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context for the events described by Gresbeck, his explanation of the religious background could have been slightly more nuanced. On the one hand, he usually characterizes religious reformers as either Lutherans or Anabaptists; the Reformed appear only once in his account when he makes a brief reference to Zwinglianism in East Frisia. Similarly, he tends to treat the Melchiorite tradition of Anabaptism which flourished in north Germany and the Netherlands as synonymous with Anabaptism as a whole. There are brief allusions to other Anabaptist traditions, as on page 8 when he notes that Anabaptism began in the south, but these are few and far between and seem to ignore the fact that while Melchiorite Anabaptism did share characteristics with other varieties elsewhere, it was distinctive in some important ways. Together, these tendencies run the risk of pointing the unwary reader to an older view of both the radical Reformation and the beginning of the events in Münster, which over-emphasizes the importance of apocalypticism and ignores the observations of scholars such as James Stayer and Ralf Klötzer that the initial Anabaptist willingness to use force in Münster had much more to do with defending a communally-based Swiss/south German style civic Reformation, out of place in the north, than with realizing an apocalyptic timetable.

But these are minor problems in an incredibly valuable source. With his translations of the works of Kerssenbrock and now Gresbeck, Mackay has opened up events in Münster to a whole new generation of readers.

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Martínez, Miguel.

Front Lines: Soldiers' Writing in the Early Modern Hispanic World.

Philadelphia: University of Pennsylvania Press, 2016. Pp. 309 + 12 ill. ISBN 978-0-8122-4842-5 (hardcover) US\$59.95.

This fascinating new book shows how the Spanish Golden Age was really made of iron—both literal, as in the metal used to make military weapons, and figurative, as in the unbending determination with which these soldier/poets faced enemy forces. In this engaging study, Miguel Martínez exploits a treasure trove of previously unstudied documents, many of them surviving in only a

single copy. These traces left behind by active-duty soldiers defending and expanding Spain's vast empire will not (with rare exceptions, such as Alonso de Ercilla's *La Araucana*) ever qualify as great literature. But they offer us a privileged glimpse into a world previously closed to us, one where bravado and *bizarria* met brine, brains, and brawn. They also expand our traditional array of genres to include more ephemeral forms, such as the gunpowder epic, which are literally priceless for the cultural information they contain.

Martínez's valuable book is divided into five chapters sandwiched by an introduction and an epilogue. In his introductory remarks, titled "The Muses' Comrades," he deconstructs the arms vs. letters dichotomy to show that many famous writers of this time period in Spain, including Miguel de Cervantes, Garcilaso de la Vega, and Francisco de Aldana, were also soldiers. These are not, however, the authors on whom he chooses to focus. Instead, he shines a spotlight on forgotten figures, some of whose works were published, but many of whom left behind mere scribbles jotted down in odd moments between battles. As physical artifacts, these documents frequently suffered damage or loss. At the very least, they endured the same hardships as their owners on a meandering and haphazard itinerary before finally coming to rest (in whatever fragmentary or disjointed form) in the archives, a trajectory that makes us wonder how many more such documents were irretrievably lost.

The first chapter, "The Soldiers' Republic of Letters," establishes a foundation for what will follow by querying such necessary preconditions as literacy rates among soldiers. Perhaps surprisingly for some, Martínez shows how soldiers were on average significantly more literate than their civilian peers. However, this section also includes a consideration of oral culture, specifically the phenomenon of war news, in an effort to address those segments of the population, military and otherwise, that might have participated actively in the reception of these texts without actually reading them.

The second chapter, "The Truth About War," explores a corpus of so-called gunpowder epics written by authors like Jerónimo Sempere, Jerónimo Jiménez de Urrea, Juan Rufo, and Miguel Giner. Written in *ottava rima* and divided into *cantos*, these poems purported to offer realistic eyewitness accounts in contrast to the fictitious chivalric romance. Although the chapter title sounds essentializing—in the postmodern era, truth is more often referred to in the plural than in the singular—the contrast being set up here is fundamentally class-based: it is a conflict between the courtly heroes of Ariosto's *Orlando*

furioso and similar epic poems, so popular among the Spanish aristocracy, and the typical blue-collar soldier who had no use for such frivolity. The fact that soldiers appropriated the *ottava rima* and *canto* forms and used them for their own purposes only makes their end products all the more potentially subversive.

Chapter 3, “Rebellion, Captivity, and Survival,” avoids well-known cases such as Cervantes, author of *Don Quijote*, who was held captive in Algiers after losing the use of his hand in the battle of Lepanto. Instead, Martínez explores epic poems and ballads written by a certain Baltasar del Hierro, followed by military treatises (along with poetry) written by Alonso de Salamanca, a Spanish soldier captured by the Turks in 1574. As an additional bonus, this chapter contains some sophisticated theoretical considerations about the relationship between epic and autobiography.

In the fourth chapter, “New World War,” Martínez includes a brief discussion of the most famous text written by a Spanish soldier on the front lines, namely Alonso de Ercilla’s *La Araucana*. The secondary scholarship on this first “New” World epic is vast, and Martínez wisely decides not to get bogged down in the quagmire of specialists’ debates on the different versions of this text, its imitation of Virgil, and its inescapable critique of Spain’s imperial ambitions. Instead, he branches out to explore other colonial works such as the epistolary production of Pedro de Valdivia and Bernardo de Vargas Machuca’s *Milicia y descripción de las Indias* (1599), along with an assortment of writings by anonymous soldiers as well as minor authors like Santiago de Tesillo and Melchor Xufré del Águila.

The final chapter, “Home from War,” laments the carnage and havoc wrought by Spain’s lust for power as reflected in the lives of maimed and mutilated war veterans, whether they deserted from the army or were suitably discharged. For understandable historical reasons, the primary focus of this chapter is on Spain’s soldiers who returned from the Netherlands. The genre of choice for this last installment falls more squarely into the realm of traditional autobiography, including the *Discurso de mi vida* by Alonso de Contreras and a text called *Breve suma* by Diego García de Paredes.

This book is both a great read and a tremendous contribution to scholarship. The dexterity of its author is perhaps best evidenced by its almost shocking degree of interdisciplinarity. Martínez seems equally comfortable pawing through archives, writing intellectual history à la James Amelang or

Fernand Braudel, and engaging in a philologically meticulous close reading of an epic poem with attention to rhyme scheme. This guy can do it all. In sum, a dazzling debut from a young scholar who is destined to make his mark on our profession. I can't wait to read whatever he writes next.

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Quinones, Ricardo J.

North/South: The Great European Divide.

Toronto: University of Toronto Press, 2016. Pp. xi, 177. ISBN 978-1-4875-0005-4 (hardcover) \$50.

The eminent and prolific comparatist Ricardo J. Quinones has covered a great deal of intellectual ground in the course of his long career, and the present volume constitutes, among other things, a kind of high-altitude retrospective over some (but not all) of that career's major way-stations. Well-known as a scholar of Dante, of literary Modernism, and of Renaissance literature and culture, Quinones turns his attention here to the time-honoured problem of the cultural, social, and historical divergences between northern and southern Europe. He is fully aware that he is treading a well-worn path with a lot of company, and does not shy from engaging predecessors like Montesquieu, Max Weber, Mme de Staël, and Jean Bodin.

North/South is structured according to four master concepts, set forth in the preface and revisited repeatedly in the course of the book: Christian liberty, skepticism (Christian or secular), tolerance, and time. At first glance, these concepts may seem too vast or vague to be useful, but they come into sharper focus when linked to the author's previous work, where each of them receives more substantial definition and treatment; as one example, the last of them, time, is exhaustively thought through in the author's first book, *The Renaissance Discovery of Time* (1972). Likewise, the present book's binary title manifests a connection with the author's *Dualisms: The Agons of the Modern World* (2007), and indeed agonistic pairings (with echoes of René Girard and Harold Bloom) are everywhere in *North/South*, beginning and ending with the geographical division of the title, but along the way revisiting oppositional pairs