



# Studies on Spanish Poetry

IN HONOUR OF

Trevor J. Dadson



*Entre los Siglos de Oro  
y el siglo XXI*

Edited by Javier Letrán  
and Isabel Torres



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STUDIES ON SPANISH POETRY  
IN HONOUR OF TREVOR J. DADSON

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# Introduction

JAVIER LETRÁN AND ISABEL TORRES

## **A *festschrift* for Trevor J. Dadson**

... al claro resplandor de vuestra llama ...  
Garcilaso de la Vega

Hay espadas que empuña el entusiasmo  
y jinetes de luz en la hora oscura.  
Julio Martínez Mesanza

The landscape of the *festschrift* is densely populated and continues to flourish. The demise of the genre, predicted by John Richetti in 2012, now appears premature.<sup>1</sup> In fact, a cynical observer might identify a potential crisis of overproduction – a reality sharply satirised by the novelist Philip Roth. In *The Human Stain*, Roth's narrator remarks somewhat wryly of his professor protagonist Coleman Silk: 'It's almost a certainty that had he retired, without incident, in his own good time, there would have been the *festschrift*.'<sup>2</sup> There is little trace of Richetti's nostalgia for the passing of 'a more collegial academic age' in Roth,<sup>3</sup> rather the sense of the *festschrift* as an inevitable, albeit generous, gesture of recognition (the homage volume as the academic equivalent of chocolate or flowers, or industry's gold watch). And what is most conspicuously absent from Richetti's reflections, and not quite on Roth's radar, is the unique interweaving of the private and the public that drives the whole *festschrift* enterprise: the intimate connections of former students, colleagues and friends blending in the shared celebration of a professional career, and engagement with the honoree's most crucial contributions to knowledge. It is this very distinctively dialogic coalescing that not only deconstructs the private/public dichotomy but, in fact, depends upon it for the survival of the

<sup>1</sup> John Richetti, 'The Value of the Festschrift: A Dying Genre?', *The Eighteenth Century*, 53/2 (2012), 237–42.

<sup>2</sup> Philip Roth, *The Human Stain* (New York, NY: Vintage International, 2001), chapter 1.

<sup>3</sup> Richetti, 'The Value of the Festschrift', p. 237.

genre. In these fraught economic times, in which some presses have been reluctant to commit to the publishing of *festschriften*, its resilience is surely due in large part to an underpinning creative connectivity that is the hallmark of academic scholarship. The ideal *festschrift*, to paraphrase Cătălin Mamali, accomplishes a ‘generative interaction’ between the ‘creative core’ that constitutes the original research of the honoree, and ‘a developing ecology of interactive creative minds’.<sup>4</sup> In other words, to do justice both to the honoree and to the genre itself, the assembled contributions should enhance understanding of the wide spectrum and innovation of the original research, while also recognising its catalytic role by opening up to other dialogues beyond it, and daring to break new ground. The task we have undertaken, then, in this present volume is daunting – to illuminate, and do justice to the exceptionality of our recipient, the Hispanist scholar, Trevor J. Dadson, to engage with a distinctive strand of his scholarship, his research on Spanish poetry (early modern and contemporary), but also to inspire new conversations around the topics he has inspired us to pursue. However, before embarking on that, it is customary to offer a short biography of the subject, what Trevor himself has jokingly referred to as the “‘Life and Miracles’” of a Man of Kent’. The dilemma here is how to capture the essence of Trevor’s very special brand of Hispanism. For ‘*ser hispanista*’ for Trevor is very much a superior state of being, a privilege not to be taken for granted, and a pleasure not to be taken lightly. In his own words:

Digo, y lo he dicho siempre, que ser hispanista es un enorme privilegio, y un gran placer. He podido dedicar toda mi vida a una cultura que no es la mía, pero que amo como si lo fuera. Lo único que puede hacer un hispanista es intentar acercarse todo lo posible a la cultura hispánica, sabiendo que nunca va a llegar del todo, pero que tiene la ventaja de poder ver las cosas ‘desde la otra ribera’.<sup>5</sup>

This ‘acercamiento’ would become the beloved project of a lifetime that began in Tunbridge Wells, west Kent, England, in 1947.

According to the travel writer, Christopher Somerville, the village of Newington, north Kent, ‘is one of those outposts, remote and full of character, yet amazingly close to London, that one stumbles upon with a thrill of discovery – especially at this time of year when the apple orchards are in full blossom’.<sup>6</sup>

<sup>4</sup> See Cătălin Mamali’s revised form of a letter sent to Howard Gardner on 9 September 2018, posted by Gardner under the title ‘An Extraordinary Commentary on the Festschrift *Mind, Work, and Life*’: <https://howardgardner.com/2018/10/15/an-extraordinary-commentary-on-the-festschrift-mind-work-and-life/> (accessed 9 April 2019).

<sup>5</sup> Trevor J. Dadson, in conversation with Professor David T. Gies, on the occasion of a *Homenaje al Hispanismo internacional*, Madrid, September 2018.

<sup>6</sup> See <http://www.christophersomerville.co.uk/?p=487> (accessed 9 April 2019).

It was in this idyllic setting that the young Trevor Dadson spent his formative years, picking cherries up a cherry ladder, and working in Kent's famous hop gardens. At Newington Church of England Primary School, Trevor won the Gardening Cup two years running; an auspicious beginning and a record that he looks back upon with almost as much pride as that produced by any of his subsequent achievements. But it was the opportunity to study languages, first at Borden Grammar School (Sittingbourne) and then at the University of Leeds, that he recalls as significant signposts in the direction of his life. Most people count themselves lucky to have had one or two teachers who had a lasting impact; Trevor's path was illuminated by the brilliance of several individuals whose influence he remembers with affection and gratitude: Mr Davies, the young Welshman 'straight out of King's College', who ignited such a spark that of the seven students he took for Spanish A level, five went on to study languages at university; at Leeds (1966–70), one of the strongest Spanish departments at that time, he was 'lucky' to have been taught by Patricia McDermott (Modern Spanish Literature), Laurence Keates (Portuguese) and Manuel Bermejo (Modern Spanish Literature), but values his introduction to Golden Age poetry by Colin Smith and Gareth Alban Davies as the most significant turning points. Colin, better known perhaps as a renowned medievalist, had written his doctoral thesis on the commentators of the poet Luis de Góngora, and was an 'inspirational teacher' whose classes on Cervantes's *Don Quijote* and Góngora's *Polifemo* were an 'eye-opener' for his students. Trevor is one of those who will 'always remember' how Colin took his students through those wonderful verses: 'infame turba de nocturnas aves, / gimiendo tristes y volando graves'. In this initial encounter with the dark, sonorous splendour of Baroque poetry lies the origins of the enlightened editions and sensitive interpretations of early modern verse that would distinguish Trevor's own scholarship. But it was Gareth Davies who would turn out to be the most supporting actor in Trevor's story; first, as the Admissions Tutor who offered him matriculation (i.e. just get two A levels as an entry requirement) to Leeds; then, in the course of time, as a very good friend, whose interventions would turn out to be remarkably serendipitous. Trevor graduated from Leeds with a first-class degree and Gareth was instrumental in encouraging and enabling the young scholar to secure a place at Cambridge to do a Ph.D. under the supervision of Edward Meryon Wilson (1906–77).

Trevor would be Edward's final doctoral student before retiring and the experience was invaluable. He credits Edward with instilling in him a sense of purpose and ambition rooted in a positive attitude to value-centred goal-setting; at its core, in its immediate context, was the production of research whose quality Trevor, as student, was happy to stand over, rather than writing for Edward's approbation. This emphasis on process, and on core values as effective determinants of how rigorous goals should be set and pursued, would come to define Trevor's subsequent career and his own achievements, whether

as a doctoral supervisor, head of department/school, or university pro vice chancellor. There is a relatively recent school of thought that promotes the notion that the best goals come with emotional attachments, that successful realisation of individual goals must allow scope for passionate commitment. In this, Trevor seems to have been ahead of his time. Anyone who has ever had the pleasure of listening to him relive the discovery of material in libraries or archives, or give a paper or lecture based on material that he has chased down over years of investigation, will have experienced the excitement, the ‘buzz’ (as he calls it), that continues to drive his scholarship; a passion that was stimulated under Edward’s supervision at Cambridge while working on the poetry of Gabriel Bocángel y Unzueta and that is still very much the substance of his success. It is inextricably connected to his love of Spain. Trevor had spent a year in Cáceres as part of his undergraduate degree, and when his state-funded Ph.D. came to an end in 1973 he returned to Spain for a further year. Gareth Davies secured him appointment to a post as lector in English at the University of Salamanca, an opportunity Trevor exploited to maximum effect – managing both to write up his doctoral thesis for submission in 1974 and to meet his future wife, María de los Ángeles Gimeno Santacruz, who was at that time completing a degree in English and German. Trevor and Ange married on Easter Sunday, 1975, in Murcia cathedral. ‘Home’ seems always to have been in either country – the sum of a way of life enviably shaped by the constituent elements of what we now know as ‘intercultural competence’ – but their ‘official’ residence was established in the UK. When they moved to England in the mid-1970s, there were few openings for Spanish lecturers in higher education. A decade earlier, in 1963, the Robbins Report had recommended the expansion of the British university system and Spanish had benefited particularly from this boom period;<sup>7</sup> these ‘new’ posts were now filled with people who would remain in them for the next thirty to forty years. Trevor’s career began, therefore, in secondary education, a trajectory that augured well, given that many of the most illustrious British Hispanists (including Allison Peers) had started out as school teachers. For two years Trevor taught French, Spanish and History at Canon Slade Direct Grant Grammar School in Bolton before appointment to his first lectureship in Spanish (Golden Age) and Portuguese at Queen’s University Belfast, in April 1978.

Unlike the boom period of the 1960s, the 1980s brought significant challenges for higher education, with the first major cuts since the Robbins Report. The treatment of universities under the ‘rationalisation’ programme implemented by Mrs Thatcher’s Conservative government has been subsequently compared to Henry VIII’s dissolution of the monasteries,<sup>8</sup> with universities suffering

<sup>7</sup> See John Macklin, ‘In the Memory of Trading Subjects: The Origins of Hispanism in the United Kingdom’, *International Journal of Iberian Studies*, 28/1 (2015), 105–19 (p. 106).

<sup>8</sup> See Peter Wilby, ‘Margaret Thatcher’s Legacy is Still With Us’, *The Guardian*, 15

more than any other public service. Notwithstanding this very difficult bigger picture, Trevor spent twelve very happy years at Queen's, rising quickly up the ranks from lecturer to reader to full professor. As head of department (from 1985) he fought daunting battles on several fronts in order to increase staffing levels commensurate with the delivery of a successful Honours programme, though his abiding memory is of teaching 'the best-qualified undergraduates' he has ever taught. In 1990, it was time for a fresh challenge. Trevor was appointed Chair of Spanish at the University of Birmingham upon the retirement of Derek Lomax. He would spend the next fourteen years at Birmingham, during which time he served as Head of the School of Modern Languages (1993–97) and Head of the Department of Hispanic Studies (1996–2001), and played a key role on the Editorial Board of the University of Birmingham Press. Notably he was general editor of the seven-volume *Proceedings of the XII Conference of the Asociación Internacional de Hispanistas* (1998), which had been hosted by the Department of Hispanic Studies at Birmingham in 1995. His advocacy of Spanish in a broader context also became more explicit in this period, both in established academic and in newer, more overtly politicised, contexts: he was appointed President of the *Asociación Internacional de Hispanistas* (1999–2002) and, throughout the decade, was actively engaged with the Higher Education Funding Council for England's Research Assessment Exercise (RAE) as member of the Iberian and Latin American Languages panel in 1992, Vice-Chair in 1996 and Chair in 2001. The turn of the century marked also a turn towards 'STEM' in educational policy and curricula (the term, which refers to a curriculum that prioritises science, technology, engineering and maths, was coined in 2001), an obsession that has managed to undermine both the subjects that it supports and those that its remit excludes. Strategic interventions on behalf of modern languages, and arts and humanities more generally, became increasingly significant both within universities and without. Trevor rose to the occasion. Having moved to Queen Mary, University of London, in 2004, he stepped up, and assumed the position of Vice-Principal for the Humanities and Social Sciences (2006–10), a role through which both he and the university flourished. When the 2008 Research Assessment results were published, Queen Mary had moved up the rankings more than any other university in the UK. In this same year Trevor was elected Fellow of the British Academy, one of a very small number of distinguished Hispanists who have been accorded this honour.

The year 2008 was also highly memorable for a very different, unique, reason. A year earlier, after decades of research in Spanish national and provincial archives, some of which had previously appeared in 'path-breaking

articles',<sup>9</sup> Trevor had published a colossal study (over 1,300 pages) that turned a well-worn historiography on its head. The book was entitled *Los moriscos de Villarrubia de los Ojos (siglos XV–XVIII). Historia de una minoría asimilada, expulsada y reintegrada*.<sup>10</sup> By giving voice to the thousands of *mudéjares* (later *moriscos*) who inhabited the Campo de Calatrava in the Castilian region of La Mancha during the period prior to the expulsion order of 1609, Trevor challenged over four hundred years of accepted history, going against the grain of studies that were usually based on inquisitorial material and generally favouring, therefore, a perspective of intolerance and persecution. He also effectively told three tales in one, bringing to life for the reader the small town of Villarrubia (its evolution from the Middle Ages to the seventeenth century) and the interventions of two of its seigniorial lords, the counts of Salinas, Diego de Silva y Mendoza and his son Rodrigo de Silva y Sarmiento. If Trevor's work put Villarrubia on the map, you might say that the town responded in kind – in July 2008 the town council, meeting in plenary session, voted unanimously to name a new street after him; a decision ratified and carried out in March 2009, after which *Calle Trevor J. Dadson* came into being on the town street map.

A further monograph on the topic, facilitated by a Major Research Fellowship from the Leverhulme Trust (2011–13), and dedicated by Trevor to Villarrubia, was published in 2014 to coincide with the four-hundredth anniversary of the end of the expulsion: *Tolerance and Coexistence in Early Modern Spain: Old Christians and Moriscos in the Campo de Calatrava*.<sup>11</sup> The title of this more recent study articulates its revisionist agenda more explicitly, exposing a historical complexity at the core of the process of acculturation and assimilation, while also providing a timely reminder that 'it was possible to create a pluralist society in even the most hostile environment, a society where all could live together in relative peace and harmony' (p. ix). The contemporary resonance has never been more urgent: 'alongside the standard image of a monolithic, anti-liberal, and intolerant state [...] there was another willing and able to assume pluralism, to assimilate its ethnic minorities [...] and to

<sup>9</sup> See Stuart B. Schwartz, 'Review of Trevor J. Dadson, *Tolerance and Coexistence in Early Modern Spain. Old Christians and Moriscos in the Campo de Calatrava*', *Renaissance Quarterly*, 68/1 (2015), 329–30 (p. 329).

<sup>10</sup> *Los moriscos de Villarrubia de los Ojos (siglos XV–XVIII). Historia de una minoría asimilada, expulsada y reintegrada*, Tiempo Emulado 1 (Madrid: Iberoamericana Vervuert, 2007). Trevor revised and updated the text for a subsequent edition that moves the appendices online: *Los moriscos de Villarrubia de los Ojos (siglos XV–XVIII). Historia de una minoría asimilada, expulsada y reintegrada*, rev. and updated 2nd edn, Tiempo Emulado 1 (Madrid: Iberoamericana Vervuert, 2015).

<sup>11</sup> Trevor J. Dadson, *Tolerance and Coexistence in Early Modern Spain: Old Christians and Moriscos in the Campo de Calatrava* (Woodbridge: Tamesis, 2014). A Spanish version of the study was issued in 2017: *Tolerancia y convivencia en la España de los Austrias. Cristianos y moriscos en el Campo de Calatrava* (Madrid: Cátedra, 2017).

search for a coexistence based on mutual respect and equality' (p. 241). These arguments are compellingly made because they are based on a 'dazzling' array of microhistorical details and because Trevor takes such delight in sharing 'his journey of discovery with the reader' at every turn.<sup>12</sup> This combination of meticulously rigorous research and dynamic, empathetic dialogue (between the subjects of the past – 'flesh-and-blood people [...] in all their contradictions' – and the readers in the present)<sup>13</sup> is not an exclusive characteristic of Trevor's historical research, but an underlying principle that has greatly contributed to the scholarly impact of a remarkable corpus. As can be seen in the list of publications that appears in the appendix of this volume, Trevor's impressive contribution includes: biographical studies (notably on the poet Gabriel Bocángel y Unzueta, but also on the Conde de Salinas and the Princess of Éboli); a series of edited texts (the letters and documents of the Princess of Éboli, which he edited with a North American colleague [Helen Reed]; as well as the letters and memorials of the Count of Salinas); scholarship on textual editing and book ownership (including a book on private libraries and readers in the Golden Age, and the printing history of the *Rimas* of Lupercio and Bartolomé Leonardo de Argensola); and, of course, his contributions to our understanding and appreciation of poetic production in Spain from the Golden Age to the present day, to which this volume pays particular tribute. This 'corpus within a corpus' comprises a single-authored study of contemporary poetry and poetics, a series of edited volumes with a British colleague (Derek Flitter), and what is now acknowledged to be the definitive edition of the complete work of Bocángel to whom Trevor has dedicated a great part of his professional life ('ojalá hubiera muchos clásicos investigados con el tesón que Dadson ha dedicado a Bocángel').<sup>14</sup> This magnificent two-volume anthology is rivalled in recuperative power only, perhaps, by Trevor's own recent edition of the unedited poetry of the Conde de Salinas, an ambitious project based on the autograph originals, and published by the Real Academia Española.<sup>15</sup> This same institution, in 2016, elected Trevor a Corresponding Fellow, coinciding with his election, in the same year, as Corresponding Fellow to the Real Academia de la Historia. Election to the Real Academia is the highest honour a scholar can achieve; to be rewarded both for his pioneering

<sup>12</sup> See Roger L. Martínez-Dávila, 'Review of Trevor J. Dadson, *Tolerance and Coexistence in Early Modern Spain. Old Christians and Moriscos in the Campo de Calatrava*', *The Journal of Medieval Religious Cultures*, 41/2 (2015), 249–52 (p. 249).

<sup>13</sup> See A. Katie Harris, 'Review of Trevor J. Dadson, *Tolerance and Coexistence in Early Modern Spain. Old Christians and Moriscos in the Campo de Calatrava*', *Church History*, 84/4 (2015), 889–91 (p. 891).

<sup>14</sup> See Antonio Carreira, 'Reseña de "Obras completas" de Gabriel Bocángel y Unzueta', *Nueva Revista de Filología Hispánica*, L (1) (January–June 2002), 270–80 (p. 280).

<sup>15</sup> Trevor J. Dadson, *Diego de Silva y Mendoza, conde de Salinas. Obra completa*, vol. 1: *Poesía desconocida* (Madrid: Biblioteca Crítica, Anejos de la Real Academia Española, 2016).

work on Spanish history and on literature is a reflection of the depth, reach and significance of Trevor's research. This rare achievement followed the award of 'Encomienda de la Orden de Isabel la Católica' (2015) in recognition of his long-standing and exemplary service to Spanish culture.

Closer to home, Trevor's enthusiastic promotion of Hispanism, and strong links with the Spanish Embassy, found the perfect outlet during his tenure as President of the Association of Hispanists of Great Britain and Ireland (2011–15). Working in close partnership with the Association Secretary, Professor Sarah Wright, he transformed the AHGBI into an association with real clout nationally, while retaining and releasing the characteristics that had always underpinned its success and longevity – the significance of the intergenerational dynamic and the potential for those generations to support one another in meaningful ways. Sarah Wright recalls 'Trevor's energy and indefatigable enthusiasm for new ventures, but also his kindness' (most notably manifest in his determination to ensure that the AHGBI was a welcoming environment for early careerists). When he secured charity status for the organisation in 2014, he not only formalised and professionalised governance, but also guaranteed the Association's future health and well-being – the gift-aid provisions, for instance, delivered an increase in assets that were effectively channelled into funding streams and other tailored schemes for members. It was during his time as President that he set up the annual publication prize for the best Hispanic or Lusophone doctoral thesis, in collaboration with the Spanish Embassy and the publishing houses Tamesis and Legenda. This wonderful scheme waives publication costs for an early career researcher to publish their doctoral thesis in book form. Trevor established the Legenda book series, *Studies in Hispanic and Lusophone Cultures* (2013) to facilitate this initiative and continues as Chair of the Editorial Board.

He was also, until very recently, Editor-in-Chief of the *Hispanic Research Journal*, and is a member of several other editorial boards. In fact, since taking full retirement in 2017, Trevor Dadson has rarely had a day off. Like the American journalist Walt Mossberg, retirement for Trevor is 'another reinvention', a chance to continue to do the things that he loves, but also to embark on new projects and give form to new ideas. At the time of writing it's not entirely clear whether there is a third gardening cup in Trevor's future, but there are certainly several books in the making – those that he will write himself, but also those that he will enable as editor/publisher, and those that he will inspire as mentor to his ever-grateful former students.

## Entre los Siglos de Oro y el siglo XXI: from Garcilaso to García Montero

... oirás afecto mucho en poca lira.  
G. Bocángel

Before offering a brief account of the summaries of the chapters that make up this book, we should start by offering an apology to all those colleagues who would have wished to collaborate in this project and were not issued an invitation to participate. When confronted with the incontrovertible fact of the limitation of space, we, the editors, agreed that coherence and quality should be, as much as possible, the driving forces of our endeavour. We quickly came to the conclusion that the volume in honour of Trevor Dadson should be articulated around poetry, for two main reasons. First, because Spanish poetry has been the authentic matrix of Dadson's academic career, since those early Cambridge days in which he set out to write his doctoral thesis on the work of the Spanish Baroque poet Gabriel Bocángel, under the prestigious guidance of Edward M. Wilson. Second, because he has always been a champion of the lyric genre, ceaselessly promoting it through his scholarship, his teaching, his doctoral supervision and through the organisation of conferences, among many other initiatives. Professor Dadson has always stayed staunchly loyal to the study of Spanish poetry of the early modern and contemporary periods, and this should be commended within the current market-driven academic environment in which the lyric genre is pushed to the margins of many teaching and research programmes in UK universities. In that sense, and in many others, this book, edited by two of his disciples, would very much like to be considered as a renewed and modest attempt to follow in the footsteps of the *maestro* in that direction. The subtitle of the volume – *Entre los Siglos de Oro y el siglo XXI* – does not only reflect the two chronological poles, the early modern and the contemporary periods, in which the studies in Spanish poetry collected here can be situated, but also contains an implicit intertextual reference to the title of one of the best-known books on Spanish poetry by Edward M. Wilson: *Entre las jarchas y Cernuda: constantes y variables en la poesía española*.<sup>16</sup> Our intention was to suggest the line of continuity between *maestro* (Wilson) and *discípulo* (Dadson), and to indicate how the latter becomes, in turn, a *maestro* for the present and future generations.

The twelve studies offered as a tribute to Trevor J. Dadson, by some of his former students, colleagues, friends and fellow Hispanists from all over the UK, Ireland, Spain and the USA, have been ordered chronologically. The first six chapters engage with different aspects of Spanish Golden Age poetry,

<sup>16</sup> Edward M. Wilson, *Entre las jarchas y Cernuda: constantes y variables en la poesía española*, trans. Sara Struuck (Barcelona: Ariel, 1977).

and the last six are devoted to the analysis of a range of topics and poets of the modern and contemporary periods. They all tackle the subject of Spanish poetry from a rich variety of methodological approaches, healthily eclectic, ranging from close reading analysis, New Lyric Studies, intertextuality or comparative literature to philosophy, sociology or critical theory.

In 'Voicing Time: The Temporal Textures of Garcilaso de la Vega', Isabel Torres disengages with the principal constituents of what has become known as the New Lyric Studies in two fundamental ways: by contesting the discrediting of lyric as a transhistorical genre, and by resisting mutually exclusive considerations of lyric as 'genre' and 'mode'. Regarding the former, she follows Culler's lead in focusing on the issues at stake in reconceptualising lyric criteria, but her interest lies in the role that early modern Spanish lyric can play in that. Greene and Dubrow have already drawn attention to the ways in which lyric theory of the earlier period is inscribed significantly in poetic practice, but she goes further and interrogates the temporal textures of this poetry as a way of understanding what Culler has referred to as lyric's 'unique temporality'. Her investigation not only exposes the fallacies of the Romantic paradigm but alerts us to one of the most significant paradoxes of the current debate: lyric poetry appears to have lost its voice. With reference to the poetry of Garcilaso de la Vega, she aims for a 'timely' recovery of lyric voice.

Terence O'Reilly, in 'Luis de León and the Moriscos: A Close Reading of Ode XXII (*La cana y alta cumbre*)', very aptly brings together poetry and history, two of Trevor Dadson's academic passions. He considers how this poem presents the rebellion of the *moriscos* of Granada in 1568–70, its suppression, and its implication for Luis de León's friend and patron, Don Pedro Portocarrero. Fray Luis observed the rebellion at a distance, from his teaching post in the University of Salamanca, but it engaged him closely nonetheless because of its impact on the life of Portocarrero, who was at the time a canon in the cathedral of Seville. The Portocarrero family had long-standing connections with the region, and Don Pedro's brother, Alfonso, took part with distinction in the military defeat of the rebels, under the leadership of Don Juan of Austria. O'Reilly examines in particular how the ode's themes are mediated not only by direct statement, but by classical and biblical allusions, symbolic images and the poem's overall structure.

Antonio Carreira offers in 'Conde de Salinas: poesías atribuidas o disputadas' an extremely useful bibliographic scrutiny of the poems attributed to Diego de Silva y Mendoza in manuscripts located in various libraries in Spain and elsewhere. Carreira's efforts on this front complement those by Trevor Dadson himself, and aim at discerning those works by the Count of Salinas which are likely to be authentic from others that have been attributed to him by the imagination of slapdash verse collectors, editors or anthologists.

In 'Horacio en Quevedo: principios retóricos del arte de la imitación', Lía Schwartz analyses the influence of the Roman poet Horace in Quevedo's

poetry. Though the assimilation of philosophical topoi associated with Stoicism through the work of Horace has been considered in relation to Quevedo's moral poetry, his love poetry remains very much understudied in that respect, and that is one of the tasks that Schwartz undertakes in this chapter. To that end, she investigates how those topoi have been integrated into the Petrarchan poetics to which Quevedo stayed loyal when he composed his series of love poems 'Canta sola a Lisi'. Schwartz concludes that the assimilation – via Horace's odes and epistles – of the central tenets of Stoicism in the works of Garcilaso, Boscán, Fray Luis, Herrera, Lupercio and Bartolomé Leonardo de Argensola, Francisco de Rioja and Francisco de Quevedo, illustrates the rhetoric of imitation that guided European poetry since Classical antiquity until the expansion of Romanticism and Realism in the nineteenth century.

Aurora Egido manages to weave together several leitmotifs of Trevor Dadson's life (poetry and history, Bocángel and Aragón) in her chapter '*El nuevo Olimpo* de Gabriel Bocángel y Aragón'. Taking as a point of departure the festive play that Bocángel wrote to commemorate the marriage between Felipe IV and Mariana de Austria, Egido examines and illustrates the many personal, literary and epistolary links between Bocángel and the Aragonese region. By doing so, she also offers a delightful insight into how poetry played an important role within the cultural world of seventeenth-century Spain.

The poetry of the Spanish noblewoman, Catalina Clara Ramírez de Guzmán (1618–84), is studied by Anne J. Cruz in 'Imaging Women: The Portrait Poems of Catalina Clara Ramírez de Guzmán'. Cruz takes issue with how Ramírez de Guzmán's poems construe one woman's view of early modern society that repeatedly surprises the modern reader. Despite her prolific output – over a hundred poems in various genres – the few critics familiar with her work have focused on her poetic self-descriptions and the poems addressed to her close family relations, as well as her pastoral depictions of the Extremaduran landscape. Yet her numerous *retratos* (portraits), as she titles the poems, keenly thematise women's social roles, attitudes and personal desires. Herself having rejected marriage and the convent, Ramírez de Guzmán particularly ironises the conventional roles of nun, wife and widow, devaluing their social capital in a number of her poems. Moreover, while some poems do not fail to apply Petrarchan tropes in their description of female beauty, others challenge male poetic conventions. Cruz investigates how these portraits – which at times laud the figures depicted by Ramírez de Guzmán, but more frequently undercut and critique them – offer entirely different, and often unexpected, perspectives on women's place(s) in society that destabilise the traditional norms imposed by early modern conduct manuals and religious tracts.

Derek Flitter explains in 'La sublimidad del Septentrión: paisajes de la poesía romántica española' that the dichotomy between North and South played a pivotal role within the theory of Romanticism as it was being developed during the first decades of the 1800s. He shows how the aesthetics of the

sublime that had filtered through Spanish Romanticism since the publication of Edmund Burke's famous treatise on the subject, effectively meant that the bright and sunny Mediterranean landscapes gave way to their foggy, windy and rainy Northern counterparts in the Spanish poetry of the period.

In 'Antonio Machado as Cynic: "Fantasía de una noche de abril" as Pastiche of Espronceda', Gareth Walters reminds us that, through his apocryphal creation Juan de Mairena, Antonio Machado speaks highly of Espronceda and refers to having read *El estudiante de Salamanca* as a boy. Bearing that high regard in mind, Walters proposes an interpretation of Machado's 'Fantasía de una noche de abril' as a rereading of Espronceda's poem. The critic points out how Machado emphasises a number of the motifs and traits of the earlier work (the amatory component, the idea of intoxication and the contrast of darkness and light), but he warns that the poem is not just a pastiche. According to Walters, Machado's admiration for Espronceda via Mairena was based above all on the cynicism he detected in his predecessor's work. He concludes, then, that in 'Fantasía' Machado can be seen to be taking a cynical view of don Félix de Montemar, Espronceda's eponymous hero, who is himself an arch-cynic. Such a process reflects Mairena's opinion that Romanticism emerged as a cynical response to the Enlightenment, while, in turn, the writers of Machado's day took a similarly cynical view of Romanticism itself.

Dominic Keown evinces in 'Hamlet Without the Prince: Denunciation and Surveillance in Vicent Andrés Estellés's *Testimoni d'Horaci*' that despite his reductive classification as the poet of Valencia and its people, Estellés has repeatedly shown himself to be one of the most open and engaging authors produced by the Catalan tradition. In fact, a whole gamut of lyrical artists – from the Classical, the medieval and Renaissance periods to the modern both from within the Peninsula and without – have left their imprint on his work. In this chapter Keown explores Estellés's creative dialogue with Shakespeare's *Hamlet* in his *Testimoni d'Horaci* (1954). He argues that Estellés's dramatic recreation focuses not so much on the abuse and usurpation of power but on the related issue of control through surveillance, espionage and coercion which, through the Valencian poet's provocative refashioning, is exposed to be as relevant to Francoist Spain as it was to Elizabethan England.

In 'Poetry and Crisis in Spain after 2008', Chris Perriam focuses on recent Spanish poetry in the sociopolitically committed tradition that has responded directly to the post-2008 situation in Spain. He offers a concise recapitulatory contribution to the study of the cultural discourse of crisis, and its concomitant, austerity, in this context, and explores three different ways of engaging in creative dissent in poetry through the study of three anthologies: *Poetas del 15 de mayo* (2011), *En legítima defensa: Poetas en tiempos de crisis* (2014) and *Disidentes: Antología de poetas críticos españoles (1990–2014)* (2015). Three case study poems, one from each of these collections, are looked at as examples of an ongoing movement of critical and dissenting poetry in Spain

that engages with topics such as uncertainty, imposed silence, exclusion and exclusiveness, and the effects of the cultural politics of globalisation.

Juan José Lanz contributes in ‘Contexto, texto e intertexto en *Cuaderno de vacaciones* (2014), de Luis Alberto de Cuenca’ a detailed analysis of this recent collection for which its author was awarded the Spanish National Poetry Prize in 2015. The chapter is divided in three sections that tackle *Cuaderno de vacaciones* from three complementary perspectives: a) the context in which the collection was produced and its relation to the poetic evolution of Luis Alberto de Cuenca; b) the thematic and formal structure of the text as such; and c) the web of intertextual references generated by the poems in the collection. Such an analysis demonstrates the compactness of de Cuenca’s literary world, where reading and writing, culture and life point towards a systematic continuity.

The book closes with Javier Letrán’s chapter, ‘La lírica en los tiempos del neoliberalismo: reflexiones sobre *Balada en la muerte de la poesía*, de Luis García Montero’. Letrán analyses and interprets García Montero’s long narrative prose poem as both an indictment of and an act of resistance against the dehumanising forces of neo-liberalism that shape our perception of reality and hence have a decisive effect on our engagement with the world. It is argued that the Andalusian poet’s melancholic and imaginative meditation on the death of poetry within a contemporary, late-capitalist setting serves, ultimately and paradoxically, as an act of faith and a vindication of the value of the lyric genre and, by extension, of literature and the humanities. Letrán draws upon philosophers, philologists, and cultural theorists such as Agamben, Debord, Harvey, Foucault, Said and Nussbaum, in order to shed light on one of the most recent – and puzzling – books by García Montero, and concludes that *Balada en la muerte de la poesía* ends up enacting a threefold commitment: that of the poet to poetry, to his own vocation as a poet, and – despite his ideological disagreement with them – to the market-driven times in which he lives.

There are many poets featuring in the book by García Montero that Letrán studies in the final chapter of this volume. Among them we can find voices from the Golden Age (such as Garcilaso de la Vega, Francisco de Quevedo, Luis de Góngora or Fray Luis de León) and others from the modern and contemporary periods (such as Rosalía de Castro, Federico García Lorca, Luis Cernuda or Jaime Gil de Biedma). The fact that García Montero’s *Balada en la muerte de la poesía*, on the one hand, contains the two chronological poles around which we have articulated this book, and, on the other hand, acts as a vindication of poetry and, by extension, of literature and the humanities, seemed to us to offer a fitting ending to this collection of studies in honour of Trevor J. Dadson, a true *maestro* in the profoundest sense of the word, an inspiring and loyally supportive teacher and supervisor, an exceptional scholar, and one of the most remarkable Hispanists of his generation.



## Voicing Time: The Temporal Textures of Garcilaso de la Vega<sup>1</sup>

ISABEL TORRES

### Theory of the lyric: an intervention

On 13 October 2016, Bob Dylan, the American singer-songwriter, was awarded the Nobel Prize for literature, and controversy raged.<sup>2</sup> Sara Danius, the permanent secretary of the Swedish Academy, and a Professor of Aesthetics, celebrated Dylan as a ‘great sound poet’, comparing him to Sappho and to Homer, while Salmon Rushdie reached even further back to evoke Orpheus.<sup>3</sup> The Swedish Academy’s literary historian, Horace Engdahl, more contentiously contextualised Dylan’s triumph in terms of the ‘great shifts in the world of literature’.<sup>4</sup> For Dylan’s champions, one ‘shift’ was very specific – a new

<sup>1</sup> Trevor Dadson introduced me to Golden Age poetry when I was an undergraduate student at Queen’s University, Belfast in 1983. The first lecture he gave drew our attention to the musicality and sound patterns in Garcilaso’s Sonnets. I am delighted to have the opportunity to return to the topic now in his honour.

<sup>2</sup> Valerie Richardson, ‘Critics Mock Nobel Committee for Handing Literature Prize to Bob Dylan’, *The Washington Times*, 13 October 2016, <http://www.washingtontimes.com/news/2016/oct/13/bob-dylans-nobel-prize-sets-off-literature-debate> (accessed 9 April 2019); Richard Williams, ‘Why Bob Dylan Deserves his Nobel Literature Win’, *The Guardian*, 13 October 2016, <https://www.theguardian.com/music/2016/oct/13/bob-dylan-deserves-to-win-nobel-prize-literature> (accessed 9 April 2019).

<sup>3</sup> Engdahl encapsulated the age-old technique of finding originality through the identification of origins when he summed up Dylan’s contribution as follows: ‘By means of his oeuvre, Bob Dylan has changed our idea of what poetry can be and how it can work. He is a singer worthy of a place beside the Greeks, beside Ovid, beside the Romantic visionaries, beside the kings and queens of the Blues, beside the forgotten masters of brilliant standards’, as cited by Chris Francescani, ‘Nobel Prize Committee Defends Bob Dylan at Award Ceremony’, *The Daily Beast*, 12 November 2016, <http://www.thedailybeast.com/articles/2016/12/10/nobel-prize-committee-defends-bob-dylan-at-award-ceremony.html> (accessed 9 April 2019). Francescani also notes, without (much) irony, Dylan’s self-identification as a latter-day Shakespeare as rationale for missing the ceremony.

<sup>4</sup> Francescani, ‘Nobel Prize Committee’.

dawn had risen for lyric, and our idea of what poetry is, what it can be and how it can work had acquired a different complexion. These defining questions reverberated at the core of the Dylan debate, and its social media presence brought the matter of poetry to the attention of a wider audience, but the questions themselves are hardly new. Plato, the founder of the first Academy in Athens, had much to say on the subject, as did his student Aristotle, and through time poets such as Sir Philip Sidney, Percy Bysshe Shelley, T. S. Eliot and Joseph Brodsky. But most recently these underpinning issues have re-emerged with renewed urgency in academia's return to the scrutiny of literary genre, with a particular focus on the relevance, indeed the very existence, of a category stable enough to encompass a transhistorical concept of the lyric.<sup>5</sup> The historicist school of the New Lyric Studies is positioned in the eye of this storm, formulating a set of contentious propositions that revolve around the central notion that 'lyric' is a modern construction whose salient characteristics originate in the Romantic period, and has been imposed retrospectively on the poetic productions of earlier ages. The result, as New Lyric advocates argue, is a flawed collapsing of various types of poetic genre and subgenre into an overly extended, abstract idea of poetry that fails to take full account of the varied conditions under which poetry of differing periods is produced; a process referred to by Virginia Jackson and Yopie Prins as 'lyricisation'. It is largely through their combined efforts that the principal constituents of the New Lyric Studies have become codified,<sup>6</sup> prompting a special cluster in *PMLA* in 2008 – a publication which, in the words of Marion Thain, 'put the New Lyric Studies on the map'.<sup>7</sup> However, the paradoxical propositions of current discussions are best illustrated in the contributions to, and reception of, a more recent publication, *The Lyric Theory Reader* (2014), also edited by Jackson and Prins. Reviewing the *Reader*, Stephen Burt takes the opportunity to cast a critical eye over lyric's new contradictory cartography, finding it 'so disturbing, [...] so misleading, so important, and so useful'.<sup>8</sup>

The present chapter is offered as an intervention in this ongoing 'theory of the lyric' debate, taking due account of ongoing efforts to delineate what was understood by lyric in Renaissance Spain.<sup>9</sup> My aim is to centre the

<sup>5</sup> Marion Thain (ed.), *The Lyric Poem: Formations and Transformations* (Cambridge: Cambridge University Press, 2013), pp. 1–2.

<sup>6</sup> Yopie Prins, *Victorian Sappho* (Princeton, NJ: Princeton University Press, 1999); Virginia Jackson, *Dickinson's Misery* (Princeton, NJ: Princeton University Press, 2005).

<sup>7</sup> See Thain, *The Lyric Poem*, p. 4.

<sup>8</sup> Stephen Burt, 'What Is This Thing Called Lyric?', *Modern Philology*, 113/3 (2016), 422–40 (p. 422). The article reviews Virginia Jackson and Yopie Prins (eds), *The Lyric Theory Reader: A Critical Anthology* (Baltimore, MD: Johns Hopkins University Press, 2014).

<sup>9</sup> See as representative: Gustavo Guerrero, *Teorías de la lírica* (Mexico: Fondo de Cultura Económica, 1998); Amelia Fernández Rodríguez, *Una idea de maravillosísima hermosa: Poética y Retórica ante la Lírica del siglo XVI* (Madrid: Universidad Autónoma de Madrid,

creative activity of the latter as a challenge to the propositions of the former, a somewhat belated response to Roland Greene's call to look to poetic practice for a clearer apprehension of lyric's discursive reality.<sup>10</sup> Notably I disengage with the new lyric thinking in two fundamental ways. I contest the somewhat wholesale discrediting of lyric as a transhistorical genre and believe that a redefinition of its salient features (one that resists the dominant Romantic model) continues to provide a useful general category, provided of course that we are sensitive to the multiplicity at the core of such a categorisation; for only by remaining attentive to the interplay between lyric's 'formal potentialities' and the ebb and flow of cultural history<sup>11</sup> can we identify moments of rupture, of distinctiveness, as well as currents of continuity.<sup>12</sup> I also resist exclusive considerations of lyric as 'genre' that suppress awareness of the potency of the lyric mode in other literary models. The more open modal approach can be perceptively employed, for instance, to appreciate where features of lyric co-operate in the furthering of narrative ends. To demonstrate this we might briefly consider Cervantes's novel *Don Quijote*, wherein the indeterminateness of what is lived, and what is 'poeticised', encapsulates problems that are central to art's relationship to life. It is on this very slippery terrain that Don Quijote's madness is fashioned; where the historicity of lyric's reputed resistance to history materialises. Drawing on Heidegger's conceptualisation of poetics as 'a distinctive kind of building',<sup>13</sup> we might view Cervantes's protagonist as a flawed transcendent subject who dwells simultaneously in clashing world orders, while also inhabiting several generic

2003); Begoña López Bueno, 'Sobre el estatuto teórico de la poesía lírica en el Siglo de Oro', in *En torno al canon: aproximaciones y estrategias. VII Encuentro Internacional sobre Poesía del Siglo de Oro (Universidad de Sevilla, 20–22 de noviembre de 2003)*, ed. Begoña López Bueno (Sevilla: Universidad de Sevilla, 2005), pp. 69–96; Pedro Ruiz Pérez, *Entre Narciso y Proteo: lírica y escritura de Garcilaso a Góngora* (Vigo: Academia del Hispanismo, 2007); Ángel Luis Luján Atienza, *Las voces de Proteo: teoría de la lírica y práctica poética en el Siglo de Oro* (Málaga: Universidad de Málaga, 2008); and Antonio Gargano, 'Estatuto y lenguaje del género lírico entre Garcilaso y Góngora', in *Los géneros poéticos del Siglo de Oro: centros y periferias*, ed. Rodrigo Cacho Casal and Anne Holloway (Woodbridge: Tamesis, 2013), pp. 31–48.

<sup>10</sup> See Roland Greene, 'The Lyric', in *The Cambridge History of Literary Criticism*, vol. 3: *The Renaissance*, ed. Glyn P. Norton (Cambridge: Cambridge University Press, 1999), pp. 216–28 (p. 216).

<sup>11</sup> See Heather Dubrow, 'Lyric Forms', in Jackson and Prins (eds), *The Lyric Theory Reader*, pp. 114–27 (p. 127).

<sup>12</sup> This stance is compatible with Luján Atienza's view that 'el estudio de la poesía como género pondrá en primer plano la historicidad de sus formas discursivas', which will become clear in my reading of Garcilaso's poetry below; but my understanding of lyric as mode also accommodates historicity in a way that Luján Atienza's alternative to genre, 'poetic language', does not: 'la poesía entendida como propiedad del lenguaje [...] no tiene en cuenta la historicidad de la enunciación, trabaja solo con rasgos formales' (*Las voces de Proteo*, p. 9).

<sup>13</sup> Martin Heidegger, *Poetry, Language, Thought*, trans. A. Hofstadter (New York, NY: Perennial Classics, 2001), p. 213.

and modal contexts. Much has been written about *Don Quijote* as a watershed text in which several pre-existing genres are integrated, overwhelmed and/or transformed; studies that often take their bearings from Bakhtin's ideas about the 'novelisation' of pre-existing discourses – the intersecting traditions of epic, romance, chivalric, pastoral and picaresque, among others. Even the theatrical and performative dimensions of the text have been insightfully treated, but the novel's lyric 'dwelling-places' have been rather marginal to discussion.<sup>14</sup> And yet, when these are excavated, it becomes clear that emergence in novelistic form depends not upon the suppression of what has been termed the 'monstrous egotism' of the Petrarchan model,<sup>15</sup> but upon the harnessing of the transformative, self-making properties of *poiesis* – a pre-Socratic, non-mimetic understanding of art that operates in tension with the neo-Aristotelian poetics of the period in which Cervantes was writing; and indeed against the theoretical grain of dominant contributions to lyric theory which, Aristotle-inflected, tend towards a privileging of the present.<sup>16</sup> As Heidegger has noted, at the core of this anti-Aristotelian conceptualisation of *poiesis* is a prioritising of possibility over actuality, a fluid temporality, in which a dimension of absence (in Don Quijote's case, nostalgia for an 'other' past) makes an alternative kind of 'presencing' possible.<sup>17</sup> This is particularly

<sup>14</sup> The most recent book-length study of the novel, for instance, takes into account Cervantes's repositioning of drama (as well as chivalric romance, pastoral and picaresque) and the pervasive transgression of theatrical tropes such as the 'play within the play'. See William Egginton, *The Man Who Invented Fiction: How Cervantes Ushered in the Modern World* (London and New York, NY: Bloomsbury, 2016). When poetry has been discussed in the context of *Don Quijote*, the tendency has been to elucidate arguments for and against the idea of 'Cervantes, poeta', focusing on where poetry is mentioned or alluded to in the novel. A notable exception is the insightful short study by Cascardi, who moves beyond the intertextual presence of poetry and poets in the novel to draw our attention to how prose fiction becomes a site of preservation for the power of lyric poetry. See Anthony Cascardi, 'Orphic Fictions: Poesía and Poïēsis in Cervantes', in *Poiēsis and Modernity in the Old and New Worlds*, ed. Leah Middlebrook and Anthony J. Cascardi, *Hispanic Issues* 39 (Nashville, TN: Vanderbilt University Press, 2012), pp. 19–42.

<sup>15</sup> See David Quint, *Cervantes's Novel of Modern Times: A New Reading of Don Quijote* (Princeton, NJ: Princeton University Press, 2003), p. 47. While Quint sees a mirroring in the behaviour of Don Quijote and the male lovers who follow the Petrarchan novel, he also identifies important differences between them (p. 35).

<sup>16</sup> This is not the understanding of *poiesis* that informs the neurobiological model of 'autopoiesis' that was inspired by the opening chapter of Cervantes's novel and which has recently been applied to it by Mancing and Connor-Swietlicki, though there are clearly points of intersection, e.g. the emphasis on self-making as a continual process is similar. See Howard Mancing, 'Embodied Cognition and Autopoiesis in Don Quijote', and Catherine Connor-Swietlicki, 'Why Autopoiesis and Memory Matter to Cervantes, Don Quijote and the Humanities', in *Cognitive Approaches to Early Modern Spanish Literature*, ed. Isabel Jaén and Julien Jacques Simon (Oxford: Oxford University Press, 2016), pp. 37–52 and 53–73 respectively.

<sup>17</sup> The seminal text is Martin Heidegger, *Being and Time* (Oxford: Blackwell, 1978). As Ferrari Di Pippo points out, the priority Heidegger assigns to pre-Socratic thinking for a