

II Col·loqui internacional *Mimesi*

Conceptes clau de la poètica renaixentista

Una recreació del llegat clàssic

Universitat de Barcelona 8|9 octubre 2009

III sessió



TIPOLOGIA D'ESTILS

*“Los sagrados despojos de la veneranda antigüedad”:
estilo poético y debate literario en torno a Fernando de Herrera*

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The second half of the sixteenth century marks the reception of Horatio's and Aristotle's *Poetics*, as well as Hermogenes's *Peri Ideon*. They were synthesized in works such as Minturno's *De Poeta* (1559) and Scaliger's *Poetices libri septem* (1561). However, given the differences among these traditions, artificially joined in one model, it seems *a priori* difficult to establish a closed taxonomy of the poetical styles of this period. Furthermore, the poetic praxis hardly adheres to these precepts. On the contrary, it usually precedes theoretical demands and acts as a laboratory of new conspicuous models. Following these models, theory then attempts to conceptualize them. Such is the case of the controversy caused by the reception of the *Orlando furioso* and its counter-model, the *Gerusalemme Liberata*, and the same occurs in the case of the poetic works of Garcilaso de la Vega, bone of contention of the Castilian literary factions of the last part of the sixteenth century: all of them were searching for a definition of a hegemonic tendency.

In order to clarify the nature of this process, this paper will analyze both the theoretical and the practical work of the Sevillian poet Fernando de Herrera (1534-1597) – an excellent observatory of the poetical field of the 1570s and 1580s, with its implicit prolongation until the Gongorine controversy of the 1610s-1620s. Herrera's poetical project rose during the years of the ideological and poetic mobilization around the Lepanto expedition, in the heat of the reception of Phillip II in the Sevillian New Rome and of the conception of the iconographic program of the Real Galera by Herrera's mentor, Juan de Mal Lara (1524-1571). In his work *Relación de la guerra de Chipre y suceso de la batalla naval de Lepanto*, of 1572, where he publishes his *Canción en alabanza de la Divina Magestad por la vitoria del señor don Juan* – the Spanish model of the heroic *canzone* –, Herrera announces his new style. Its “bombastic” ideal will be firmly criticized by many authors, mainly Castilian and not Andalusian. His *Gigantomaquia*, today lost, was probably conceived in relation to these concepts. Herrera's style will be magnificently formulated in his *Anotaciones a la poesía de Garcilaso de la Vega* (1580), full of precepts on the matter. In 1582, his *Algunas Rimas* will offer the perfect illustration of the same style: they had

been conceived following the model of Petrarch's *Rime sparse* and Garcilaso de la Vega's "some works" (*algunas obras*, according to the title of the Barcelonian *princeps* of 1543). Here Herrera develops an exemplary program of self-fashioning and presents himself as the model of a renewed petrarchism that could be worth of the Hispanic empire. His heroic ambition aims to reflect, in the fragments of his discourse, the *splendor* of the Idea of a new poetry. This new discursive dispositive situates Herrera in the European movement of imitation of Pietro Bembo: as we will see, he shares with him the ambition to exceed with a new style the existing lyrical model (for Herrera, Garcilaso's, and for Bembo, that of Petrarch).

Special attention will be paid to: 1) the dynamics that motivate Herrera and lead him to modify the schemes inherited from a secular tradition that was going through a theoretical and practical crisis towards the middle of the sixteenth century, when the first period of recovery of the Latin models, begun by Garcilaso de la Vega in the 1530s, is fading out. The controversy caused by the publication of his *Anotaciones* reflects the *malaise de la culture* of his time. In order to overcome this crisis, Herrera displays a rhetoric conception of the "despojos" (*spolia*) that he attempts to recover. A detailed analysis of the polysemy of this term in Herrera's texts will be given. 2) The way Herrera's style crystallizes around the notion of *splendor*. Inherited from Hermogenes' poetics, this notion acquires in his work more dimensions under the influence of his project of *restauratio* of the remains of the Antiquity; at the same time it aspires to reflect the Light of poetry in his discourse – being Light (*Luz*) also the poetic *senhal* of his beloved one). Finally: 3) we will study the symbolic role of the major Greek lyric poet, Pindar, in Herrera's discursive dispositive. Even though it is topical since Horatio's famous verses (*Carmina*, IV, 2: "*Pindarum quisquis studet aemulari...*") it allows him to dramatize his own theoretical project. Indeed, Pindar's model is mentioned in many theoretical statements made by Italian and French contemporaries. This will allow a comparative approach of our topic in the European context and its prolongation in the controversy over Góngora, his major emulator.