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Orfeo XXI: Poesía española contemporánea y tradición  
clásica (review)

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the putative evidence that *bozal* Spanish turned creole in Cuba and Puerto Rico, also a hotly debated topic in creole studies. A section that deals with the presumed creole features of *bozal* Spanish provides the most complete and detailed list of the structures in question.

As can be ascertained from the present review, the volume *A History of Afro-Hispanic Language: Five Centuries, Five Continents* leaves “no stone unturned” and reveals Lipski’s masterful treatment of the topic.

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***Orfeo XXI: Poesía española contemporánea y tradición clásica***  
**Cátedra Miguel delibes/Llibros del Peixe S.L., 2005**  
**Editado por Pedro Conde Parrado y Javier García Rodríguez**

This book’s origin is a conference that took place in Valencia in 2004 organized by the Cátedra Miguel Delibes of Contemporary Literature in collaboration with the Valladolid Society of Classical Studies. It is composed of three segments: the first is a concise introduction by the editors, who reveal that the conference program was organized around two genres—the epigram and the elegy—and two myths, those of Orpheus and Ulysses. The second component contains the four papers presented at the conference, all of them of outstanding quality and clearly documented with copious footnotes. They are “Versiones, revisiones y (per)versiones del epigrama en las últimas generaciones poéticas” by Begoña Ortega Villaro, “Formas de la elegía en la poesía española reciente” by Francisco Díaz de Castro, “Orfeo ya no vive aquí” by Jorge Fernández López, and “Ecos de Homero en el discurso poético contemporáneo. *La Odisea* en verso” by Pedro Conde Parrado. In the paper by Ortega Villaro, the author reviews the origins of the epigram, underscores the contributions of Marcial and Catulus, and then focuses her at-

tention on contemporary poets such as Miguel d’Ors, José Luis García de Martín, Luis Alberto de Cuenca and Enrique Badosa, among others, who work within this genre in the contemporary milieu. For his part, Fernández López develops his arguments concerning the elegy along similar lines, and pays special attention to the metapoetic aspects of this genre in such poets as Guillermo Carnero, Aurora Luque, and Angel González. Fernández López directs his attention to what the author terms the “diálogo necesario con la cultura del mundo grecolatino” (59), focusing on the recycling of such classical myths as Orpheus, Narcissus or Icarus in contemporary poetry. Rather than merely using the myths as a convenient thematic organizational ploy, this author ably demonstrates how a variety of Spanish poets utilize the myths and their named personages as a process of discovery in the contemplation of contemporary life. The Orpheus myth represents his prime exploratory node, and he utilizes the poetry of Guillermo Carnero and Antonio Colinas as prime examples of how one Classical myth is utilized as one more aesthetic resource available to the poets to illustrate contemporary concerns. The final essay by Conde Parrado utilizes Homer’s *Odyssey* as the point of departure for a review of Spanish poetry that rework this story in contemporary form. It should be noted that this author does include in his study both male and female poets whose poetry enters into intertextual dialogue with this Classic work, but concentrates on those poems whose focus is Odysseus. However, he does indicate that the figure of Penelope also has inspired much poetry, but for reasons of time he was not able to develop it further.

The third and final component of this book is an extensive anthology of poems by more than one hundred contemporary authors including more than twenty women whose work reflects the conference themes, that is, epigram and elegy as well as Orpheus and Ulysses. There are poems by well-known poets such as Juana Castro, Jaime Gil de Biedma, Angel González, and Ana Rossetti, as well as those by poets of younger generations whose work is now becoming internationally known, such as Enrique

Barrero Rodríguez, Amalia Bautista, Elena García de Paredes, and José Luis Gómez Toré. Although each poet is represented by only a few poems, the anthology's strength is the creativity with which each of the poets dialogues with the Classical models and thus presents a showcase of talent within narrowly defined parameters. In addition to an overall index, one final element that enhances the value of this anthology was the editors' thoughtful decision to include a carefully constructed appendix that lists the provenance of each of the anthologized poems. With the original publication date, there is also listed any existing edition of the *Obras completas*, that the editors very knowingly identify as "habitualmente más accesibles," in contrast with elusive first editions that so often go out of print and are almost impossible to locate.

This anthology, carefully constructed and reflective of contemporary Spanish poetry's debt to Classical literature, will be a welcome addition to scholars of contemporary poetry in Spanish as well as comparative literature. The editors have indicated that they are currently at work on "una gran antología de poesía española contemporánea de tradición clásica; el material recogido hasta este momento supera ya los seiscientos poemas" (8). If this current anthology is any indication of the careful scholarship and insightful choices yet to come, we, like the faithful Penelope, shall await with fortitude and great expectation Ulysses's return in that expanded text.

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***The Latest Style: The Fashion Writing  
of Blanca Valmont and Economies  
of Domesticity***

Iberomericana/Vervuert, 2004  
By Kathleen E. Davis

The middle class, consumerism and fashion provided the structure for generations of men and women in urban Spain to forge

new identities and create social networks. In her recent book, Professor Kathleen Davis examines how and why women might have been influenced in their fashion choices and how they reconciled its expense with the dominant ideologies of domesticity during the final decades of the nineteenth century. Davis analyzes the "lifestyle" and fashion articles by columnist Blanca Valmont published between 1888 to 1899 in *La última moda*. The breadth of information covered is impressive and Davis offers keen insights into the ways that Spanish female readers were informed about a myriad of political, social and cultural events of the *fin de siglo* through the prism of fashion. Blanca Valmont addressed the Spanish-American War of 1898, the Panama Canal, stock market fluctuations, positivism, feminism and women's property rights, in addition to topics more immediately germane to domesticity, such as children's education.

The book's unique contributions to our understanding of nineteenth-century Spanish literature and culture stem from Davis's departure from previous studies that have focused on various anti-consumerist stances in contemporary novels; *The Latest Style* dismisses concerns over possible conflicts between domesticity and consumerism and builds upon a reading of Valmont's sustained pro-consumerist discourse in *La última moda* to analyze how "consumer values mediate social hierarchies, economic systems, family structures, and gender roles" (121). It is with this perspective that Davis undertakes a reading of Galdós's *Lo prohibido* (written the year that Valmont began her columns) and Oller's *La febre d'or* and analyzes how the two authors employ the idea of the creative power of fashion to, quite literally, self-fashion one's identity within and through social stratification. Davis does not propose any absolute conclusions as to these authors' stances on the slippery topic of consumerism, but her analyses of its complexities enrich our understanding of the novels. Finally, while Davis reads Galdós alongside Valmont as cultural text, she astutely reminds us of Galdós's use of the reliable narrator to "ensure that we read the text as art, not tract"—an admonition that is applicable to many of his works (139).