

BODIES OF DISCOVERY: VESALIAN ANATOMY AND LUIS BARAHONA DE SOTO'S LAS LÁGRIMAS DE ANGÉLICA

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Sixteenth-century Spain was a propitious site to carry out discovery. But I do not refer to so many outward voyages and both the destruction and “civilizing” that took place in distant lands; rather, my focus is inward to other fantastic voyages of uncovering—literally—new terrain of the human body. The revitalized practice of anatomy and anatomical dissection in Spain, beginning almost mid-sixteenth century, placed the country for a brief time in the forefront of the new knowledge that has been called the “Vesalian revolution.” Andreas Vesalius (1514-1564), a physician and anatomist who trained at the Sorbonne in Paris, taught in Padua, became personal physician to Philip II, and published in 1543 his *De humani corporis fabrica*.¹ This renewal of learning, a foundation with profound implications for how knowledge is transmitted, affected as well the literary representation of the body. In every age science discovers new wonders about the human organism, a constant reinvigoration that fuels ever-expanding horizons about the textual capacity of the body, whether inscribed as a sign within a text, inscribed on itself or even cut in to. Growing out of a post-structuralist concern with inside/outside dichotomies, seeking to resolve the tensions implicit in the act of dissection (cutting in to) and what it entails, and addressing the notion of “otherness” imbued in what we cannot or dare not see,² recent studies have taken on the culture of dissection in the early modern period to talk about the awareness of the body’s physical organization and how that knowledge both informs the nature of learning and imbues literary texts with a sense of awe akin to that experienced by anatomists of the period.³ The dissectors are no longer just those who examine the internal body but those who investigate how bodily integrity is reflected in the writings of those intrigued with the human organism as a whole.⁴

The practice of literary criticism is, to some extent, a dissection; witness such titles as Robert Burton’s famous *Anatomy of Melancholy*, and, in a study that remains a touchstone for literary critics, Northrup Frye’s *An Anatomy of Criticism*. There is nothing new to this. What is innovative, however, is how the practice of dissection might inform the practice of criticism. Tirso de Molina’s 1625 *La celosa de sí misma* grasps the impor-

tance of the female protagonist Magdalena's hand; the "dissection" the male suitor Melchor attempts in order to uncover the links between the exposed appendage and a revealed eye within an otherwise "invisible" body; and the necessity of understanding the textual nature of hands and seeing them as part of the contiguous body.⁵ But theater is not the only site where such readings may take place, as Agustín Redondo, Malcolm Read and Paul Julian Smith have demonstrated quite amply. Inquiries into the cultural implication of dissection, such as those undertaken by Jonathan Sawday, and critical inventories of body parts scattered throughout the pages of literary traditions—see the essay collection edited by David Hillman and Carla Mazzio—invite us back to a world, hardly in limbo, ably explored by Francisco Rico and Leonard Barkan, to name but two.⁶

Few literary texts in Spain present the reader with as detailed a description of internal human anatomy as Luis Barahona de Soto's 1586 *Las lágrimas de Angélica*.⁷ Barahona de Soto was trained as a physician at both the Universidad de Granada and the Universidad de Osuna, and practiced until 1573 (*Lágrimas* 16). He exhibits in his long poetic work an intimate knowledge of Vesalius's anatomy text.⁸ The epic poem, another installment of the Angélica/Medoro story, has been influenced by, among numerous poems of Classical and Renaissance tradition, Ariosto's *Orlando Furioso* and Boiardo's *Orlando Innamorato*.⁹ Though its twelve cantos offer much to the dedicated reader, the fourth canto (in particular stanzas 103-20) contains a surprisingly descriptive anatomy of the human body. Zenagrio, the offspring of an incestuous coupling (Agricano and his daughter Arsace) does battle with the monster Orco (first described in 1: 53-58; the creature is a recent progenitor of Góngora's Polifemo) in an effort to free Angélica and Medoro from captivity on the ogre's island, and is eaten whole by his enormous adversary before killing the monster and escaping.¹⁰ Before embarking upon a discussion of Zenagrio's voyage through the monster's body, a brief background into the context and importance of Vesalius's ground-breaking work and its influence in Spain will be helpful.

The evolution of dissection practices and growth of the concomitant knowledge in the sixteenth century, culminating in Vesalius's *Fabrica*, clearly exposes the shift from an emphasis on learning through classical sources with dissection of secondary importance to the necessity of a practical hands-on approach. Vesalius fought to overcome a long-held reluctance to and repugnance of both manual labor and handling body parts. From the fourteenth to the sixteenth centuries, for example, the classical texts—usually Galen's, first in their Arabicized then in Classical versions—were read by the *lector* while the dissection itself was carried out by a *sector* (cutter) (Carlino 14-18.). The new text gave coherence to pre-exist-

ing material; Vesalius's "revolution" was the "transformation of the forms and ways of using certain tools and of already acquired knowledge" (Carlino 40). "'Sight and touch'" (Carlino 25) now form a coordinated practice, which had been brilliantly laid before the reader in the title page engraving to his work: the dissector is also the teacher.¹¹ The engravings that serve as title pages in anatomy models from the early sixteenth century reveal a reduction between the space of reading and the space dissection; it gradually disappears despite the text for which the engravings are employed (outmoded and incorrect Galenic models transmitted through the centuries) (Carlino 18-19 et passim). Within the Galenic tradition, both in its Arabicist and Classical branches, the questions concerning the external structure of the body was not a problem. For Galen, Carlino suggests, knowledge of internal parts might constitute "excess"; the external body composed the "limits of knowledge for ancient empirical research" (128). The relation to literary *imitatio* and *emulatio* (see both Greene and Cruz, *Imitación*, for pertinent definitions) is abundantly obvious, anatomy and the practice of dissection become metaphors to describe the transformation of tradition, discussed below, that Barahona de Soto carries out in this epic poem. The translation of this medical knowledge into a literary realm, especially at the hands of a humanist-physician such as Barahona de Soto, allows us to see how the Orlandic tradition, the *materia prima* of Barahona's creation, provides precisely the external aspect of this particular body of knowledge. Barahona goes inward, expanding medical and literary knowledge on a voyage of discovery wherein the body becomes both a text in itself and an ancillary vessel to transmit recent experience and acquisition of new information. Where anatomical texts prior to Vesalius determined the course taken in a dissection, regardless of the reality exposed within the cadaver, Vesalian and post-Vesalian practice determines what constitutes accurate knowledge. Literary *auctoritas* takes the form of the Orlandic tradition. Barahona not only wishes to transform these earlier texts, he also seeks to promulgate a new kind of learning in his role, as described by Lara Garrido, as a mannerist poet (*Los mejores plectros* 291-99) whose interest in science contributes to expanding learning in many directions.

The new paradigm conditions Canto IV of *Las lágrimas de Angélica*, the anatomical scene occurring within Orco's body. In the sixteenth-century poem about Angélica, the text is a poetic one that works hand-in-hand with experience. The isolated, distant island that is home to Orco, representing the distance both between Vesalius and his classical forebears and between the new way of practicing anatomy and its frequent rejection by the older school, becomes the anatomy theatre where an international gathering of characters stands watch over the "anatomist" Zenagrio's descriptions as he travels the body that has ingested him. The

scene brings to mind the magnificent title page of the *Fabrica* in which the attendees within the anatomy theatre include commoners and curiosity seekers; Carlino rightly interprets that "anatomical knowledge is becoming accessible to a broader public; an interest in discovering the organization of the human body has developed beyond the borders of the university" (46). What *Lágrimas* has done, then, is really quite unusual: not only is the space between theory and practice eliminated as in the woodcuts found in anatomical treatises, but we are placed literally inside. The description is almost ekphrastic.

In writing *Las lágrimas de Angélica*, Barahona transforms the material in Boiardo and Ariosto; Barahona, like Vesalius, captures existing tradition to advance his cause. Yet Barahona does not rely simply on imported material, for Vesalius's impact was felt strongly in Spain, both at court and in universities. His influence allowed Spain to take the lead, however briefly, among western European countries in teaching anatomy according to his discoveries and methodology.¹² By the same token, then, if Vesalius organized and codified anatomical treatises immediately prior to his own text, just as Barahona carried out with respect to his sources, it stands to reason that Spanish poetry of the Golden Age encourages a dissection of its anatomy in myriad ways, displaying a richness of detail which will carry the metaphorical physician well beyond the "sparseness" of its Petrarchan inheritance. A brief excursus will help to further contextualize Barahona's epic poem for we need to look carefully at the body of poetry/the body in poetry, at the connective tissues of corporeal metaphor.

Garcilaso's "Cuando me paro a contemplar mi estado" is readily dissected to reveal an introspection that becomes a first step in a revitalization of Spanish poetry, perhaps even a pre-Vesalian moment (Garcilaso, of course, died eight years prior to the 1543 publication of the *Fabrica*). If Garcilaso renovates the language of introspection, then some sixty years later, Góngora in his 1594 "Descaminado, enfermo, peregrino" dismembers both the body of the text and the "I" of the speaker with an eye influenced by a growing *desengaño*, disenchantment in both a moral and physical sense of the word. Góngora's poem has been read within the "serranillas" tradition of the Marqués de Santillana as an extended metaphor describing the sexual act (Wardropper 166); or, as in Mary Gaylord's magisterial essay on Góngora and "footprints," a poetics of voice(s). The sonnet yields, too, an anatomy of the soul enduring a mixture of pleasure (in sexual fulfillment) and pain (a lover's plaint, a soul wandering in the wilderness of *desengaño*, a voice seeking expression), especially with its displaced subject—the last word of the poem "muero" is the lone indicator of the speaker's voice (a focus of Gaylord's article). The nearly post-mortem subject objectifies its "self" through auto-dissection in search of

the connective tissues of life. Similarly, Quevedo's "Ah de la vida . . . nadie me responde?," with the familiar house/body metaphor, examines the now-empty shell that once provided comfort for vital organs. Golden Age metaphysical poetry offers one ideal corpus for a bodily reading, especially because it implicates bodily metaphors on numerous levels; this is the tradition within which poetic compositions allow us a more precise exposure of how the body within poetry may function.

Barahona's poem is published nearly a decade before the probable date of Góngora's sonnet, but it participates in the same ambience of renewed "corporeal" scholarship. The extent of Barahona's familiarity with Vesalius's text is made clear by Lara Garrido:

Y comienza un extraordinario viaje, exploratorio y descriptivo, por las distintas partes de la anatomía humana interior. En este largo pasaje Barahona estructura la materia según el mismo orden de los Libros V, VI y VII del *De humani corporis fabrica* de Andrés Vesalio: primero el estómago, luego los pulmones y el corazón, finalmente el cerebro. El conjunto de la trayectoria representa una disección, indicada en los términos mostrativos y las imágenes con que se acompañan las lecciones de Vesalio, configurándose como una representación verbal de esa práctica anatómica, cuyo emblema expresivo es el resultado final, que presenta al Orco "de alto abajo abierto." (*Los mejores plectros*, 259-60)

Lara Garrido embarks on a passage-by-passage description of Zenagrio's travels through Orco's body, noting the correspondence with Vesalius's text as well as with other contemporaneous texts.¹³ The scientific guide the critic provides the reader is invaluable, but I wish to focus on other implications of this "fantastic voyage":¹⁴

Sintióle el Orco, y él al Orco viendo
del suelo con presteza se levanta,
bien como aquel que al repentino estruendo
la cara vuelve osado aunque se'spanta,
y el uno contra el otro arremetiendo,
se vio más presto el mozo en su garganta
que se deliberase por qué suerte
había de combatir la bestia fuerte.

En un momento casi fue invisible,
ni Marte ni la fada le responde,
que sin parallo en la garganta horrible
en el profundo estómago le asconde;
el joven no tuviera por posible
hallarse vivo en el lugar adonde,
después de muerto y bien despedazado,
creyera que era pasto muy sobrado. (4: 100-1)

Barahona's medical training, as I have indicated above, in Vesalian anatomy enables this precise description. The reason for such a graphic presentation becomes clear if we focus upon this long epic poem as a double journey, one of discovery and one of invention.

As we follow Canto IV, we are transformed into voyeurs who sustain an "admiring gaze" (Sawday 87) at an improbable but very real revision of Galenic anatomy, as if Barahona had created a narrative of the etchings in Vesalius's enormous work. The author invites us into his poetic anatomy theater to re-envision the body as a "reawakening," to cite Sawday again, "of interest in the body's *penetrable* nature" (87, original emphasis). Once the human body's penetrability becomes clear, a plethora of metaphorical readings unfold, as readers gaze at newfound pathways that lead us to previous sites in the poetic body of *Lágrimas*. The incursion into Cathay (Canto II) by Arsace—Zenagrio's sister and mother and archenemy of Angélica, whom Arsace holds responsible for the death of their father Agricano—prepares for the invasion of Orco's viscera; the havoc she wreaks in conquering Angélica's land almost prefigures the splitting apart of Orco's body. The principal narrative line of *Lágrimas* tells of Angélica's quest to recover her country; it also details, more corporeally, attempts to reclaim the Body, a journey to discover just what the body is.

Lara Garrido notes the potentially transgressive nature of the 17-stanza anatomical passage given that dissection enjoyed a less than warm reception in sixteenth-century Spain. Although as early as 1391 Juan I of Aragon allowed the dissection of a criminal every three years, as a practice it did not catch on. In his 1556 *Historia de la composición del cuerpo humano*, the anatomist Juan de Valverde de Hamusco writes of "la gran falta que la nación nuestra tiene de hombres que entiendan de la Anatomía, . . . por ser cosa fea entre españoles, despedazar los cuerpos muertos" (qtd. in Barón Fernández 237, 239). On an empirical level, Barahona becomes an apologist for Spanish medical practice, held in low esteem as countless literary texts confirm, by underscoring his own thorough training. Beyond this mild transgression, and beyond the well-documented *imitatio* in Barahona de Soto's appropriation of the Orlandic material, lies an important statement on the nature of the journey. The starting point is Boiardo's "orco" in the *Innamorato* (3.3: 38-39), material the Spanish author digests in order to undertake the voyage within from the Orco/Zenagrio battle to the culmination in a ripping "death of the father" as an apparently unharmed Zenagrio will soon be retrieved from Orco's innards. Important differences point to Barahona's reworking of the body: In Boiardo the "orco" (lower-case)—cyclops or ogre—is monstrous in body and spirit:

Now from its cave, the cyclops came:
 His throat-crop dangles down his chest;
 His mouth projects teeth like a boar's;
 And don't believe his snout is clean,
 For it's foul, red, defiled by blood;
 Both brows sprout bristles one span long.
 Each finger was a leg's width thick,
 And his black nails were full of filth.
 Gradasso wasn't scared of its
 Unusual and horrid form . . . (3.3: 38-9)¹⁵

Barahona's Orco ("una piel tan dura, / templada ya en las aguas, ya en el fuego, / que no hay arnés tan fino, ni armadura / que muestre en su defensa más sosiego, 1: 56) has beneath his rough hide sentiments eventually teased out of his human side by Angélica following neo-Platonic models of love's effects.¹⁶ Instead of a complete picture of unrelenting hideousness Zenagrio's internal travels manifest organs in their appropriate human places:

. . . vio el misterio
 con que el pulmón se mueve y está hecho;
 entre sus pies miraba el mesenterio,
 que va del vientre al hígado derecho,
 do un alto monte vio de sangre lleno,
 y de amarilla cólera un gran seno.
 Tras él un río caudal, que descendía,
 de rojo humor del corazón nacido,
 por junto al espinazo, y que subía
 del hígado otro grueso y más crecido,
 y un aposento de melancolía,
 más negro que la pez y esucrecido,
 del cual un muy pequeño arroyo viene,
 a do la triste hambre asiento tiene. (4: 105-6)

In the *Innamorato* Mandricardo and Gradasso help the captive Lucina escape the cyclops's clutches; Mandricardo leads him to a chasm in the mountain wherein it falls amid the broken and scattered pieces of the monster's many victims: "half of a head, an arm, / And then a chopped hand with tooth marks. / The forest all around was filled / With mangled legs and shoulders, odd / Pieces, and lacerated limbs, / Like those that wolves and dogs have gnawed" (3.3: 50). Inexplicably the monster climbs out of the gorge and gives unsuccessful chase to the escaping Mandricardo, Gradasso and Lucina.

In the seemingly digressive travels through Orco's body orderliness

replaces the images of tossed-about body parts, where size and grotesqueness hold sway to ennoble the knights who rescue the damsel in distress. Dissected in *Lágrimas* are not only Orco but the myths underlying his creation and Boiardo's poem as Barahona performs a break with his sources in both a narrative and highly dramatic way. "The materiality of the body," as Marjorie Garber has written, "and its vulnerable articulations not only exemplifies but constitutes the semantics of performance" (44). Played out on the poetic and anatomical stage of *Las lágrimas de Angélica* are psychodramas: a public affirmation of Vesalian anatomy, and a dissection of myth and a reassembly of its constituent parts. Orco, we recall, is the Roman God Orcus, or Hades, who had been swallowed by his father Cronus; his brother Zeus, had escaped ingestion and forced Cronus to disgorge his children.¹⁷ In Barahona's poem, however, the undigested Zenagrio practices survivalist tactics in a vivid and accurate re-writing of the source monster's body. Zenagrio undertakes the following: "para su remedio determina / tapar el caño por do entraba el viento" (4: 116); "en las asperezas de la caña, / que es cuello del pulmón, un pie ha metido, / y asió sus alas con destreza y maña; / sintió ahogarse el Orco . . ." (4: 117); and finally ". . . rompe luego / al vientre, y bazo, y hígado cercanos" (4: 119). By propagating the new anatomy Barahona refashions the body of myth. The devoured becomes the devourer: Zenagrio, upon ingestion, becomes Orcus, in some ways a double of Orco; Orco, upon ingesting, becomes Cronus. If Cronus, especially in the traditional conflation with Saturn (as outlined by Klibansky, Panofsky and Saxl) ruled over a Golden Age until forced to regurgitate his children, Orcus's/Cronus' death suggests a reverse Golden Age under the control of Saturnine melancholy. This reconfiguration explains, in part, Angélica's eponymic tears throughout the poem and finally enables her at the close of her journeys in Canto 12 to end both Saturn's melancholic and Arsace's rule. The description of the viscera of Orco-cum-Cronus exposes him to the world and renders him inert. The "interstices of post-Vesalian anatomy" in the poetic rendering of the viscera challenged the supremacy of Cronus. Ingested as well is literary tradition. Two images face one another: on the one hand, the minutiae of the definable body parts and their function; on the other, the geography of romance and epic, large spaces traversed in seeming timelessness with seven-league boots, the marvelous wanderings / odysseys / peregrinations / palimpsests of Angélica and Medoro through a still fantastic world space unrestricted by the limitations of Vesalian anatomy. It is almost as if Barahona were consciously preparing the groundwork and creating the literary tensions whose resolutions are the ultimate journeys of Spanish Golden Age poetry, Góngora's *Polifemo* and the pilgrim's wanderings in the *Soledades*.¹⁸ Perhaps Zenagrio's anatomy lessons within his own peculiar theater re-

veal to him a finite world in anticipation of Cartesian dualism; Angélica and company are among the last to wander particularly this world before it begins to collapse around them.

Zenagrio's resurrection from the body of Orco takes place only with the assistance of Angélica. Her attendance to this (4: 167-74) is a requisite preparation for the many tribulations that await her on the road to recovering her throne. As both observer and participant she must learn what the body is:

. . . y allí vino
do estaba el Orco roto y desmembrado,
(. . .) vio abrirse un gran camino
a el pecho, y todo el cuello levantado,
y vio que la quijada baja mueve,
cual hombre que a hablar intente y pruebe. (. . .)
las quijadas más y más se abrieron
Y que metiendo Angélica la mano,
de allí sacaba del un brazo asido
un mozo muy gallardo y muy lozano,
aunque de sangre y de sudor teñido;
limpióle con su manga el rostro ufano,
que la ocasión le hizo conocido,
pues fue el que crió la fada Filtrorana,
y el Orco se tragó aquella mañana. (4: 167-69)

The overtones derive both from Ariosto and Garcilaso—in this latter case referring in the *Canción V* to the God Mars—. We witness a rebirth in Barahona's composition, similar to Ariosto's Orlando. Zenagrio's parentage had already been characterized as "hermana y madre tuvo a una" (4: 102). In some respects this rebirth provides a cleansing or a new beginning; he is brought back to the world by Angélica, who becomes midwife and mother.

A remaining question concerns the choice of Orco as dissected subject. Despite Orco's taming by love—he becomes enamored of Angélica, a transformation Barahona had borrowed from the Ovidian tradition—he remains ferocious in battle; the human side of him proven through an eyewitness account of his anatomical correctness allows for his transformation. Yet he as partial human is made the subject of dissection in a time when the cadaver to be practiced upon belonged in life, more often than not, to a criminal hanged. The answer is clear: Orco constitutes the space of the alien, the savage; his ingestion of Zenagrio is an attempt by the "other" to swallow the conqueror, the discoverer, all to no avail. The journey through the body teaches the explorer the ways of that alien and converts near-disaster into the moment of conquest. He becomes a fitting

subject for dissection because he is criminal, anthropophagic, and as a literary character is rightly "dissected" through a poetics of anatomy. Orco as "other" of both the Orlandic and medical traditions is cut up (all the more significant as Galen rarely practiced on humans) to explode—literally—the old science, the old traditions. Barahona the writer carries within him Barahona the physician. The incursion is so forceful that permanently altered in the operation is the tradition of Angélica, Medoro, and Orco, for it will soon take on very distinct form in the hands of Lope and Góngora.¹⁹ The body itself has become dissociated "from the external world" (Sawday 102). Two images form a chiasmus: the new, "internal" extra-textual world of the body vs. the literary "external" world populated by knights and a woman of ethereal beauty whose charms are like music that soothes the savage beast. The separation into pieces of Boiardo's ogre demonstrates a lack of continuum and contiguity that cannot resist Barahona's Orco with his Vesalian details. To follow the pathways of Orco's body (the "gran camino" cited above) is to undertake marvelous yet concrete journeys, that may even reflect the chronicles of conquerors of another new world. In these images we perceive, too, a Bakhtinian Grotesque / classical division, an interior/exterior dichotomy possibly in anticipation of Descartes. The image of the body points concretely to the site of the story's "humor" and reveals a mapamundi for the coming generation. New, at times "monstrous" lands need to be tamed, and a verbal rendering is the first "scientific" step. Barahona alters the role of the epic poet with his tale of Angélica and Medoro while he recognizes that future voyages are inward bound.

"To know our enemies' minds we rip their hearts," Edgar says in *King Lear* [4.6: 260]. Dissection and the concomitant knowledge of anatomy is a looking inward in an effort to understand the external self and to express, as David Hillman suggests, "the desire to open up the body of the other . . . as well as [to find] a locus of truth deeper than any external manifestation" ("Visceral Knowledge" 84). Orco, then, both impedes and makes possible the successful voyage, and is that Other, the new inward world as sign of the new outward world that must be known in all its fantastic shapes in order to be more readily conquered. To define is to purport to objective knowledge, to tame. Barahona sought a way of defining what the other was, the new worlds, the limits of the epic tradition, and a way of using that tradition both to spell its end and to find a way of describing a new world—maybe even a new world order—that was on the almost visible horizon, just "over there" is a mythic Cathay. "Important truths [that] lie hidden within the body" (Hillman 82) must be opened to an "admiring gaze" in an attempt to project knowledge. The journey throughout Orco's body is Barahona's exposition of his own knowledge, a forceful tour in search of what governs human actions.

Throughout his *Fabrica* Vesalius included woodcut illustrations of twenty-three capital letters. The letter "V" portrays the flaying of Vesalius (Carlino 217), he who had challenged, and lost to, Apollo in a musical duel; during his punishment at the hands of Apollo, now acting as anatomist on the condemned man, Marsyas cries out "Who is it that tears me from myself?" He represents the dissected, all "blood and motion, with the exposed entrails flowing, throbbing and palpitating" (Barkan, *Gods* 79). Barahona's predecessors in the Orlando tradition may be asking themselves Marsyas's question, for the Spanish poet dissects tradition as he unites a body of discovery with the discovery of the body.²⁰

Notes

¹The bibliography on Vesalius is long and complex as the anatomist attracts interest from historians of culture, science, and medicine, as well as literary critics. A standard source for Vesalius's life remains Charles O'Malley's study.

²Jonathan Sawday's *The Body Emblazoned*, a truly remarkable study of the culture of dissection and its effects, particularly in England, takes up in his introductory chapter precisely this last concern, and even offers a case history of a wounded man who displayed to friends pictures of his open head wound (13-15).

³For a detailed study of sixteenth-century books of anatomy especially in relation to the importance of Andreas Vesalius's work is Andrea Carlino's *Books of the Body*.

⁴Sixteenth-century anatomists, for example, repeatedly commented upon their predecessors, frequently in questions of how strictly to observe *auctoritas*.

⁵See my "Handing Over the Goods: Tirso de Molina's *La celosa de sí misma*," read at the 1998 Golden Age Theatre Festival in El Paso, TX. For other studies touching upon bodily matters in this Tirso play, see Cruz and Stoll. A related question, too involved to air in these pages, is the matter of contiguity of body parts and the structure, for example, of Hillman's and Mazzio's *Body in Parts*, which does rely, to some extent, on the Lacanian notion of a "corps morcelé" and fragmentation. See the editors' introduction (xi-xxix). The approach offered by cognitive science and its fundamental drive to understand a mind/body continuum, would be fruitful in this kind of discussion. For a basic bibliography and suggestions on cognitive approaches to literature, see Mancing.

⁶The bibliography on the subject is immense, and in this essay is limited to the fundamental texts.

⁷The only recent edition is found in the Cátedra collection with a truly erudite apparatus by José Lara Garrido.

⁸The 1543 edition was published in Basel. Sawday (66-72) discusses in some detail a number of the engravings found in the text (and provides further bibliography on the matter), as does Carlino (43-53). For a detailed study of Barahona's medical knowledge and its relationship to his poetry, see Lara Garrido "Luis Barahona de Soto y la medicina."

⁹Lara Garrido traces the tradition both in the notes to his edition and more fully

in his *Los mejores plectros*.

¹⁰Barahona's immediate source is the *Innamorato* III: 38-39.

¹¹This engraving has received considerable commentary; for basic bibliographies see Sawday (66-76) and Carlino (43-53).

¹²The center for anatomy in Spain was the Universidad de Valencia, under the leadership of Vesalius' disciple Pedro Jimeno, who occupied the Chair of Anatomy and Materia Médica in 1547 (4 years after the publication of the *Fabrica*), and the chair of Practice in 1549. In 1550 he taught anatomy at Alcalá in collaboration with the leading Spanish physician Francisco Valle (López Piñero 54-55); indeed, Jimeno's own anatomical text, the 1549 *Dialogus de re medica*, was the first to fully incorporate Vesalian anatomy (López Piñero 56). This is not to say that there was not an anti-Vesalian reaction in Spain, as there was in Italy and France. Alonso Rodríguez de Guevara, especially, was in the Iberian peninsula the counterpart to Iacobus Sylvanius, one of Vesalius's most acerbic critics. Much of their critique focuses on Vesalius's "correction" of Galenic anatomy and on the general conclusions, repeated throughout the *Fabrica*, that Galen's knowledge, while in some measures helpful, was often derived from dissection practiced on apes. Respect for *auctoritas* informs these debates in the 16th century and Vesalius's introduction of hands-on work and new knowledge suffered the fate that so many ideas in the Renaissance had to fight (López Piñero 76-9).

¹³Lara Garrido (*Los mejores plectros* 259-77) studies the stanzas of Zenagrio's "travels" both as "ornatus científico" and as "el bestiario como galería de monstruos."

¹⁴I refer to the 1966 movie *Fantastic Voyage*, in which 4 physicians are miniaturized and injected into the body of an injured man to break down an aneurism.

¹⁵Quoted from the Ross translation.

¹⁶"de Atropos supo que de amores jura / que ha de morir. y así le hizo ciego, / y sin distino sexo, / y más hiciera si corazón y seso no le diera" (1: 56).

¹⁷Tripp, s.v. "Cronus."

¹⁸In this regard, *Las lágrimas de Angélica* contributes immensely more to *Polifemo* than Antonio Vilanova could document in his monumental study of influence.

¹⁹*La hermosura de Angélica* and "Romance", respectively.

²⁰This essay was first read at the 1998 meeting of the Modern Languages Association. Subsequently several readers have made valuable suggestions; I would like to thank Andrew Debicki and Christopher Weimer for helpful comments.

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