

## LUIS DE GONGORA

Luis de Góngora nasce da una famiglia agiata, allievo di un intellettuale che ne loda il precoce ingegno. Intraprende la carriera ecclesiastica con la speranza di ottenere protezione da uno zio, e studia all'Università di teologia con un precettore privato. La sua carriera universitaria è più volta al gioco ed alle sregolatezze giovanili, ma riesce comunque a guadagnarsi ampi consensi per la sua eleganza, il suo modo di fare brillante e la sua ricchezza. Non termina tuttavia gli studi, pratica comune all'epoca. Pubblica la sua prima poesia e la sua fama cresce rapidamente, tanto da essere lodato da Cervantes nella *Galatea*. Scrive opere di stampo satirico, trattando tematiche basse e ritraendo figure tipiche dell'epoca prendendosi gioco anche dei miti classici. Prende i voti e la carica dello zio ma viene accusato di non essere assiduo negli uffici sacri. Si stabilisce a Valladolid, dove incontra Quevedo: tra i due nasce una inimicizia che si trasforma in feroci satire. Góngora è ormai considerato uno dei più colti poeti del tempo, i suoi sonetti dimostrano la sua conoscenza di moduli latini ed italiani e presentano un costante processo di raffinamento formale attraverso effetti sonori e formali. Il suo stile di vita lussuoso consuma le sue risorse economiche, così come un processo legale intrapreso per indagare sulla morte di un nipote che finirà in un fallimento. Desideroso di inserirsi a corte dedicherà numerosi sonetti a uomini di potere, con la speranza di poter visitare con essi Napoli o l'America, ma i suoi desideri saranno delusi e trasposti in poesia con una equilibrata ironia di ispirazione classica. Si dedica dunque al proprio lavoro letterario, ritirandosi spesso in campagna, e pubblica commedie e due poemi, *La fábula de Polifemo y Galatea* e *Solitudes*, che sollevano un immenso scandalo. Si contrapporranno critici e sostenitori dello stile di Góngora, ricco di latinismi, neologismi, di grande complessità e preziosismo. L'autore torna a Madrid e si ordina sacerdote, pubblicando nuovi componimenti satirici basati sul mito classico. Tenta di ingraziarsi uomini di potere in quanto ha necessità di denaro, non ha protettori e non riesce a mantenersi. La malattia lo costringe a ritirarsi dalla vita di corte, e morirà pieno di debiti.

Secondo una prassi consueta, Góngora non pubblica le sue opere che circoleranno in forma manoscritta e saranno pubblicate postume. Esse possono essere classificate in base alla metrica utilizzata, secondo criteri cronologici, ma ciò che è evidente è che Góngora sin dalle prime composizioni ha una tendenza ai cultismi, a figure retoriche complesse e preziose, e che coltiva parallelamente la parodia e la poesia di tono e contenuto elevato. Egli dunque mette in ridicolo ed esalta la realtà, in toni che vanno dal satirico al celebrativo, dal moraleggiante al petrarchista, fino ad arrivare ad una produzione autonoma ed indipendente nei poemi. La poesia è considerata celebrazione della bellezza della natura e competizione con essa da parte del poeta. Nella satira Góngora si beffa di valori quali virtù, fedeltà, nobiltà, secondo quello che è un modello tradizionale. Si rappresenta il disprezzo della città e la lode della campagna, spogliato però di ogni tipo di solennità. I piaceri celebrati sono quelli del benessere fisico e del cibo, così come la mancanza di occupazioni intellettuali. Si rovesciano i miti classici, e l'organizzazione formale prevede doppi sensi a riempire la forma del sonetto. L'amarezza delle delusioni del poeta viene trasfigurata in ironia. Il rovesciamento del mito è la pratica prediletta dall'autore, che talvolta riscrive i miti della tradizione greca come nel caso di *Diez años vivió Belerma*. L'autore si ispira alla tradizione cavalleresca compiendo una dissacrazione della leggenda: la dama viene trasferita nella Corte corrotta del Seicento, e gli elementi più sentimentali della sua vicenda vengono resi grotteschi e materialistici. La dissacrazione totale è evidente nel confronto con un'altra vedova, che pone il proprio discorso

# Gracian Meets Gongora The Theory And Practice Of Wit

**Isabel Torres**



## **Gracian Meets Gongora The Theory And Practice Of Wit:**

**Gracian Meets Gongora** M. J. Woods, 1995 This book argues that the tradition of regarding the wit of the Metaphysical poets as a finding a likeness in things unlike fails to account adequately for the poetic practice of Gongora despite his reputation for the bold use of metaphor One side of the case consists in showing the soundness of the theory of wit of Gongora's admirer Baltasar Gracian who saw no essential connection between wit and trope and whose views are compared here with the many other theorists of the 17th and 18th centuries The other consists of a demonstration of Gongora's virtuosity in his complex use not just of metaphor but of tropes of all types including some of his own invention analysed here in the context of a general theory of trope Gongora's wit also exploits the sometimes hazy dividing line between the literal and the figurative but it is argued this does not entitle the deconstructionist critics with their typically sloppy Saussurean philosophy of language to enlist Gongora in their cause Spanish text with facing page translation and introduction

**The Soledades, Góngora's Masque of the Imagination** Marsha Suzan Collins, 2002 Prince of Darkness or Angel of Light The pastoral masterpiece the Soledades garnered both titles for its author Luis de Góngora one of Spain's premier poets In The Soledades Góngora's Masque of the Imagination Marsha S Collins focuses on the brilliant seventeenth century Spanish poet's contentious work of art The Soledades have sparked controversy since they were first circulated at court in 1612 1614 and continue to do so even now as Góngora has become for some critics the poster child of postmodernism These perplexing 2 000 plus line pastoral poems garnered endless debates over the value and meaning of the author's enigmatic challenging poetry and gave rise to his reputation causing his very name to become an English term for obscurity Collins views these controversial poems in a different light as a literary work that is a product of European court culture

**The Routledge Hispanic Studies Companion to Early Modern Spanish Literature and Culture** Rodrigo Cacho Casal, Caroline Egan, 2022-05-01 The Routledge Hispanic Studies Companion to Early Modern Spanish Literature and Culture introduces the intellectual and artistic breadth of early modern Spain from a range of disciplinary and critical perspectives Spanning the sixteenth and seventeenth centuries a period traditionally known as the Golden Age the volume examines topics including political and scientific culture literary and artistic innovations and religious and social identities and institutions in transformation The 36 chapters of the volume include both expert overviews of key topics and figures from the period as well as new approaches to understudied questions and materials This invaluable resource will be of interest to advanced students and scholars in Hispanic studies as well as Renaissance and early modern studies more generally

**Baroque New Worlds** Lois Parkinson Zamora, Monika Kaup, 2010-07-13 Traces the changing nature of Baroque representation across European and Latin American cultures from an imperial aesthetic encoding Catholic ideologies into a means of resistance to colonialism into a mode of postcolonial self definition

**Renaissance and Reformation, 1500-1620** Jo Carney, 2000-10-30 Covering the period comprising the Renaissance and Reformation this volume introduces a unique set of interdisciplinary biographical

dictionaries providing basic information on the people who have contributed significantly to the culture of Western civilization Unlike general dictionaries which focus on political and military figures this book covers such figures as the religious leaders who contributed to the Reformation scientists who paved the way for a new view of the universe and Renaissance painters sculptors and architects as well as writers musicians and scholars While the great personalities are included Michelangelo Shakespeare Galileo the volume covers lesser known figures as well the Muslim scholar Leo Africanus the Flemish geographer astronomer Gemma Frisius the English travel writer Thomas Coryate Although many of the subjects also had political influence the entries are written to highlight their individual cultural achievement An exciting tumultuous and chaotic age the years from 1500 to 1620 saw increasing discontent with Catholicism and the beginning of Protestantism with Luther's 95 theses great strides in the development of the printing press and a resulting increase in literacy the humanist movement with its emphasis on the arts of antiquity a proliferation of literature and art inspired by but moving beyond classical forms and conflict between the triumph of Renaissance culture and the theologians of the Protestant Reformation The resulting cultural production was astounding This volume covers those who contributed to the fields of art and architecture music philosophy religion political and social thought science mathematics literature history and education With over 350 entries written by 72 scholars the book provides a good basic resource on an exciting age

*The Age of Subtlety* Javier Patiño Loira, 2024-06-14 A craze for intricate metaphors referred to as conceits permeated all forms of communication in seventeenth century Italy and Spain reshaping reality in highly creative ways The Age of Subtlety Nature and Rhetorical Conceits in Early Modern Europe situates itself at the crossroads of rhetoric poetics and the history of science analyzing technical writings on conceits by such scholars as Baltasar Gracián Matteo Peregrini and Emanuele Tesauro against the background of debates on telescopic and microscopic vision the generation of living beings and the boundaries between the natural and the artificial It contends that in order to understand conceits we must locate them within the early modern culture of ingenuity that was also responsible for the engineer's machines the juggler's sleight of hand the wiles of the statesman and the discovery of truths about nature

**Researching the Song** Shirlee Emmons, Wilbur Watkin Lewis, 2008 Original publication and copyright date 2006

**The Late Paintings of Velázquez** Giles Knox, 2017-07-05 The startling conclusion of The Late Paintings of Velázquez is that Diego Velázquez painted two of his most famous works The Spinners and Las Meninas as theoretically informed manifestos of painterly brushwork As a pair Giles Knox argues the two paintings form a learned retort to the prevailing critical disdain for the painterly Knox presents a Velázquez who was much more aware of the art theory of his era than previously acknowledged leading him to reinterpret Las Meninas and The Spinners as representing together a polemically charged celebration of the handedness of painting Knox removes Velázquez from his Iberian isolation and seeks to recover his highly self-conscious attempt to carve out a place for himself within the history of European painting as a whole The Late Paintings of Velázquez presents an artist who like Annibale Carracci Poussin Rembrandt and Vermeer was not

only aware of contemporary theoretical writings on art but also able to translate that knowledge and understanding into a distinctive and personal theory of painting In *Las Meninas* and *The Spinners* Vel uez propounded this theory with paint not words Knox's rethinking of the dynamic relationship between text and image presents a case not of writing influencing painting or vice versa but of the two realms being inextricably bound together Painterly brushwork presented a challenge to writers on art not just because it was connected too intimately with the base actions of the hand it was also devilishly hard to describe By reading Vel uez's painterly performance as text Knox deciphers how Vel uez was able to craft theoretical arguments more compelling and more vivid than any written counterparts

*Logodaedalus* Alexander Marr, Raphaële Garrod, José Ramón Marcaida, Richard J. Oosterhoff, 2019-02-15 Before Romantic genius there was ingenuity Early modern ingenuity defined every person not just exceptional individuals as having their own attributes and talents stemming from an inborn nature that included many qualities not just intelligence Through ingenuity and its family of related terms early moderns sought to understand and appreciate differences between peoples places and things in an attempt to classify their ingenuities and assign professions that were best suited to one's abilities *Logodaedalus* a prehistory of genius explores the various ways this language of ingenuity was defined used and manipulated between 1470 and 1750 By analyzing printed dictionaries and other lexical works across a range of languages Latin Italian Spanish French English German and Dutch the authors reveal the ways in which significant words produced meaning in history and found expression in natural philosophy medicine natural history mathematics mechanics poetics and artistic theory

**The Life of Catalina de Erauso, the Lieutenant Nun** Sonia Pérez-Villanueva, 2014-01-14 *The Life of Catalina de Erauso the Lieutenant Nun* An Early Modern Autobiography examines *Vida y sucesos de la Monja Alfréz* as a form of autobiography through a comparative study with early modern secular life narratives the picaresque novels *La vida de Lazarillo de Tormes y de sus fortunas y adversidades* anonymous *La pícara Justina* by Francisco López de Ubeda the chronicle *Relación que dio Alvar Núñez Cabeza de Vaca de lo acaescido en las Indias en la armada donde yva por governador Pedro de Narváez desde el año de veynete y siete hasta el año de treinta y seis que bolvi a Sevilla con tres de su compañía* by Cabeza de Vaca and the soldier's narrative *Vida nacimiento padres y crianza del Capitán Alonso de Contreras natural de Madrid Cavallero del orden de San Juan Comendador de una de sus encomiendas en Castilla escrita por el mismo* by Alonso de Contreras Two questions are addressed How is *Vida y sucesos* similar to or different from picaresque novels chronicles of the New World and soldiers narratives How are the similarities and differences between *Vida y sucesos* and these forms of writing related to theoretical parameters for an autobiography In order to conduct this comparative analysis four theoretical parameters are established for assessing autobiographical texts These parameters coincidence of narrator and protagonist historical referentiality whether the subjective narration has a plausible basis in the experience and belief structure of the narrator and the intention of the narrator to tell an autobiographical truth are based upon the critical approach of hybridity and intersubjectivity but also draw upon related

theoretical work This book argues that *Vida y sucesos* should be considered as a form of autobiography with the understanding that autobiography is an intersubjective and hybrid form or a *forma fronteriza* *World Literature in Spanish* Maureen Ihrie, Salvador Oropesa, 2011-10-20 Containing roughly 850 entries about Spanish language literature throughout the world this expansive work provides coverage of the varied countries ethnicities time periods literary movements and genres of these writings Providing a thorough introduction to Spanish language literature worldwide and across time is a tall order However *World Literature in Spanish An Encyclopedia* contains roughly 850 entries on both major and minor authors themes genres and topics of Spanish literature from the Middle Ages to the present day affording an amazingly comprehensive reference collection in a single work This encyclopedia describes the growing diversity within national borders the increasing interdependence among nations and the myriad impacts of Spanish literature across the globe All countries that produce literature in Spanish in Europe Africa the Americas and Asia are represented covering both canonical authors and emerging contemporary writers and trends Underrepresented writings such as texts by women writers queer and Afro Hispanic texts children s literature and works on relevant but less studied topics such as sports and nationalism also appear While writings throughout the centuries are covered those of the 20th and 21st centuries receive special consideration **Culture and Society in Habsburg Spain** Nigel Griffin, 2001 Essays on key aspects of cultural religious and intellectual life in early modern Spain *British Bulletin of Publications on Latin America, the Caribbean, Portugal, and Spain* ,1996 **The Historian's Eye** Andrew Ladis, Georgia Museum of Art, 2009 *Rewriting Classical Mythology in the Hispanic Baroque* Isabel Torres, 2007 The treatment of mythological material in the poetry prose drama art and music of the Hispanic Baroque Thirteen essays engage with one of the most obsessive aspects of the Baroque aesthetic a dedicated commitment in distinct artistic contexts to the treatment of mythological material Within the various Baroques uncovered there is a single unity of purpose Meaning is always negotiable but the process of interpretation is dependent upon intertextual forms of understanding and presupposes the active participation of the receiver The volume explores how the paradigmatic mythical symbols of a Renaissance epistemological world view can be considered a barometer of rupture and a gauge of the contradictory impulses of the time Essays explore the differing functions of mythology in poetry Quevedo Espinosa G ngora prose Cervantes drama Lope de Vega Sor Juana Calder n art Vel zquez and music Latin American opera Collectively they trace the dialectic of continuity and rupture that underpins the appropriation of classical mythology in the period demonstrating that the mythological legacy was not as uniform as allegorically dominated nor as depleted of potential as we are sometimes led to believe ISABEL TORRES is Head of Spanish and Portuguese Studies at Queen s University Belfast Contributors JEAN ANDREWS STEPHEN BOYD D W CRUICKSHANK TREVOR J DADSON B W IFE ANTHONY LAPPIN OLIVER NOBLE WOOD JEREMY ROBBINS BRUCE SWANSEY BARRY TAYLOR ISABEL TORRES D GARETH WALTERS **Yearbook of Comparative and General Literature** ,1997 **Latin and Vernacular in Renaissance Spain** Barry

Taylor, Alejandro Coroleu, 1999      Archivum Historicum Societatis Iesu, 2000      Sonetos Luis de Góngora, 2019-05-23 Los sonetos nos proporcionan claves poéticas y vitales de su autor. A través de ellos podemos ir descubriendo algunos avatares biográficos del poeta: sus ciudades queridas, sus amigos y mecenas, sus paisajes admirados, su espíritu rebelde y provinciano, sus guerras literarias, sus problemas económicos, sus esperanzas y desencuentros con los cortesanos. El corpus de sonetos que ofrecemos, organizado cronológicamente, incluye un total de 212 poemas que se han considerado auténticos o de autor a segura de don Luis de Góngora, lo que supone una importante aportación a la investigación y a la crítica gongorina.      Obra poética Manuel de Salinas y Lizana, 2006

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