



PROJECT MUSE®

Imperial Lyric

Middlebrook, Leah

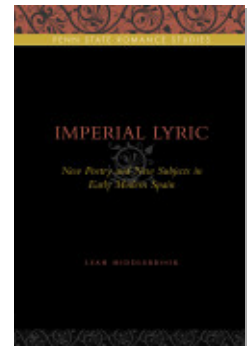
Published by Penn State University Press

Middlebrook, Leah.

Imperial Lyric: New Poetry and New Subjects in Early Modern Spain.

Penn State University Press, 2009.

Project MUSE.muse.jhu.edu/book/294.



➔ For additional information about this book

<https://muse.jhu.edu/book/294>

CONTENTS



Acknowledgments vii

Introduction i

i

Sonnetization:

Acuña, Boscán, Castillejo, and the Politics of Form 14

2

Otro tiempo lloré y ahora canto:

Juan Boscán Courtierizes Song 59

3

Imperial Pastoral:

Gutierre de Cetina Writes the Home Empire 103

4

Heroic Lyric 138

Coda: The Tomb of Poetry 175

Bibliography 181

Index 189

ACKNOWLEDGMENTS



IN QUOTING POETRY IN THIS BOOK I have consulted modern critical editions as noted, modernizing some of the spelling. Unless otherwise noted, all translations are my own. One important exception is Petrarch; the translations are Durling's and are used by permission. Parts of Chapter 3 were published in the *Bulletin of Hispanic Studies* 78, no. 3 (July 2001). I am grateful to the Comparative Literature Program and the Romance Languages Department at the University of Oregon for granting me leaves to work on this book in 2003 and 2006, and to the Oregon Humanities Center for a research fellowship in 2005. In addition to this valuable material support, this book has benefited from a rich intellectual climate. I extend my thanks to Barbara Altmann, Juan Barja, John Bender, Emilie L. Bergmann, Anthony J. Cascardi, David Castillo, Marsha Collins, Alicia Colombi-Monguió, Robert Davis, Carl Djerassi, Cecilia Enjuto Rangel, Leonard Feldman, Karen Jackson Ford, Dian Fox, Lisa Myobun Freinkel, Edward Friedman, Pedro García Caro, Leonardo García Pabón, Lynn Glaser, Roland Greene, Timothy Hampton, Elise Hansen, Gina Herrmann, Jill Kuger-Robbins, Herb Lau, Herbie Lindenberger, Emily Taylor Meyers, Sophia Middlebrook, Keely Muscatell, Michole Nicholson, Amanda Powell, Max Rayneard, Erin Rokita, Daniel Rosenberg, Laura Schattschneider, Jill Stauffer, Michael Stern, and David Wacks. The membership of the Society for Renaissance and Baroque Hispanic Poetry provided helpful feedback on parts of this project presented at meetings in 2003 and 2005. The University of Oregon EMODS gave stiff readings and crucial advice over many extended evenings. Thomas Dolack and Ignacio Navarrete each provided useful suggestions about translating some of the thornier passages quoted in the book. Any remaining tangled syntax is the result of my own slow-mindedness. Anonymous readers for the Pennsylvania State University Press gave thoughtful readings and incisive feedback on the first draft of the manuscript, and I am grateful to the Press and series editors for steering the book to completion.

Special thanks are due to a number of people whose careful reading, tact, support, and cheer extended far beyond what anyone should be allowed to ask, although this did not keep me from asking, or from receiving . . . and receiving. I owe great debts to Nathalie Hester and to Fabienne Moore as readers and as friends, and to my husband, Norio Sugano, for support and patience. Diane Wood Middlebrook read, considered, and talked over sentences, pages, and chapters of this book, patiently and at all hours. The book will stand as a testament to the emotional and intellectual generosity she extended me during the closing months of her life, as well as during the forty or so years that preceded it. Jonathan Middlebrook, his hands full with other matters, set down his framing hammer and picked up his pen to address himself to the manuscript's final complete draft. To each of my parents, then: *Escrito 'sta en mi alma vuestro gesto*. This book is dedicated to my family—all of them.