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reads even for specialists in the field, for example, from books such as *La Lozana andaluza* or the twentieth-century Spanish writer Rafael Sánchez Ferlosio. Even so, *Dividuals* is a must-read for all of us who teach and research on the early modern period, because Baena manages to discover new, radical ways of re-reading the Spanish classics.

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NATALIA FERNÁNDEZ RODRÍGUEZ. *Ojos creadores, ojos creados. Mirada y visualidad en la lírica castellana de tradición petrarquista*. Kassel: Edition Reichenberger, 2019. 276 pp.

Natalia Fernández Rodríguez articulates the objective of *Ojos creadores, ojos creados* as an analysis of different treatments of the gaze motif as thematized in the Spanish love lyric of the sixteenth and seventeenth centuries. She also aims to establish nuanced critical models for changing paradigms of visuality in the Petrarchan lyric in Early Modern Spain, and in so doing, provides a basis for comparative analysis with other artistic and cultural modalities at the time.

Ojos creadores skillfully accomplishes this ambitious objective and much more, addressing gazes focused on the physical and spiritual realms, and the shifting and ambiguous realms that lie in between these two extremes. The author successfully argues that the shifting paradigms of visuality inscribed in Early Modern Spanish Petrarchan love lyrics reveal the shifting relationship between the artists and the objects of their affection / creation. In addition, Fernández Rodríguez engages insightfully with Petrarchan lyrics from a wide range of authors, including Petrarch, Boscán, Garcilaso, Aldana, the Argensola brothers, Góngora, Lope, and Bocángel, among many others. A similarly wide range of critical and theoretical works adds impressive, conceptual depth and context to this study throughout, from texts by the expected classical authors such as Plato and Aristotle to others by contemporary theorists of visuality such as John Berger, Norman Bryson, Hans Belting, Christine Buci-Glucksmann, Mieke Bal, and more.

The monograph consists of five chapters. Chapters 1 and 2 provide the historical context for the emergence of the gaze in Petrarch's *Canzoniere* (c. 1330-1374) and the metamorphosis of the Petrarchan gaze in sixteenth- and seventeenth-century Spanish poetry. Fernández Rodríguez traces the origins of the Western poetic gaze to classical antiquity, among other sources to the familiar concept of *ut pictura poesis*, comparing poetry to the visual arts and vice versa. Noting later parallels with the innovative

paintings of Giotto and Simone Martini, she summarizes two of Petrarch's major contributions to lyric poetry as: (1) the creation of a link between memory, introspection, the visual aspect of love, and meta-artistic reflection; and (2) the construction of physical and psychological space through the gaze, which brings forth the modern sense of subjectivity. The author also delves into the history of visuality, discussing the emergence of single-point perspective in the visual arts of the Renaissance and the subsequent recognition of the artificiality of that monocular vision in Baroque aesthetics, which privileges ambiguous and multiple perspectives in representation. These chapters' reflections on visuality, Neoplatonic thought, and changing views on religion and cosmography offer a rich conceptual foundation for subsequent chapters focusing on the gaze in Early Modern Spanish lyric poetry.

Chapter 3 discusses the Early Modern interpretation of the Narcissus myth as metaphor for both self-knowledge and meta-poetic reflection on the act of creation. Fernández Rodríguez stresses that the myth contains the seeds of a world mediated by the gaze arising from both a subject's single, immovable point of view and a double point of view in which the subject sees itself from a temporal and spatial distance, dissolving and reshaping the self. She then examines this ambiguous representation of the gaze in Petrarch's poetry, and works by Boscán, Garcilaso, Lope, Quevedo, and Cetina, among others.

Ojos creadores abounds in creative, original, and thought-provoking ideas. In my opinion, however, chapter 4 is the most suggestive and compelling of this excellent book, with its focus on the lyric subject's gaze at the female body and the poetic representation of the idealized woman. The author characterizes the Petrarchan gaze at the lady as occurring on a spectrum that oscillates between two endpoints, the mimetic view, which stresses the corporeality of the lady, and the spiritual view, which perceives the lady as a symbol or vehicle to achieve some sort of transcendence. She examines the voyeuristic aspects of this gaze through a variety of works by canonical, Early Modern Spanish poets exploring representations of the gaze that fall at different points on that spectrum. The parallels the author draws between visual and poetic representations of the lady, her use of theoretical materials on painting and poetry from the epoch of the Spanish poets as well as more contemporary sources of our time render her analyses especially helpful and inspiring for students and scholars of Early Modern Spanish poetry alike.

The evocation of the Pygmalion myth as a complement to the Narcissus story marks the transition to the fifth and final chapter of *Ojos creadores*. In the myth, the ideal woman created by the artist gazes back, inspiring Pygmalion's love for his own creation. Fernández Rodríguez analyzes

diverse poems from Cetina to the Argensola brothers in which this dynamic unfolds, as well as lyrics by other poets in which ultimately the reciprocal gaze is not that of an earthly beloved, but rather that of a loving God, a spiritual beloved.

Meticulously written and researched, *Ojos creadores* provides a new and welcome critical approach to a familiar Spanish poetic corpus and the Petrarchan sources that inspired that poetry. Fernández Rodríguez's book is a valuable contribution to our understanding of Early Modern Spanish poetry and demonstrates the importance of interartistic studies for our grasp of Early Modern culture.

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CANDELAS GALA. *Clara Janés. La poética cuántica o la física de la poesía, 1939-1999*. Madrid: Consejo Superior de Investigaciones Científicas, 2021. 203 pp.

This study focuses on one of Spain's most intriguing twenty-first century poets, analyzing the philosophical underpinnings of Clara Janés's corpus and the way her work interacts with diverse scientific ideas. Candelas Gala argues that Janés's work recurs to the natural world in an effort to counter subject/object dualism, connecting subjectivity and culture to the cosmos. Janés employs what Gala terms "quantum poetics" in ways that unite areas of knowledge traditionally separated: emotion and sensation with logic and analysis, poetics with scientific thought. Janés's goal, according to Gala, is to "conectar el entorno exterior con la interioridad" (14) and to demonstrate that "la naturaleza y su libro ... ofrece[n] la mejor lección del saber y su constante evolución" (188).

The work begins with an introduction that offers an epistemological approach to Janés's corpus. Gala argues that Janés's work arrives at "un tipo de pensamiento dinámico que no es ni poesía ni filosofía, sino un balance entre ambas" (16). The introduction references Janés's early publications and biography, as well as her most scientifically focused writings, and Gala notes that Janés is drawn to the insights of quantum physics because those insights "revelan aspectos de la materia marcados por la misma incertidumbre, probabilidad, incompletitud y paradoja que caracterizan muchos de los temas tratados en la poesía" (21). Janés's recurring poetic themes, according to Gala, include an exploration of the dualisms commonplace in Western thought as well as the ways both classical and theoretical physics offer avenues for poetic re-envisioning (24).