are taken from the Chacón MS, prepared by the poet's friend Antonio Chacón Ponce de León for the Count-Duke of Olivares and completed in December 1628.

[2] l. 5 of Tasso's sonnet reads 'O primo honor del liquido elemento'; compare, also, l. 12 of Tasso's poem, which begins 'Ferma il tuo corso…' [Stop your flow…], with Góngora's *volta* in l. 9, 'vete como te vas'.

[3] **el gran señor del húmido tridente**: Neptune, his traditional attribute being the trident, i.e. the sea.

goza cuello, cabello, labio y frente,[4]
antes que lo que fue en tu edad dorada
oro, lilio, clavel, cristal luciente
no sólo en plata o víola troncada
se vuelva, mas tú y ello juntamente
en tierra, en humo, en polvo, en sombra, en nada.

11. 'Grandes, más que elefantes y que abadas' (*Sonetos satíricos* CCXXIII, 1588)

A glittering burlesque of the evils of the court, this sonnet develops a series of paradoxical, surreal images based on flashing puns. It drives, through its accumulation of laddish wordplay and jibes, towards the punch in the final line.

Grandes, más que elefantes y que abadas,
títulos liberales como rocas,
gentiles hombres sólo de sus bocas,
illustri cavaglier, llaves doradas;[5]
hábitos—capas, digo, remendadas—,
damas de haz y envés, viudas sin tocas,
carrozas de ocho bestias (y aun son pocas,
con las que tiran y que son tiradas);[6]
catarriberas, ánimas en pena,
con Bártulos y Abades la milicia,
y los derechos con espada y daga;[7]
casas y pechos, todo a la malicia;
lodos con perejil y hierbabuena:
esto es la Corte. ¡Buena pro les haga![8]

12. 'Menos solicitó veloz saeta' (*Sonetos morales* LIV, 29 de agosto de 1623. *De la brevedad engañosa de la vida*)

Much later, and dated to the day, this sonnet engages in moral introspection on the nature of human life, fleeting and deceptive. It is addressed to Góngora's poetic *alter ego*, Licio,

[4] **goza**: the imperative is a hallmark of the '*carpe* diem' tradition (see Horace, *Odes*, I.11.8); a different approach to the subject is found in Góngora's ballad '¡Que se nos va la Pascua, mozas!', also from 1582.

[5] *gentilhombres de la boca* and *caballeros de la llave dorada* were 'gentlemen of the royal chamber' (Cov.).

[6] **hábitos**: the uniform of knights decorated with the prestigious cross of e.g. the order of Santiago. **sin toca**: 'en cabeza loca, poco dura toca' (Correas); the *toca* or headscarf was the emblem of the matron or married woman. **carrozas**: 'four-horse coaches'; **ocho** thus underlines the animalistic nature of the passengers inside.

[7] **catarriberas**: 'retrievers' (dogs, in hunting), i.e. *pretendientes*, hangers-on waiting for preferment. **Bártulos y Abades**: Bartolus of Saxoferrato and the Abbot of Palermo (Panormitanus), authorities on civil and canon law; soldiers become embroiled in lawsuits, while lawyers have recourse to arms.

[8] **casa a la malicia**: 'la que está edificada en forma que no se puede dividir para haber en ella dos moradores; así evitaban la obligación de alojar a los criados del rey' (Cov.). **perejil** and **yerbabuena**: 'parsley and mint', slang euphemisms for excrement. **Buena pro les haga**: 'much good may it do them.'

and is memorable for its compressed Latinate opening, its use of metaphors and symbols drawn from the classical world, and the devastatingly lucid chain in the closing lines.

Menos solicitó veloz saeta
destinada señal que mordió aguda,
agonal carro por la arena muda
no coronó con más silencio meta,
que presurosa corre, que secreta
a su fin nuestra edad.[9] A quien lo duda,
fiera que sea de razón desnuda,
cada sol repetido es un cometa.[10]
¿Confiésalo Cartago, y tú lo ignoras?[11]
Peligro corres, Licio, si porfías
en seguir sombras y abrazar engaños.
Mal te perdonarán a ti las horas,
las horas que limando están los días,
los días que royendo están los años.

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[9] **agonal**: relating to the Agonalia, a festival/games in honour of Agonius/Janus, celebrated in Rome (see Cov., on 'Agonales fiestas', *s.v. agonía*). **meta**: another Latinism, 'the conical columns set in the ground at each end of the Roman Circus, the goal, turning-post' (Lewis & Short). The image of speed corresponds to the title-word *brevedad*; the idea of silence, to *engaño(sa)*.

[10] **cometa**: a harbinger of doom.

[11] **Cartago**: the great city of Carthage, razed to the ground by the Romans, was Antiquity's finest *exemplum* of mutability, transience, and the vanity of power and greatness.

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Félix **Lope** de Vega y Carpio (Spain, 1562–1635)

Nicknamed by his contemporaries 'el fénix de los ingenios', the phoenix of wits, referring to the mythical and unique bird which could regenerate itself from its ashes, Lope was famed from his own day for his prodigious capacity for literary invention, and self-reinvention. Born in Madrid of relatively humble origins, Lope was one of the first truly professional writers of his age. While most authors exercised writing as a pastime – at least in principle – Lope was able to make a living not through nobility of birth, or entering the Church, the university, the army or the court, but directly through his own pen and intellect, although this didn't stop him seeking patronage too. Lope was, and is, best known as a playwright: his youth coincided with the creation of Spain's first commercial theatres, the *corrales*, and he was widely seen as the inventor of a new form of drama, the *comedia nueva*, which remained predominant throughout the Golden Age. However, he wrote prolifically in multiple genres, composing three epic poems, prose fiction, semi-autobiography, letters and shorter poetry of all kinds throughout his long career.

As Jonathan Thacker and Alexander Samson put it, 'the confusion and conflation of Lope's life and art in his own work is systematic and deliberate', and this is nowhere more apparent than in his lyric poetry. In Lope's youth, his ballads (*romances*) were widely read and performed, in which he created different personas (a lovelorn shepherd, a Moorish warrior) to voice aspects of his scandalous early love life, which had resulted in him being exiled from Madrid for libel when his relationship with a married actress, Elena Osorio, came to a stormy end. The sonnets are the work of a more mature and established poet keen to secure a lasting reputation. Those represented here come from his three major anthologies: the *Rimas* (1602), some two hundred love poems, the *Rimas sacras* (1614), poems of divine love, and the *Rimas humanas y divinas del licenciado Tomé de Burguillos* (1634), in which he again creates an alter ego, this time the antiheroic, impoverished graduate (*licenciado*) Tomé, who is hopelessly in love with a down-to-earth washerwoman, Juana. One further sonnet comes not from an anthology but from a *comedia* – a reminder of the rich cross-over between plays and poetry in the period, and of the fact that even the most immediate 'yo' of love lyric is a carefully constructed performance.

13. 'Versos de amor, conceptos esparcidos'[1]

This prefatory sonnet opens Lope's *Rimas* not, as is conventional, by addressing the reader, or even the beloved, but the poems themselves, which, in an elaborate 'concepto', conceit, are compared to abandoned children.

Versos de amor, conce[p]tos esparcidos
engendrados del alma en mis cuidados;[2]
partos de mis sentidos abrasados,
con más dolor que libertad nacidos;
espósitos[3] al mundo en que, perdidos,
tan rotos anduviste[i]s y trocados,
que sólo donde fuiste[i]s engendrados
fuérades[4] por la sangre conocidos;
pues que le hurtáis el Laberinto a Creta,[5]
a Dédalo los altos pensamientos,
la furia al mar, las llamas al abismo,
si aquel áspid[6] hermoso no os ace[p]ta,
dejad la tierra, entretened los vientos:[7]
descansaréis en vuestro centro mismo.

14. 'Un soneto me manda hacer Violante'[8]

This 'sonnet on the sonnet' appears in Lope's play *La niña de plata* (1607). Combining the poet's usual romantic predicament with a literary one, it takes the self-referentiality of the Petrarchan tradition to its logical extreme, thus also exposing its own artificiality.

Un soneto me manda hacer Violante[9]
que en mi vida me he visto en tanto aprieto;
catorce versos dicen que es soneto;

[1] Lope de Vega, *Rimas*, ed. Felipe Pedraza Jiménez (Universidad de Castilla-La Mancha, 1993), vol. 1.
[2] Hyperbaton: the sense is 'engendrados en mis cuidados del alma', engendered in my heart ('soul') felt cares/woes. 'cuidado' can mean a care, or a love interest.
[3] *Niños espósitos* were those abandoned, usually at birth, by their parents.
[4] **Fuérades**: antiquated form of the imperfect subjunctive, fuerais/fueseis.
[5] The legendary labyrinth of Crete was constructed by the master craftsman, Daedalus, to house and hide the minotaur. The verses 'steal' Crete's labyrinth, Daedalus's exalted thoughts, the sea's fury and hell's flames in the sense that they surpass them.
[6] **áspid**: asp, a poisonous snake, here the conventionally unyielding beloved.
[7] Unheeded words were conventionally said to be scattered to the winds.
[8] Lope de Vega, *Poesía. Antología*, ed. Miguel García-Posada (Madrid: Espasa-Calpe, 1992), p.326. In *La niña de plata*, it is spoken by the gracioso, Chacón, who claims it has won a poetry competition (ll.2608-2622).
[9] The 'sonnet on the sonnet' is a genre of Spanish origin, much imitated in later poetry. It is first seen in 1605 in Diego Hurtado de Mendoza's 'Pedís, Reyna, un soneto, y ya le hago', which was doubtless known to Lope.

burla burlando van los tres delante.[10]
Yo pensé que no hallara consonante,
y estoy a la mitad de otro cuarteto;
mas si me veo en el primer terceto,
no hay cosa en los cuartetos que me espante.
Por el primer terceto voy entrando,
y parece que entré con pie derecho,[11]
pues fin con este verso le voy dando.
Ya estoy en el segundo, y aun sospecho
que voy los trece versos acabando;
contad si son catorce, y está hecho.

15. 'Pastor que con tus silbos amorosos'[12]

Overlap between sacred and secular love poetry is extremely common in the pre-modern period, and was not usually perceived as jarring. Garcilaso's poems were turned 'a lo divino', into devotional versions, by Sebastián de Córdoba in 1575, and Lope's penitential address to Jesus as 'pastor' follows in this tradition. Both Jesus and God the Father are in various passages of the Bible the Good Shepherd, guiding and protecting the flock, but this image is here conflated with the lovesick shepherds of pastoral literature, while the shepherd's crook becomes the cross.

Pastor que con tus silbos amorosos
Me despertaste del profundo sueño;[13]
Tú que hiciste cayado de este Leño[14]
En que tiendes los brazos poderosos;
Vuelve los ojos a mi fe piadosos,
Pues te confieso por mi amor y dueño,
Y la palabra de seguirte empeño
Tus dulces silbos y tus pies hermosos.
Oye, pastor, pues por amores mueres:
No te espante el rigor de mis pecados,
Pues tan amigo de rendidos eres.[15]
Espera, pues, y escucha mis cuidados;

[10] **burla burlando**: A colloquial phrase, describing the nonchalance with which a difficult or threating action is made to look easy or harmless. Often rendered in the expression, 'burla burlando, vase el lobo al asno'.
[11] **entrar con pie derecho**: 'empezar a dar acertadamente los primeros pasos en un asunto' (RAE). There is also a pun here on the metrical 'foot'.
[12] Lope de Vega, *Rimas sacras*, ed. Antonio Carreño and Antonio Sánchez Jiménez (Madrid: Iberoamericana, 2006), no. 18/XIV.
[13] Building on Jesus's parables, being in a state of sin is often described as being asleep, while repentance and conversion is like waking up. The *Rimas sacras* appeared in the same year Lope was ordained a priest, already in his fifties, at the end of an extended period of personal and professional crisis.
[14] **leño**: the wood of the cross.
[15] **rendido**: abject, surrendered (to love); in the courtly love tradition, the opposite of riguroso – cruel, unmoved.

¿pero cómo te digo que me esperes,
si estás para esperar los pies clavados?

16. 'Dice como se engendra amor, hablando como filósofo'[16]

The *Rimas humanas y divinas* are part of Lope's *ciclo de senectute*, works of his old age, which are marked by illness, bereavements and disappointments, but not without humour. This sonnet parodies Garcilaso's sonnet VIII but also some of Lope's own earlier work. Tomé is expounding according to the best scientific and Neoplatonic principles of his day the corporeal experience of falling in love – but it appears that his listener has other things on her mind.

Espíritus sanguíneos vaporosos
suben del corazón a la cabeza
y saliendo a los ojos su pureza
pasan a los que miran amorosos. [17]
El corazón opuesto los fogosos
rayos sintiendo en la sutil belleza
como de ajena son naturaleza[18]
inquiétase en ardores congojosos.
Estos puros espíritus que envía
tu corazón al mío, por extraños
me inquietan, como cosa que no es mía.
Mira, Juana, qué amor, mira qué engaños,
pues hablo en natural filosofía
a quien me escucha jabonando paños.

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[16] Lope de Vega, *Rimas humanas y divinas del licenciado Tomé de Burguillos*, ed. Ignacio Arellano (Madrid: Iberoamericana, 2021), no. 19.

[17] Essentially, warm blood passes from beloved's heart, to her head, and sends out warm rays through her eyes to those of her admirer (in this period, the eyes were thought to be active as well as passive organs, sending out rays which could cause a powerful emotional effect in those they encountered). Lovers were often said to be able to communicate in this way from eye/heart/soul to soul, without the use of words.

[18] Hyperbaton: 'como son de ajena naturaleza' (i.e. the rays have reached the lover's heart, where they are detected as a foreign force and cause 'ardores congojosos').

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Sor **Ana** de la Trinidad (Ana de Arellano y Navarra) (Spain, 1577–1613)

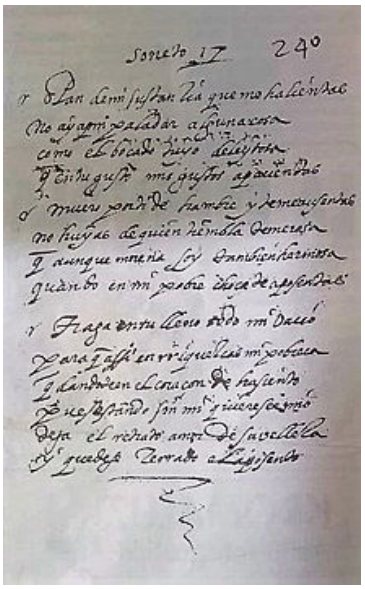

Fig. 1: Ana de la Trinidad, 'Sonnet 17' Source: Wikimedia commons (https://commons.wikimedia.org/wiki/File:Soneto_17_manuscrito.jpg)

Ana de Arellano y Navarra, born in 1577 to the family of the counts of Aguilar, was destined for the life of a respectable Spanish noblewoman. Having received a humanist education, excelling in mathematics, poetry, music, and Latin, she entered the Royal Monastery of Herce, a Bernardine convent in the province of La Rioja. There, she discovered the religious reforms begun by Teresa of Ávila (1505–1582) and Juan de la Cruz (1542–1591), who sought to bring to their own Carmelite order a stricter rule of life and a revival of Catholic mysticism. Ana, drawn to join their movement, and against her parents' wishes, staged a nocturnal escape to enter the newly founded discalced Carmelite monastery at Calahorra, some twenty miles away. There, she came under the tutelage of another educated woman and writer, Cecilia del Nacimiento, who acted as her mistress of novices and prioress. From Calahorra, Ana (now Ana de la Trinidad) became engaged in the Carmelite reform movement, corresponding with some of its most significant figures, including the provincial superior, fray Antonio Sobrino, and the renowned spiritual advisor, Tomás de Jesús. She also employed her literary talents to communicate the mystical experience of union with God in poetry, inspired both by Cecilia and by their Carmelite forbears, Teresa and Juan, both of whom had left extensive collections of poetry. Much of Ana's imagery is drawn from the tropes of mystical literature, each with their symbolic significance.

Ana continually suffered from poor health, and died from tuberculosis on 2 April 1613, aged 36. On her deathbed, Ana ordered that all her poetry be burnt. However, a copy of 19 sonnets had already been taken by Cecilia and kept at her convent in Valladolid. Since these were copied in Cecilia's hand, and kept among papers that included her own poetry, they were attributed to Cecilia. More recently, however, a second manuscript was found in which Cecilia affirms that the poems were Ana's work. Many editions and studies still attribute the poems to Cecilia, which is reflected in the bibliography below.

17. ‘Entre tantas saetas con que llaga’ (Sonnet 1)[1]

Here, Ana develops the mystical image of the soul being pierced by the love of God, which overcomes all worldly fortunes. Drawing on the language of courtly love, she describes the experience as one of simultaneous pleasure and pain.

Entre tantas saetas con que llaga
mi corazón fortuna, que no queda[2]
lugar do nueva herida le suceda,[3]
hace la del amor sensible llaga.[4]
Salud no busca el alma, que aunque haga
por sanar de sus males cuanto pueda,
tan dulce es el dolor que en ésta queda[5]
que aposta se la rompe y se la estraga.[6]
Mas tan secreta está que no parece
y el mismo amor la va desconociendo,
resurtiéndola el tiro juntamente.[7]
Fortuna, suspendida en esta fuente,[8]
mira correr mi llanto, atribuyendo
a Dios la causa, y no se ensoberbece.[9]

18. ‘¡Oh peregrino, bien del alma mía…!’ (Sonnet 4)

Ana expresses the paradoxical joy of mystical union with Christ, experienced through a process of *kenosis*, or self-emptying. The flame of Christ’s love both guides and purges her desires; as he died and was resurrected, so his love will consume and renew her.

[1] Poems are taken from Tomás Álvarez, ’19 sonetos de una poetisa desconocida. La Carmelita Ana de la Trinidad del Carmelo de Calahorra’, *Monte Carmelo* 2 (1991), 241–272

[2] **fortuna**: used here in the sense of ‘fate’. Unlike fortune, which is capricious, the love of God causes pain but is ultimately healing.

[3] **do**: poetic form of ‘donde’.

[4] This line is an instance of hyperbaton: ‘hace la [saeta] del amor sensible llaga’. The image of the piercing of the heart evokes Teresa of Ávila’s account of her transverberation, in which her heart was pierced by a ‘dart of love’ (‘saeta de amor’) held by an angel: ‘Veía un ángel cabe mí hacia el lado izquierdo, en forma corporal… No era grande sino pequeño, hermoso mucho, el rostro tan encendido, que parecía de los ángeles muy subidos … Veíale en las manos un dardo de oro largo, y al fin del hierro me parecía tener un poco de fuego. Éste me parecía meter por el corazón algunas veces y que me llegaba a las entrañas; al sacarle, me parecía consigo y me dejaba toda abrasada en amor grande de Dios’ (*Vida*, ch. 19).

[5] **esta** = el alma;

[6] **aposta**: ‘deliberately’; **estraga**: ‘arruinar, destruir, echar a perder, dañar y causar ruina y perjuicio’ (Auts.). The subject of this line is, as in l.7, ‘el dolor’.

[7] **resurtiéndole** (resurtir): ‘Dicho de un cuerpo: retroceder de resultas de un choque con otro’ (RAE).

[8] **suspendido**: ‘vale también detener, o parar por algún tiempo’ (Auts.)

[9] **ensoberbecer**: from *soberbia* (‘pride’), ‘to make proud’. The victory of humility over pride was seen by the mystics, including Teresa of Ávila, as the hallmark of true Christian spirituality.

¡Oh peregrino, bien del alma mía,[10]
que solo, sin resabios ni recelos
puedes matar mi sed, quitar mis duelos
y convertir mi llanto en alegría![11]
Pues, eres tú mi luz, mi guarda y guía[12]
que tengo yo en la tierra ni en los cielos,[13]
no quiero medios, no quiero consuelos,
fuera de ti de todo me desvía.
En soledad, de todo enajenada,
desnuda de mi ser y de mi vida,
para ser como fénix renovada,[14]
en tu amorosa llama y encendida
me arrojo, que si fuere allí quemada,
seré cual salamandra renacida.[15]

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NB:
† Indicates secondary literature that attributes Ana's sonnets to Cecilia del Nacimiento. The study of the sonnets themselves may nonetheless be helpful.

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† ------*Journeys of a Mystic Soul in Poetry and Prose*, ed. and trans. by Kevin Donnelly and Sandra Sider (Toronto: Iter, 2012) [N.B: The introduction to this volume is helpful, but the translations themselves contain errors and misreadings]
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Marcos Sánchez, Mercedes, *Un mar de sed donde me anego: la obra poética de Ana de la Trinidad* (Burgos: Editorial de Espiritualidad, 2022)

[10] Díaz Cerón (and other editions) read this as 'hiende el alma mía' ('split (in the sense of wounding) my soul in two')
[11] A reference to Psalm 29.12 [30.11] 'Thou hast turned for me my mourning into joy' (Douay Rheims).
[12] See San Juan de la Cruz, *Noche oscura del alma*, 'ni yo miraba cosa, sin otra luz y guía, sino la que en el corazón ardía' (ll.13–15).
[13] A reference to the Lord's Prayer (*Pater noster*) 'sicut in cælo, et in terra' ('on earth as it is in heaven').
[14] **fénix**: The phoenix was said to die in flames and to rise reborn from its own ashes. In Christian imagery, the phoenix symbolises the resurrection of Christ and the immortality of the human soul.
[15] **salamandra**: In this period, salamanders were thought to be unaffected by fire.

† Olivares, Julián and Elizabeth Boyce, 'Las madres Cecilia del Nacimiento y María de San Alberto' in their *Tras el espejo la musa escribe: Lírica femenina de los Siglos de Oro* (Madrid: Siglo XXI de España, second edition, 2012), pp.271–88

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Francisco de **Quevedo** Villegas (Spain, 1580–1645)

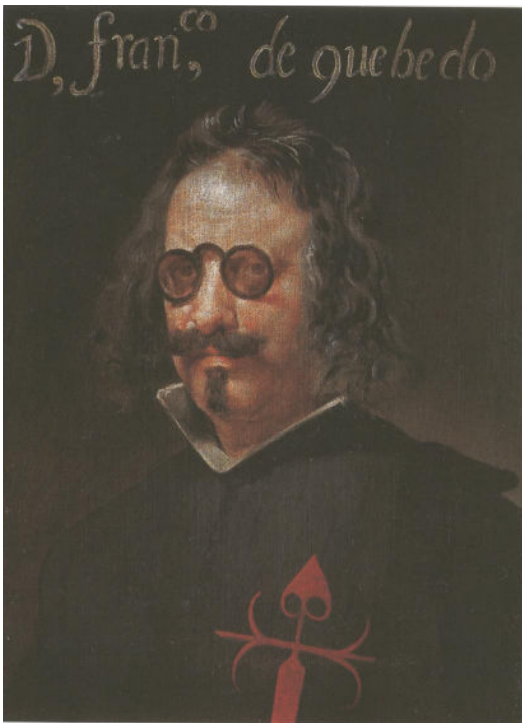

Fig. 1: Velázquez (attrib.), *Francisco de Quevedo*, c. 1631–35 (Madrid, Instituto de Valencia de Don Juan)
Fig. 2: Francisco de Quevedo, *Obras* (Brussels: Francisco Foppens, 1660), frontispiece: Parnassus

Born in Madrid to middle-class parents who worked at court, Quevedo spent much of his life in and around circles of power. His fortunes, however, oscillated wildly. Having first made his mark on the literary scene as a young upstart in Valladolid in the early 1600s, he travelled as a diplomat in the service of the viceroy Osuna in Sicily and Naples in the 1610s before falling out of favour after the collapse of the *privado* Lerma's regime in 1618, and the death of Philip III in 1621. Periods of exile from Madrid followed in the early 1620s but flattery of the new regime, and the new *valido*, Olivares, saw a return to favour, and, by the early 1630s, a starring role in the court of Philip IV as *de facto* poet laureate. Defection to an opposing camp and unfettered criticism of Olivares's tyranny then led to arrest and imprisonment in the late 1630s and early 1640s. When Olivares fell in 1643, Quevedo was released; in 1644, he withdrew to his private estate to prepare his poetry for publication, but his health was broken, and he died, in 1645, before completing the project.

Quevedo was once famously described, by Borges, as 'menos un hombre que una dilatada y compleja literatura', and his range as a writer is huge, spanning philosophical reflection and beautiful love lyric, political commentary and devotional verse, biting satire and stomach-churning grotesque. The first printed edition of his collected poetic works (*El Parnasso español*, 1648) was structured according to the classical muses (see Fig. 2, from a later edition of his wider *Obras*). The four sonnets chosen here are drawn from three muses (Polymnia, Erato, Thalia); together, they give a flavour of Quevedo's range of subject and tone (and reference), his remarkable facility with language, his ability to refresh commonplace (poetic, philosophical, etc.), and the demands placed by his poetry (and prose) on the reader's intellect and imagination.

19. ‘Represéntase la brevedad de lo que se vive y cuán nada parece lo que se vivió’ (GS63, B2)[1]

This sonnet on the transience of life demonstrates Quevedo’s ability to energise the oldest of commonplaces through hyperbole and conceits. It also offers an example of his talent for twisting the most everyday vocabulary into memorable shapes.

«¡Ah de la vida!»... ¿Nadie me responde?
¡Aquí de los antaños que he vivido!
La Fortuna mis tiempos ha mordido;
las Horas mi locura las esconde.[2]
¡Que sin poder saber cómo ni adónde
la salud y la edad se hayan huido!
Falta la vida, asiste lo vivido,
y no hay calamidad que no me ronde.
Ayer se fue; mañana no ha llegado;
hoy se está yendo sin parar un punto:
soy un fue, y un será, y un es cansado.
En el hoy y mañana y ayer, junto
pañales y mortaja, y he quedado
presentes sucesiones de difunto.

20. ‘Afectos varios de su corazón fluctuando en las ondas de los cabellos de Lisi’ (GS269, B449)

Leander drowned one stormy night when swimming the Hellespont to visit his lover Hero; Icarus plummeted to his death when he flew too close to the sun on wax wings; the Phoenix is endlessly reborn in fire; Midas died of hunger when he was granted his wish that all he touched turn to gold; Tantalus was eternally tortured by insatiable thirst. All this is inspired by the moment Lisi unties her hair…

En crespa tempestad del oro undoso,
nada golfos de luz ardiente y pura
mi corazón, sediento de hermosura,
si el cabello deslazas generoso.[3]
Leandro, en mar de fuego proceloso,
su amor ostenta, su vivir apura;
Ícaro, en senda de oro mal segura,

[1] Titles are by José Antonio González de Salas (GS), Quevedo’s friend and first editor. The parenthesis gives positions within *El Parnasso español* (here, p. 63) and also José Manuel Blecua’s edition of *Obra poética* (no. 2).

[2] **¡Ah de la vida!**: from the colloquial phrase *¡Ah de la casa!*, ‘is there anybody there?’. **Aquí de los antaños**: from *aquí de*, ‘ho there, over here!’, to rally help, as in *¡aquí de la justicia!*, *¡aquí de los nuestros!*, etc.

[3] For the sense of this quatrain, read ll. 1–4 in reverse. **mi corazón**: the speaker’s heart is the subject of the verbs that follow in ll. 5–14, in apposition to the mythological figures of Leander, Icarus, etc. (GS).

arde sus alas por morir glorioso.[4]
Con pretensión de fénix, encendidas
sus esperanzas, que difuntas lloro,
intenta que su muerte engendre vidas.
Avaro y rico y pobre, en el tesoro,
el castigo y la hambre imita a Midas,
Tántalo en fugitiva fuente de oro.

21. 'Amor constante más allá de la muerte' (GS281, B472)

Here, the hyperbole of undying desire, a commonplace of Renaissance love poetry, is expressed with stunning formal, metrical, and rhetorical perfection. The poem links up with the Neoplatonic idea of disembodied love and contains notable examples of Quevedo's mastery of paradox.

Cerrar podrá mis ojos la postrera
sombra que me llevare el blanco día,
y podrá desatar esta alma mía
hora a su afán ansioso lisonjera;
mas no de esotra parte en la ribera
dejará la memoria en donde ardía:
nadar sabe mi llama el agua fría,
y perder el respeto a ley severa.[5]
Alma a quien todo un dios prisión ha sido,
venas que humor a tanto fuego han dado,
medulas que han gloriosamente ardido:
su cuerpo dejará, no su cuidado;
serán ceniza, mas tendrá sentido;
polvo serán, mas polvo enamorado.

22. 'A un hombre de gran nariz' (GS416, B513)

'Los epigramatarios griegos tropezaron mucho en las narices grandes, y así fatigaron con no poca agudeza a los narigudos muchas veces' (GS). Like many of the epigrams in Thalia, this one depends on accumulation, line-by-line piling up of conceits linked by anaphora.

Érase un hombre a una nariz pegado,
érase una nariz superlativa,
érase una alquitara medio viva,
érase un peje espada mal barbado,
era un reloj de sol mal encarado,

[4] **arde**: 'Quema. Hácele verbo activo' (GS).

[5] **llevare**: future subjunctive. **hora a su afán ~ lisonjera**: the moment that 'soothes the soul's tormented desire', i.e. death. **de esotra parte**: 'on the other side', i.e. of the Lethe, river of Oblivion. **ley severa**: i.e. of forgetting.

érase un elefante boca arriba,
érase una nariz sayón y escriba,
un Ovidio Nasón mal narigado.[6]
Érase el espolón de una galera,
érase una pirámide de Egito,
las doce tribus de narices era;
érase un naricísimo infinito,
frisón archinariz, caratulera,
sabañón garrafal, morado y frito.[7]

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[6] **sayón y escriba**: the Jewish Scribes and Pharisees were called executioners (*sayones*) of Christ; the phrase locates this poem in the ambit of anti-Jewish invective (*doce tribus*, the twelve tribes of Israelites, l. 11).

[7] **frisón**: 'cart-horse, Frisian', noun as adjective. **caratulera**: from *carátula*, 'Carnival mask', with its exaggerated long nose. **garrafal**: from *garrafa*, 'Vaso […] de cuello largo y angosto' (Cov.).

Metaphysics', in her *Love Poetry in the Spanish Golden Age: Eros, Eris and Empire* (Woodbridge: Tamesis, 2013), pp. 160–99

Leonor de la Cueva y Silva (Spain, 1611–1705)

Fig. 1: Titian, *Flora*, c.1515 (Florence: Galleria degli Uffizi). Source: www.artstor.org

Little is known of the biographical details of the Spanish poet Leonor de la Cueva y Silva. Born in 1611 in Medina del Campo, Spain, she was one of at least five children of Agustín de la Rúa and Leonor de Silva, who were members of the minor nobility. Her parents social privilege likely gave Leonor access to an education that allowed her to cultivate her literary talents. Much of what we know of her background is taken either from legal documentation concerning her brothers' military and ecclesiastical careers, or from the dedications of her own poetry. The position of her family in the social, political, and cultural élite of early modern Spain is seen in Leonor's uncle, Francisco de la Cueva y Silva. A poet, playwright, and lawyer, he was a contemporary and friend of Lope de Vega and Quevedo (the urban legend, however, that he was poisoned by the Count Duke of Olivares in 1621, is unfounded). His death in 1628 was marked by eulogies by both poets, as well as one by his young niece, her first datable poem.[1] There is little concrete evidence about Leonor's personal life. Historian Sharon Voros has suggested that she married to Baltasar Blásquez de Frías, and died in March 1705, leaving as her only heir her nephew, Juan de Soto.

Leonor's poetry covers a wide range of styles and forms. Many of her poems can be categorised as what was known in the early modern period as 'occasional poetry', written (either by commission or voluntarily) to commemorate births, weddings, anniversaries, birthdays, or deaths. Two funeral poems were published during her lifetime, one on the death of Isabel de Borbón ('Este grandioso túmulo erigido', 1645) and one on the death of María Luisa de Borbón ('La flor de Francia, Lis, que a nuestra España', 1689). In addition to her two published poems, she left a manuscript of 54 poems and one play, a 'comedia de capa y espada', *La firmeza en la ausencia*. There is no record of any public performance of the play, and it may have been intended for private reading among the literary circles of Medina del Carpo, in which several scholars have postulated that Leonor participated. Leonor most likely wrote more than her known poems and plays, and further texts may yet well be discovered.

[1] Lope de Vega, 'Medina en cuyo campo solamente'; Quevedo, 'Túmulo de don Francisco de la Cueva y Silva, Grande Jurisconsulto y abogado' (Melpómene, Sonnet XVI); Leonor de la Cueva y Silva, 'Éste que ves, que cubre blanca losa'.

23. 'Introduce un pretendiente, desesperado de salir con su pretensión, que con el favor de un poderoso la consiguió muy presto'[2] (Sonnet III)

A critical observation of the workings of patronage, and the rapid change of fortunes it entails, through the metaphor of a shipwrecked sailor. Having fallen from grace alongside his patron, he clings to political favour to ride out the storm. As Dian Fox comments, however, the client here 'is not the architect of his own destiny, but is portrayed as an insignificant and unworthy piece of flotsam on the ebbing and flowing tide of political favour' (Fox, 43).

Sin esperanza en su tormento esquiva
un navegante, por el mar perdido,[3]
de mil olas furiosas combatido,
rota la nave, al agua se derriba;
y aunque su furia del sentir le priva,[4]
se anima contra el mar embravecido
y sale al puerto de una tabla asido,[5]
muerta su pena ya, su gloria viva.
¡Ay débil pretensión, que ansina eres[6]
navegante en un mar de mil temores!
Rota la nave, muerta la esperanza,
al agua del olvido echarte quieres,
donde, asiendo la tabla de favores,
sales triunfante al puerto de bonanza.[7]

[2] Texts are taken from Olivares and Boye, *Tras el espejo la musa escribe*. Numbers in parenthesis refer to their location within this collection. Although a 'pretendiente' in this period could refer to a suitor, throughout her poetry Cueva prefers the term term 'galán' for her lovesick subjects. The context of the poem suggests that this is a political, not amorous, suitor.

[3] The use of the ship as metaphor is common in Golden Age literature (in part due to Spain's navigational prowess in this period). 'It is often used as a metaphor for the state, with all its connotations of control and of navigation by reference to the stars [i.e. the highly placed patron]' (Fox, 42).

[4] Hyperbaton: 'aunque su furia [i.e. of the sea] le priva del sentir'.

[5] **sale al** here in the sense of 'entering' (as it is used in the theatre to mean to enter the stage); **tabla** 'se toma también por alguna pequeña parte del navío, u otra embarcación derrotada'. Here and in l.13, Cueva plays with the polysemy of the word as 'plank' or 'table' (which may suggest the comforts of food and security offered by the patron).

[6] **ansina**: 'así'

[7] **bonanza** 'tranquilidad, serenidad y sosiego en la mar, contraria a la borrasca y tormenta, a que comunmente suele seguirse' (Auts.)

24. 'Ya ha salido el invierno: ¡albricias, flores!'[8] (Sonnet XXIII)

On its surface, a simple sonnet celebrating the arrival of spring. By association, the evocation of the renewal of the natural world also points to the revival of human love and thus to a celebration of feminine creativity, both physical and poetic. Its celebration of the spring triumphing over winter inverts the *carpe diem* topos seen earlier in this collection.

Ya ha salido el invierno. ¡Albricias, flores,[9]
árboles, fuentes, prados y arroyuelos!,
que del rigor de sus helados velos
os saca el mayo derramando amores.
Ya os cantan dulcemente ruiseñores
llenos de gusto y libres de desvelos,[10]
y liberales los empíreos cielos,
os dan la variedad de mil colores.
Ya compone los bellos cuadros Flora,[11]
desafiando el arte a la natura,
a quien vence la hermosa jardinera[12]
que por la vista alegra y enamora,
el alma suspendiendo en la hermosura
de la verde y galante primavera.

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[8] This opening line is reminiscent of the Song of Songs 2.11-13, which associates the coming of spring with the encounter between bride and bridegroom: 'Ya ves; pasó la lluvia y el invierno fuses. Los capullos de las flores se muestran en nuestra tierra; el tiempo del cantar es venido; oída es la voz de la tórtola en nuestro tiempo […] Por ende, levántate, Amiga mía, hermosa mía, y ven' (trans. Fray Luis de León).

[9] Here, we see the inversion of the temporal progression found in the *carpe diem* poems (see sonnets 2 and 10 in this collection). Where Garcilaso and Góngora depict the linear progression from spring (i.e. youth) to winter (i.e. old age), Leonor emphasises the circularity of time, and the triumph of spring over winter.

[10] **ruiseñor:** the nightingale is known for its harmonious song, and was often depicted as a sign of the coming spring (e.g. Homer's *Odyssey* 19.519). It was also said not to sleep while it sits on its eggs: 'en el tiempo que empolla sus huevos, afirman algunos naturalistas que no duerme' (Auts.)

[11] **Flora** is the Roman goddess of spring and flowers, and of fertility and youth. Her festival, the *floralia*, was held in April and May, although her popularity in Renaissance classical revivals was far greater than her significance in the classical world.

[12] **hermosa jardinera**, i.e. Flora. The image here picks up the common trope of the comparison between (female) physical and natural beauty. However, instead of being the passive object of male representation, here the woman is the active creator of the art that rivals nature.

------'Doña Leonor de la Cueva y Silva', in *Poesía de la edad de oro II. Barroco.*, ed. José Manuel Blecua (Madrid: Castalia, 1984), pp.321–23.

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Juan del Valle y **Caviedes** (Spain, 1645–Peru,1697)

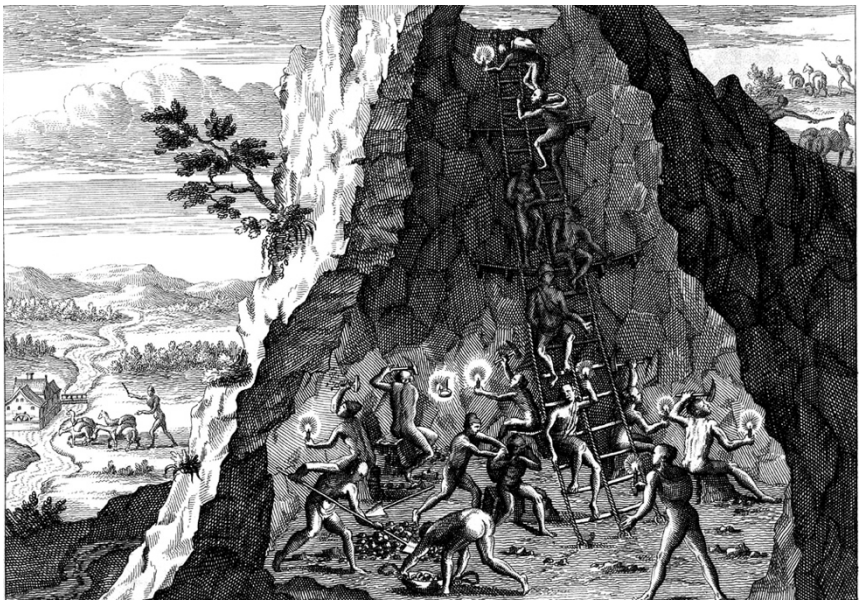

Fig. 1. Miners of the cerro rico de Potosí, from Theodor de Bry's *Historia Americae sive Novi Orbis* (1596). Source: https://commons.wikimedia.org/wiki/File:Theodoor_de_bry.jpg

Born in the province of Jaén in Andalucía to a family of the minor nobility, with relatives working in the Spanish administration of the Indies, Valle y Caviedes emigrated to the Viceroyalty of Peru probably as a teenager, where, as he wrote to Sor Juana, 'heme criado entre peñas / de minas, para mí avaras'. He married a well-born *criolla* and had several children, but despite his involvement in mining, trade and commerce, seems to have lived in financial precarity: during an illness in the 1680s he asked to be buried in a site reserved for paupers. Some of his poems intended for public occasions were printed, but most circulated in manuscript and orally, leaving us a substantial body of different manuscript versions.

Inspired by Quevedo and Góngora and a correspondent of Sor Juana, Valle y Caviedes is one representative of what the Venezuelan historian Mariano Picón Salas termed the 'barroco de Indias'. His poetry is wide-ranging but he is best known as a satirist. Many themes are common to the Iberian satirical tradition, while others are adapted to the preoccupations of the Viceroyalty. For instance, his famous collection known as *Guerra física, hazañas de la ignorancia y proezas medicales* or *Diente del Parnaso* (c. 1689) is dominated by poems lampooning doctors, a commonplace target, but whereas Quevedo's anti-medical diatribes often have an antisemitic slant, given the long European tradition of accomplished Jewish and *converso* physicians, Caviedes's speak to anxieties about race and miscegenation; in Lima, medicine was a field in which *mulatos* (persons of mixed European and African heritage) particularly excelled. Few sectors of colonial society are spared, however, high or low, and as Raquel Chang-Rodríguez notes, 'Más apropiado […] es apreciar esta poesía por su singular capacidad para transmutar la realidad circundante por medio del artificio verbal'.

25. 'Lo que son riquezas del Perú'[1]

One well-worn topos of the *carpe diem* sonnets, represented in this collection in numbers 2 and 12, is the golden hair of the beauty of today ('oro') turning into silver tomorrow ('plata'). Here it is not beauty but the 'plata' itself that corrodes and corrupts. Silver, mined by Indigenous labourers at Potosí in modern-day Bolivia (fig. 1), was indeed the single most 'anhelada' commodity of viceregal Peru: not only Spain and its territories but the newly global economy were dependent on it.

La plata de estos Reinos, anhelada,
adquirida con logros y con daños,
a polvo se reduce en pocos años,
en seda rota y lana apolillada.
Ya tan grande tesoro paró en nada,
los cambrayes,[2] las telas y los paños,
anzuelos de enemigos y de extraños,[3]
muladares[4] aumentan, que no son nada.
En muladar pararon los desvelos
de los logros, insultos y avaricias,
¿qué habrá en ellos de infamias y de anhelos,
de robos, tiranías e injusticias,
de que claman los pobres a los cielos,[5]
mártires de miserias y codicias?

26. 'Remedio para ser caballeros los que no lo son en este'

The sixteenth and seventeenth centuries were a time of urban expansion, and in the city, the possibilities for fashioning one's own social identity were greater than in the village. The topos of imposters and fraudsters passing themselves off as nobles, *caballeros*, at court, is thus a common satirical trope, which was thought to apply to an even greater extent to those who emigrated and refashioned themselves in the court of Lima. The poetic voice here gives some tips to such would-be social climbers.

[1] Poems are taken from Raquel Chang-Rodríguez (ed.), *"Aquí, ninfas del Sur, venid ligeras": voces poéticas virreinales* (Madrid: Iberoamericana, 2008).

[2] **Cambrayes**: cambric or chambray, a fine linen originally produced in France. Cloth was expensive in this period and used as a signifier of wealth: here the luxurious fabrics (seda, lana, cambrayes, telas, paños) represent the finest American and imported goods displayed by wealthy *limeños*.

[3] The 'enemigos y extraños' might represent the pirates, hostile European powers and undesirable migrants supposedly angling for a share of Peru's mineral wealth.

[4] **Muladar**: a dung heap.

[5] According to Catholic theology, there are four *peccata clamantia* (Lat. 'screaming sins') mentioned in the Bible which so offend God that they call down vengeance from heaven: one of these is the 'cry of the poor' (the people oppressed in Egypt, the foreigner, the widow and the orphan) who are oppressed; another is withholding the just wages of labourers.

Para ser caballero, de accidentes[6]
te has de vestir, en voces y mesura
sacando el pecho, derecha la estatura,
hablando de hidalguías y parientes,
despreciando linajes, entre dientes,
andando a espacio[7], grave y con tesura,[8]
y aunque venga o no venga a coyuntura,[9]
usarás de las cláusulas siguientes:[10]
el punto, el garbo, la razón de estado,[11]
etiqueta, usía, obligaciones, [12]
continencias, vuecencia, mi criado,[13]
mis méritos, mis tardas pretensiones,[14]
y caballero quedas entablado
desde la coronilla a los talones.

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[6] **accidentes**: in philosophical terminology, 'cualidad o estado que aparece en algo, sin que sea parte de su esencia o naturaleza' (RAE; cf. also Cov.).

[7] **a espacio**: despacio.

[8] **tesura**: 'gravedad excesiva, afectación' (Aut.).

[9] **a [buena] coyuntura**: en el momento oportuno. Coyuntura, 'oportunidad favorable para algo' (RAE).

[10] The detailed instructions on posture, gait, topics of conversation and language parody Renaissance manuals for the good courtier, such as Baldassare Castiglione's *Il cortegiano*.

[11] **punto**: among many other meanings, 'pundonor'; **la razón de estado**: 'reason of state', one of the most bandied and disputed political terms of the seventeenth century.

[12] **usía**: abbreviation of *vuestra señoría*, your lordship.

[13] **vuecencia**: abbreviation of *vuestra excelencia*; **criado**: servant (traditionally 'criado', brought up, in the lord's household).

[14] Referring to the countless petitions for reward and recognition for good service (*relaciones de méritos y servicios*) addressed to the court.

Sor Juana Inés de la Cruz (Juana Inés de Asbaje y Ramírez) (New Spain, 1651–1695)

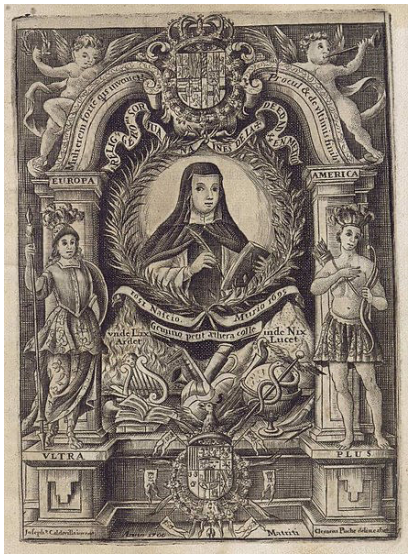

Fig. 1: Jorge Sánchez Hernández, *Sor Juana Inés de la Cruz*, 1976
Fig. 2: Juan de Miranda, *Sor Juana Inés de la Cruz*, c.1713 (Mexico City, Palacio de Bellas Artes)
Fig. 3: Sor Juana Inés de la Cruz, *Fama, y obras postúmas* (Madrid: Manuel Ruiz de Murga, 1700), frontispiece by Clemente Puche

As a self-taught, illegitimate woman from a *criolla* family, Juana Inés de Asbaje Ramírez (later Sor Juana Inés de la Cruz) was an unlikely candidate to become the most famous American poet of the colonial era. Born in rural New Spain (present-day Mexico) she spent her childhood on her grandfather's *haciendas* before moving to the care of extended family who had close connections to the Viceregal court in Mexico City. As a young teenager, she entered the court as a lady-in-waiting to the then Vicereine, Leonor Carreto. There, she developed a reputation for her prodigious intellect and her poetic skill. In 1669, after an unsuccessful period as a Carmelite novice, she entered the Jeronymite convent of Saint Paula, where she remained for the rest of her life. Alongside her religious obligations, she continued her poetic career, composing works for civic and religious festivals, as well as personal poems and private works for her patrons. Her most prolific period coincided with the tenure of the Viceroy Tomás de la Cerda y Aragón and his wife, María Luisa Manrique de Lara y Gonzaga, the Count and Countess of Paredes, from 1680 to 1686. On their return to Madrid, María Luisa published the first volume of Juana's collected works, *Inundación Castálida* (1689), cementing her fame on the other side of the Atlantic. The 1690s, however, witnessed a turn in Juana's career that critics have struggled to explain. After the publication of a second volume of her works (*Segundo volumen*, 1692), including her *Crisis sobre un sermón* and her masterwork *Primero sueño*, she renounced most of her literary work and dedicated herself to the pursuit of religious perfection. Juana died in 1695 during an outbreak of the plague. The final volume of her collected works, *Fama y obras postúmas*, was published in Madrid in 1700.

27. 'Procura desmentir los elogios que a un retrato de la poetisa inscribió la verdad, que llama pasión' (OC145, *Inundación castálida*, p.3)[1]

A meditation on the deceptive nature of art. The sonnet was likely a response to a portrait of Sor Juana herself. As she modestly spurns the painting's flattery, she demonstrates her mastery of *ekphrasis*, or the translation into poetry of a work of visual art.

Este que ves, engaño colorido,[2]
que del arte ostentando los primores,
con falsos silogismos de colores[3]
es cauteloso engaño del sentido;
este en quien la lisonja ha pretendido
excusar de los años los horrores
y, venciendo del tiempo los rigores,
triunfar de la vejez y del olvido,
es un vano artificio del cuidado,
es una flor al viento delicada,
es un resguardo inútil para el hado:[4]
es una necia diligencia errada,
es un afán caduco, y bien mirado,
es cadáver, es polvo, es sombra, es nada.[5]

28. 'Que contiene una fantasía contenta con amor decente' (OC165, *Segundo volumen*, p.282)

In this sonnet, Sor Juana combines a solution to unrequited love with a reflection on the nature of imagination. Inverting the usual scheme of male lover/poet and female beloved, she triumphs over her beloved's rejection by capturing him in her imagination.

Detente, sombra de mi bien esquivo,
imagen del hechizo que más quiero,
bella ilusión por quien alegre muero,

[1] Titles are by Juana's editors, Francisco de las Heras (*Inundación Castálida* (1689) and *Poemas* (1690)), the secretary to the Countess of Paredes, or Juan de Orúe (*Segundo volumen* (1692)). The parenthesis gives details of the first volume in which the sonnet was published, along with its position in the *Obras completas* published by the Fondo de Cultura Económica (OC, here no.145). Sor Juana's own physical beauty is attested by her contemporaries, including her biographer Diego Calleja, who writes of 'el riesgo que podia corer de desgraciada por discreta y, con desgracia no menor, de perseguida por hermosa' (*Fama, y obras postúmas*, 1700, [p.16]).

[2] **ves**: The second person addressee may be the Countess of Paredes, who commissioned the portrait.

[3] **silogismos**: A form of logical reasoning, in which a conclusion is drawn from two given or assumed premises. The portrait is presented as proposing an argument, i.e. that it is able to freeze its object in time.

[4] **resguardo**: protection, in often in a legal sense: 'la seguridad de alguna deuda, o obligación' (Cov.)

[5] The last line is a re-working of Góngora's 'Mientras por competir con tu cabello' (sonnet 10 in this collection), 'en tierra, en humo, en polvo, en sombra, en nada'. Indeed, the whole sonnet can be read as a riposte to Góngora's in its exploration of similar themes and tropes.

dulce ficción por quien penosa vivo.[6]
Si al imán de tus gracias, atractivo,
sirve mi pecho de obediente acero,[7]
¿para qué me enamoras lisonjero
si has de burlarme luego fugitivo?
Mas blasonar no puedes, satisfecho,
de que triunfa de mí tu tiranía:
que aunque dejas burlado el lazo estrecho
que tu forma fantástica ceñía,
poco importa burlar brazos y pecho
si te labra prisión mi fantasía.[8]

29. 'Soneto burlesco'[9] (OC160, *Poemas*, pp. 43)

The most daring of Sor Juana's burlesque sonnets. Composed for 'domestic entertainment' (most likely in the convent) and giving the writer a set rhyme scheme, it mocks a common Golden Age topos: the cuckolded husband and promiscuous wife.

Aunque eres, Teresilla, tan *muchacha*,[10]
le das quehacer al pobre de *Camacho*,[11]
porque dará tu disimulo un *cacho*[12]
a aquel que se pintare más sin *tacha*.
De los empleos que tu amor *despacha*
anda el triste cargado como un *macho*,
y tiene tan crecido ya el *penacho*,[13]
que ya no puede entrar si no se *agacha*.
Estás a hacerle burlas ya tan *ducha*[14]

[6] The paradoxical language here is that of courtly love, which combines the pleasure of the state of desire with the pain of being rejected by the beloved.
[7] **imán, atractivo, acero**: Juana employs the language of magnetism to express her attraction to her beloved, combining the discourse of courtly love with her interest in science.
[8] **fantasía**: Equiv. 'imagination'. In Aristotelian philosophy, the *phantasy* is a faculty of the soul that preserves images of objects apprehended by the senses and reproduces them in their absence (*De anima*, III.3).
[9] 'Para los cinco sonetos burlescos que se siguen, se le dieron a la poetisa los consonantes forzados de que se componen, en un doméstico solaz'.
[10] **Teresilla**: The name Teresa comes from the Greek θεριζο ('therizo') meaning 'to reap'. Sor Juana displays here the practice of 'forced rhymes' ('consonantes forzados'), in which the poet is given a rhyme scheme and must conform their lines to it. It is one of five such poems that appear in *Poemas* ('Para los cinco sonetos burlescos que se siguen, se le dieron a la poetisa los consonantes forzados de que se componen, en un doméstico solaz', p.43). Similar examples are replete in the Golden Age (e.g. Quevedo's 'La vida empieza en lágrimas y caca').
[11] **Camacho**: The name may derive from Latin *gammus*, a kind of deer. This may be an allusion to the animal's horns, which in Spanish ('cuernos') can refer to marital infidelity.
[12] **cacho**: 'horn' (see note above)
[13] **penacho**: 'El copete de plumas que tienen algunas aves sobre la cabeza' (Auts.). Another attribute of the cuckolded husband in Golden Age satire.
[14] **ducha**: 'lo mismo que diestro o acostumbrado' (Auts.)

y a salir de ellas bien estás tan *hecha*,
que de lo que tu vientre *desembucha*,[15]
sabes darle a entender, cuando *sospecha*,
que has hecho, por hacer su hacienda *mucha*,
de ajena siembra, suya la *cosecha*.

30. 'Soneto a san José, escrito según el asunto de un certamen que pedía las metáforas que contiene' (OC209, *Segundo volumen* p.546)[16]

This sonnet picks up the theme of adultery in a very different idiom. One of Sor Juana's religious poems, it reflects on the figure of Saint Joseph, the 'foster father' of Jesus, who initially suspects Mary of adultery. The poem combines allegorical readings of three biblical narratives: Mary's pregnancy, the Nativity, and the Massacre of the Innocents.

Nace de la escarchada fresca Rosa
dulce Abeja, y apenas aparece,[17]
cuando a su recio natalicio ofrece[18]
tutelar, verde Palma victoriosa.
Así rosa, María, más hermosa,
concibe a Dios, y el vientre apenas crece,
cuando es, de la sospecha que padece,
el Espíritu Santo palma umbrosa.[19]
Pero cuando el tirano, por prenderlo,[20]
tanta inocente turba herir pretende,
solo vos, ¡oh José!, vais a esconderlo:[21]
para que en vos admire, quien lo entiende,
que vos bastáis del mundo a defenderlo,
y que de vos, Dios solo le defiende.

[15] **desembucha**: 'echar o expeler las aves lo que tienen en el buche' (Auts.). The image of the bird expelling food from its crop (a pouch in its gullet where food is prepared for digestion) is comically applied to the woman giving birth.

[16] This sonnet is one of several written by Sor Juana for a poetry competition ('*certamen*') which prescribed its central metaphor (Mary as the Rose and Christ as the Bee). She also produced a *romance* on the same topic for the same competition (*Romance* 53, 'De la más fragante Rosa nació la Abeja más bella').

[17] **rosa**, **abeja**: The sonnet creates an allegory (or extended metaphor) of the birth of Christ. The Virgin Mary is the rose ('fresca' indicating her youth, 'escarchada' her purity); the bee is Jesus, who gives both forgiveness (sweet honey) and justice (in its sting), and the palm is Joseph, who protects both the rose and the bee from the sun (possibly a reference to Psalm 92.12-15 [91.12-15], 'The just shall flourish like the palm tree: he shall grow up like the cedar of Libanus'.

[18] **recio**: Autoridades: '*áspero y duro*'. A comment the harsh circumstances of Christ's birth.

[19] When Mary becomes pregnant, Joseph suspects her of adultery and decides to divorce her privately. However, an angel appears to him in a dream, telling him to take her as his wife (Matthew 1.18-20).

[20] **El tirano**: In Matthew's gospel, Herod (i.e. Herod the Great, c.72BCE-c.4 BCE) orders the death of all male infants, in an attempt to kill the Christ child (Matthew 2.16).

[21] Also in a dream, an angel warns Joseph of the danger to his child, and he flees with Mary and Jesus to Egypt (Matthew 2.13-14).

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