

Alberto Castilla. *Carolina Coronado de Perry*. Madrid, Ediciones Beramar, 1987, 252 pp.

Until quite recently, Carolina Coronado has been an extraordinarily neglected figure of nineteenth-century Spanish literature. To follow her literary fortunes —her rise and fall, the subsequent silence surrounding her —is to trace, in part, the combined fate of romanticism and of women's writing in Spain. In the course of her long life (1820-1911), Carolina had the misfortune to be buried twice first, in 1844, when she lapsed into catalepsy and was taken for dead and, finally, in 1911, when she and her American husband, Horace Perry, who had died some twenty years earlier, were interred together in Badajoz. Her first «burial» was metaphoric, as hundreds of poets rushed to write the definitive eulogy in her name; the second, sadly prosaic. The motif of resurrection infuses Carolina Coronado's life and poetry. The same could be said of her reputation. Her short «death» and brilliant resuscitation en 1844 oddly coincide with the apotheosis of Spanish romanticism, the staging of Zorrilla's *Dan Juan Tenorio*. The 1840s also saw an early flowering of women poets (Gertrudis Gómez de Avellaneda, Josefina Massanés, Robustiana Armiño, Vicenta García Miranda, etc.). In her own lifetime, Coronado witnessed a far deeper death than the one she had expected, as her public slowly forgot her and turned to other names, other modes. Romanticism had faded; and the nineteenth-century woman writer as the *poetisa* of romantic longings seemed fatally locked into the fortunes of literary fashion.

The appearance of Alberto Castilla's book and a number of other studies in the 1980s mark a revival of interest not only in Carolina Coronado, but in the issue of marginalized literary figures, movements and concerns. While *Carolina Coronado de Perry* does not depart from the standard biographical framework of interlacing the subject's life and times, Castilla's book does provide a solid introduction to readers unfamiliar with Carolina Coronado and, in the process, offers some hitherto unnoted documentation that enriches our understanding of her life and work. I refer specifically to such sources as the «Class Records» of Horace Perry located in Harvard University, the journals, memoirs, and other publications used to sketch out the political and cultural background of Carolina's husband as set within the New England literary flowering

and development of our first American Hispanists (William Bryan, Henry Wadsworth Longfellow, William Prescott, etc.) and the correspondence between Coronado and Juan Eugenio Hartzenbusch, upon which Castilla draws more extensively than previous biographers. He also reproduces an interview Coronado had with Victor Hugo (published in *La Ilustración*, 21 Feb. 1852), William Cullen Bryant's translation of her poem, «El pájaro perdido», and other poems and documents of interest.

Castilla's book complements some other recent studies on the Extremaduran poet: Antonio Porpetta and Luzmaría Jiménez Faro's, *Carolina Coronado (Apunte biográfico y antología)* (1983), Isabel María Pérez González', *Carolina Coronado. Etopeya de una mujer* (1986), and Gregorio Torres Nebrera's, *Carolina Coronado: Treinta y nueve poemas y una prosa (Antología poética: 1840-1904)* (1986). To these could be added several items he appears to have missed: Gregorio Torres Nebrera's, *Carolina Coronado* (Cuadernos Populares, No. 13, Editora Regional de Extremadura, 1986), Monroe Z. Hafter's, «Carolina Coronado as Novelist» (*Kentucky Romance Quarterly*, 30, 1983), Lee Fontanella's, «Mystical Diction and Imagery in Gómez de Avellaneda and Carolina Coronado» (*Latin American Literary Review*, 19, 1981), Tomás Ruiz Fábrega's, «Temática feminista en la obra poética de Carolina Coronado» (*Kañina*, 5, 1981), and James W. Cortada's, «An Isabeline Poet, Carolina Coronado, a biographical note» (*Revista de Estudios Hispánicos*, 12, 1978), this last including references to politician-diplomat Carl Schurz's, *Reminiscences* (New York, 1908), in which Coronado figures.

These and other publications also point to certain critical gaps in our access to Coronado's life and work. The Hartzenbusch-Coronado letters have only been partially edited (in Isabel Fonseca Ruiz's, «Cartas de Carolina Coronado a Juan Eugenio Harzentbusch», *Homenaje a Guillermo Guastavino*, 1974). We have no complete and reliable bibliography of Coronado's works, many of which are widely scattered in obscure journals and newspapers of the last century, or of the secondary source material on Carolina Coronado. Angel Fernández de los Ríos, for example, claimed in 1850 that 829 compositions had been written in her honor! Most pressing of all is the need to reedit her poetry, novels, and prose pieces. Finally, this renewed interest in Carolina Coronado comes at an exceptionally good time, as experimentation with different critical approaches

and the rise of feminist concerns within Hispanist circles make us all aware of how much larger our horizons could be.

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Braulio Justel Calabozo. *El monje escurialense Juan de Cuenca (Estudioso y cortesano, helenista y arabista)*, prólogo de Gregorio de Andrés. Cádiz, Servicio de Publicaciones de la Universidad de Cádiz, 1987, 220 pp.

La amplia labor realizada por la bibliografía dieciochista durante estas últimas décadas permite que podamos investigar aspectos o autores tenidos como secundarios, o de relativa poca importancia. Ya no se trata tanto de reivindicar el siglo XVIII como de estudiarlo en profundidad y detalle, y para ello es preciso sacrificar un tanto la brillantez de los objetivos examinando una cultura dieciochesca en la que no todos fueron Jovellanos. En este sentido, el estudio de Braulio Justel, catedrático de Lengua y Literatura Árabes, resulta ejemplar, pues está dedicado a un polifacético monje escurialense, el jerónimo Juan de Cuenca, que no tiene una obra intelectualmente brillante, pero que sí es un personaje significativo para conocer ciertas realidades de la cultura española de la época. Tal vez fuera un helenista y arabista mediocre, pero la figura del jerónimo que tocaba la flauta a la reina, y al rey, hacía de mediador de Campomanes ante la familia real y distraía con sus gracias al ya por entonces presumiblemente adusto príncipe Fernando, es curiosa y nos muestra un enfoque poco habitual en los estudios sobre la cultura de la época.

Para conseguir estos objetivos, Braulio Justel ha utilizado una amplia documentación, entre la que destaca la correspondencia de Juan de Cuenca con su protector Campomanes, conservada en el archivo del mismo depositado en la F. U. E. También utiliza fondos del A. H. N., de la Real Biblioteca de El Escorial —centro habitual de trabajo del jerónimo— y de la B. N. M. Ello le permite ampliar considerablemente los conocimientos sobre este infatigable y movedido fraile, que hasta el presente casi se reducían a unos comentarios de Luis Gil y Concepción Hernando. Y, sobre todo, reproducir una sabrosa correspondencia con Campomanes que ejemplifica una relación de mecenazgo o protección en la que se