

praise of the nun's work by leading Spanish clerics, recruited by the vicereine to combat the ire of the Mexicans. Whereas many scholars, myself included, routinely skip over these panegyrics, Glantz engaged in rewarding literary archaeology. By careful readings of these highly-coded texts she demonstrates how certain turns of phrase or repetitions of key words are veiled rebuttals of accusations against Sor Juana, and that many of the panegyrics shared a combative mindset, "enfanzada por la presencia constante de palabras guerreras: lid, debate, campaña, combate, heroísmo" (196). Sor Juana's champions engaged in the typical Baroque rhetoric of comparison and hyperbole — hence the title of the collection — staggering their praises of her to such a degree that hyperbole itself became exhausted, its meaning ultimately lost, the final product silence (206).

In the last two studies of this final section Glantz examines some of the important finds about Sor Juana's life which surfaced around the celebrations of 1995: Elías Trabulse's discovery of the *Carta de Serafina de Cristo* and of the convent account books which revealed the nun's clandestine investments; Teresa Castelló's revelation of the inventory of Sor Juana's cell; Ricardo Camarena's work on the sermon by the Jesuit Francisco Xavier Palavicino, who had the temerity to praise Sor Juana's theology and was subsequently severely punished by the Inquisition. Some of Trabulse's theories have since been questioned, most notably by Antonio Alatorre and Marta Lilia Tenorio in their book *Serafina y Sor Juana* (El Colegio de México, 1998) but other finds have held up and certainly shed new light on the many mysteries surrounding the nun's final years.

Margo Glantz is to be congratulated for the quality and passion of her research, the clarity of her prose, her attention to detail, and the absolute sureness with which she moves in Sor Juana's world. One word of advice to the reader: don't ever skip one of her footnotes.

Nina M. Scott

University of Massachusetts/Amherst

Pérez-Abadín Barro, Soledad. *La oda en la poesía española del siglo XVI.* Santiago de Compostela: Universidade, 1995. 302 pp. ISBN 84-8121-368-3.

For early modern European poetry, the Renaissance meant the rediscovery and imitation of Greek and Latin genres: tragedy and comedy, the epic, the eclogue and the georgic, the epistle and the elegy, verse satire, epigrams, and the primary lyric genre known as the ode.

The first imitations of Classical models were written in Latin and later in the various vernaculars. To trace the development of each genre in each national language is fundamental for the literary historian of the Classical tradition. In 1960 Carol Maddison wrote a general history of the ode in modern Europe, but limited it to the neo-Latin, Italian, French, and English traditions. Soledad Pérez-Abadín (SPA) has now filled an important gap by defining the genre for Spain and by carefully reconstructing and analyzing its early history in that country.

In a brief introduction, SPA gives us an idea of the complexity of her undertaking; in the first place, it is not easy to establish a canon. In Spanish poetry Horace's odes were the privileged models, associated with the five-line stanza known as the *lira*, first used by Garcilaso, following Bernardo Tasso, in his famous *Ode ad florem Gnidi*. The Petrarchan tradition of love poetry and the Biblical tradition of psalms and other genres provided non-Horatian themes for different poems in the same stanzaic form. She explains that

las aportaciones de los diferentes autores son calibradas como eslabones de un proceso que en su mismo devenir determina y define los rasgos del género. . . . El panorama así delineado pone de manifiesto la versatilidad de un género de extracción clásica que, al implantarse en la poesía española, se diversifica en su desarrollo. Al lado de las netas manifestaciones, surgen ejemplos híbridos que dan cabida a elementos de otras categorías poéticas. Estos experimentos amplían las potencialidades expresivas de la oda arquetípica, a la que remiten a través de diversas "alusiones genéricas" que con frecuencia se deslizan en los textos. Otros poemas, que no obedecen a una consciente filiación genérica, testimonian la fortuna del género en su capacidad de promover derivaciones. (10)

The first two chapters are devoted to an historical survey of the ode in Classical and European poetry and of contemporary poetic theory pertaining to the ode. Pindar and Anacreon provided Horace with the principal Greek models for his four books of *Carmina*, first printed in 1470 and frequently reprinted thereafter. In some twenty pages SPA provides us with an expert review of the *Carmina*, followed by a review of the neo-Latin ode and of Bernardo Tasso's metrical experiments in Italian, his translations and imitations of Horace's odes and, later on, of Biblical Psalms. In her second chapter she studies references to odes and *canzoni* in Spanish treatises on poetic theory, first noting that B. Tasso, in his dedications and in at least one letter, had explained his desire to move away from the Petrarchan tradition and toward Horatian and other Classical models. She examines Spanish theoretical statements beginning in 1580 with Sánchez de Lima

and Herrera, and ending in the twentieth century with Segura Covarsí, Díez Echarri, Dámaso Alonso, and Alberto Blecuá; she also takes into account recent non-Spanish theorists of genre. She concludes (64) that awareness of the Classical tradition is of primary importance, while vernacular practice brings diversity to the ode.

The almost thirty pages of Chapter III are devoted exclusively to Garcilaso's *Ode ad florem Gnidi*, providing us with an exhaustive analysis of the "oda inaugural del género en la poesía española" (94). After taking into account the important contributions made by P. Dunn, F. Rico, and F. Lázaro, SPA establishes her own standard sequence of analytical levels: sources (both Classical and Italian), themes, poetic voice and *destinatario*, rhetorical *dispositio*, stylistic devices; she avoids all autobiographical considerations as she keeps her eye firmly fixed upon formal generic aspects. In Chapter IV she studies pastoral and amorous deviations from the Garcilaso model in several poets: Cetina, Montemayor, Figueroa, Almeida, Lomas Cantoral, Padilla, Morán de la Estrella, López Maldonado. She then returns, in Chapters V-VIII, to the main sixteenth-century tradition with the odes of Francisco de la Torre, of Fernando de Herrera, of Fray Luis de León, and of Francisco de Medrano; to each corpus of poems she applies, with rigorous thoroughness, her sequence of formal analyses.

Like B. López Bueno in her 1992 article entitled "La implicación género-estrofa en el sistema poético del siglo XVI" (*Edad de Oro* 11: 99-111), SPA rightly gives priority to stanzaic form as a defining element of genre in poetry; in Spain the *lira* is almost always associated with the ode, or at least with the Horatian ode. But what about two famous Pindaric odes—"Cantemos al Señor que en la llanura" and "Voz de dolor i canto de gemido"—written by Herrera in the *canzone* stanza? As I have argued elsewhere (*Calíope* 1 [1995]: 46-57), we cannot omit these poems from a history of the ode in Spain, unless we deliberately limit ourselves to the Horatian ode. It is true that Herrera himself refused to distinguish the ode from the *canción*, as Garcilaso, Francisco de la Torre, and Medrano so carefully did; but, in the special case of Herrera, it is we who must take a closer look at our definition of the ode. And yet, in converse contradiction, SPA puts into the category of odes every one of Fray Luis de León's original poems, including the three that are not written in *liras*: his elegy ("Hüid, contentos, de mi triste pecho") in tercets, his hymn or ode to the Virgin ("Virgen que el sol más pura") in *canzone* stanzas, and his epigram ("Aquí la envidia y mentira") in octosyllabic *quintillas*. Aside from this quibble, I have nothing but praise for SPA's remarkable doctoral dissertation. With a solid background in Latin and Italian poetry, and an admirable command of Spanish Renaissance poetry, the author provides not only an

exhaustive analysis of Garcilaso's ode but also a study of Fray Luis's original poems as a whole (including their sequential interrelations), as well as excellent studies of the odes written by F. de la Torre and by Medrano. With reference to Fray Luis, for example, she comments on the establishment of "diferentes núcleos temáticos a partir de la relación antagónica entre el rechazo del mundo y el deseo de apartamiento. Este binomio, síntesis de la ética del vate salmantino, ha servido para clasificar los poemas y jerarquizarlos en una gradación que culmina en las piezas de materia netamente religiosa" (251).

It is obvious that Fray Luis's poetry, which contains the best known corpus of Horatian odes in Spanish, avoids the ancient and medieval themes of personal love; but in F. de la Torre's poetry, as well as in that of Herrera and of Medrano, the "beldad idolatrada" frequently appears, related primarily to the non-Petrarchan themes of *carpe diem* and of jealousy. Concerning Medrano's odes on love, for example, she summarizes her conclusion in these words:

El plano de la voz poética se amolda al contenido de la composición: el *yo* cobra relieve en las declaraciones amorosas, que a menudo incluyen reproches o súplicas a la amada, y se oculta tras las reflexiones morales que tienen por término a un oyente explícito. Se remedan por lo tanto las facetas del hablante y del destinatario de las odas de Horacio. (282)

The rigor of SPA's methodology is admirable; her international bibliography is complete. And I have not discovered (*mirabile dictu*) a single erratum in the entire volume. When we read this book in conjunction with the collection of thirteen essays edited by Begoña López Bueno with the title of *La oda* (Sevilla: Universidad, 1993), we can only applaud the recent work published in Spain on the defining and analysis of this particular genre; and literary genres are, after all, a primary example of what Claudio Guillén has called "lo uno y lo diverso."

Elias L. Rivers

State University of New York at Stony Brook

Greer, Margaret Rich. *María de Zayas Tells Baroque Tales of Love and the Cruelty of Men.* Pennsylvania State UP: Univ. Park, PA, 2000. HB. 468 pp. 9 ills. ISBN 0-2710-1987-5.

Reading Meg Greer's long-awaited study of María de Zayas's major works is, in the most positive sense, akin to a consultation with a homeopathic healer about a long-standing, vexing problem, whose