THE AUSTRAL SCORDATURA: A CRITICAL AND THEORETICAL TRANSLATION OF

DISCURSO EN LOOR DE LA POESÍA

by

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Abstract

The *Discurso en loor de la Poesía*, composed by an early 17th century Peruvian anonymous writer known as “Clarinda” and published as an introduction to Diego Mexía’s translation of Ovid’s *Heroids*, is often discussed by scholars in both Spanish and English, but this poem has yet to be fully translated into English. In an 800+ line poem attributed to a female author, Clarinda provides a catalogue of poetic works, an explanation of the creation and description of poetry, and multiple references to Classical and Biblical works. By using translation studies as a theoretical framework, I propose a full critical translation of *Discurso en loor de la Poesía* as a way to explore the implications of translating this poem and the significance of the erudition deployed in this piece.
Introduction

The decision of translating the early 17th-century poem *Discurso en loor de la poesía*, by the anonymous *criolla* poet from Lima, Peru known as “Clarinda,” started with my interest in comparing various colonial female poets of the Americas who used Greek mythology to support both their act of writing poetry as well as the ideas of their poem. One of these was, for instance, the 17th century North American poet Anne Bradstreet who, in her *Prologue* of her book *The Tenth Muse, Lately Sprung up in America*, alluded to the muses. Bradstreet invokes the muses to explain that, because they were women, women should also be allowed to produce poetry. But, to keep herself safe from criticism, she follows her statement by suggesting that she may be incorrect about the logic behind allowing women to write poetry, a contradiction that may well typify the predicaments of female writing in the early colonial period. Bradstreet’s poetry led me to investigate other colonial female poets who mentioned either the muses or other Greek mythology. During this investigation, I found that other colonial female poets from the Spanish colonies, the Mexican Sor Juana Inés de la Cruz, and the anonymous Peruvians, “Clarinda,” and “Amarilis” also adopted the Classical imagery of the muses within their poetry.

While it is possible to find multiple English translations of Sor Juana Ines de la Cruz’s works, no full English versions of Clarinda and Amarilis’ works are, to my knowledge, currently available. I thus decided to undertake a translation of these works, starting with Clarinda’s poem, as an attempt to explore their contents. At first, this project started out as a personal endeavor, but as I continued in my studies of the poem, I decided that transforming my studies and my translation into a project would help English speakers to understand this text which I believe illustrates key aspects of the formation of academic communities in the New World.
Because this has been a learning experience for me, I will discuss several different topics about translation studies, the Discurso’s author Clarinda, and the poet Diego Mexía de Fernangil, who included the Discurso as an introduction to his translation of Ovid’s Heroïds. First, I discuss the linguistic and ethical implications of digital translation tools, which have been a significant part of this project, and are arguably a resource that will be utilized by translators in the future. Second, I consider the ethics questions and translation theory that I encountered during my project. Third, I provide a history of “Clarinda” and Mexía that will help readers better understand the reason this poem is significant and finally, offer a point of departure for different interpretations of the poem.

**A Computer-aided Translation**

Since much of my ability to complete this project involved computer-aided translation through translators, online dictionaries, and online databases, and this project is also driven by a general interest in the field of translation studies, it is worth making some observations about the ethical, technical, and conceptual implications associated with the use of these tools. For example, the use of computer-aided translators and dictionaries has had a progressively greater impact on translations. Not only should people consider if the translator is the “sole owner” of the translation, but the creators and editors of these translation machines may also have ownership of the translations they produce. Scholars have addressed these phenomena by proposing different categories of translation. This translation, for example, would be considered a computer-aided translation (CAT) because, while I utilized computer translators, I mainly relied on my own knowledge and dictionaries (Bowker 144). A CAT is difficult to claim as plagiarism, but according to most anti-plagiarism policies, the use of a computer translation beyond finding the
definition of a word is prohibited when completing any type of project intended for publication. According to some academic journals like Edorium, such practices will result in the rejection of an article, and if the article is published and then discovered to be plagiarized, the article is marked and the editorial office will contact any group the writer is associated with (“Plagiarism Policy”). The creators of anti-plagiarism policies have trouble enforcing them because proving plagiarism with a computer translator is difficult, and when checking for plagiarism, they typically use online programs. Plus, there are many places where regulations have not yet caught up to cover the many functions of both the Internet and online translators.

There are also projects classified as machine translations, which leave the majority of a translation to the computer with a human assisting through pre- and post-editing as well as machine translators that offer human assistance through the Web (Bowker 149). Plagiarism can be claimed of these types of translations, and without editing, they can be filled with multiple mistakes.

While the issue of the unreliability of online translators may be considered common knowledge and even a truism, there have been serious recent discussions on whether human translators are still needed or will soon become superfluous. These questions arise, for example, with respect to technology that no only translates but also has diction voice-recognition technology - a feature that can provide speakers with instant translations during a conversation. Applications also exist that allow you to take a picture of a text that the application will then translate into your desired language. There is even technology being developed that will translate the movements of sign language into words. How to navigate the double bind of online translators, which on the one hand seems to provide critical tools but, on the other hand, can be used to substitute the actual learning of lexical and grammatical features of the language one is
translating, is still a heavily debated topic. The discussion about the use of word processors having a similar effect on people typing in any language is also openly debated through showing a person’s understand of a language’s dynamics today versus people’s understanding before such technology.

This issue does not mean that using machine translators is unethical or unnecessary, but that they offer a resource for translators and students to help them better their work if they do not rely too heavily on said mechanical translations. Lynne Bowker suggests that the use of translation technology can be very beneficial for students. By observing the products of these translation machines in comparison to what they expect the translation to be, students will learn to understand how the translation software works and notice different grammar, formatting, and syntax details that they may miss by translating without this technology (17). Michael Cronin further explains one of the most prominent limits of translation: that the differences between two languages and cultures can lead to the exploration of the unknown of a student’s first language (67). Both students and translators can find difficulty when translating a text out of or into their mother-tongue, and this can lead to new found knowledge about both a new language as well as their own language.

The Limits of Translation

Translators and their readers are aware of the inevitable limits in the way one text can be conveyed into another language, but the limit of translation most prominent in my project was the cultural difference because this project has exposed me to the systematic predicament of preservation and alteration of cultural differences during any process of translation. People who utilize digital translators often struggle with this dilemma because machines cannot complete
such a task. Cronin discusses how a machine translation turns languages into an extensive culture. This means that these programs give people the ability to make every place and language they encounter the “same.” Even though these processors will not give the best translation, they will be clear enough to give all parties the general point of a conversation or sign. Translation programs give “a borderless world of instantaneous language access” (Cronin 71). Borderless access is not a term that can also be applied to translations done by human translators. These translations turn language into an intensive culture, and they are more the product of social and political interests than literary or practical. This can be seen, for example, in the way interests in translations from both European and Middle Eastern countries changed between 1990 and 2010. The percent of translations from European countries have been higher than the translations from Middle Eastern countries, but the interest in the translation of Middle Eastern texts has slowly been growing (72).

The culture of these translations puts translation into an economic position of supply and demand where the actual supply is not required to be “perfect,” meaning that they do not have to provide clear, smooth, and edited translations. Translators who translate from a Middle Eastern language into English are typically not paid or trained well because of the lack of demand for literature from Middle Eastern countries (Cronin 72). When translations are completed, they are typically done by underpaid translators who do not have the time to pay special attention to the translation they are working on, and many of these translations are considered to be more sociological than literary because they focus on translating news sources (Cronin 72). Organizations try to fix this lack of translation from Middle Eastern and other under-represented countries by giving literary awards to different titles. One of the results of these awards is the beginning of an English translation for the work.
Yet, as Michael Cronin states, translation is like a never-ending river that pulls language and culture from place to place: “in Heraclitus’ words, no man steps in the same river twice, [and] that is because both the river and the man are themselves in endless recirculation, in an endless state of perpetual retranslation” and this constant flow highlights another limit of translation (75-76). Not only do translators live in a space where they must, in some way, convey a concept from one culture to be understood in another culture, but their ability to do this proposes a premise that the translator, in an ideal or Platonic fashion, is in some way qualified and all-knowing of both the cultures to make these choices. This is, of course, impossible to achieve because even with all of today’s technologies, which can either simplify or exacerbate these problems, there are still often debates on what one term means between two languages. For example, the phrase “cream cheese” has been argued about on the website WordReference¹. The people in the forum cannot seem to come up with a solid translation of “cream cheese” into a French translation despite the seemingly limitless data we have access to with technology. Cronin points out that, ironically, what these forum users are trying to do is find a way to say in French a US American culinary term for a product created in an attempt to copy a French food product (75). This is what is meant by claiming that translations of both people and cultures are always changing and in need of retranslation. No word or notion can ever be just one solid concept but an overarching term to refer to multiple different types of dialects and ideas.

This limit is one that greatly affected the translation of this poem because of the time gap between myself and the creator. Adding onto this difference is the cultural gap between

¹ WordReference is an online dictionary created in 1999 by Michael Kellogg. This site has become the most-used online dictionary, and it includes a forum feature that allows user to discuss different translation issues, including their origins and accuracy.
Clarinda’s “Pirú”\(^2\) and Perú. Thus, I am working on a translation of a translation of a translation. This is why this translation project is titled *The Austral Scordatura*. “Scordatura” is a musical technic through which the player purposely tunes the instrument differently from the normal pitch to create a certain effect. Clarinda and I have both taken part in creating a translation of something else. A translation from the early 17\(^{th}\) century Spanish to today’s understanding of the Spanish languages and then a translation from the modern Spanish language to modern English. Many of the idioms, and possibly the meaning of a line, will be lost in translation. One must also consider the cultural and intellectual translating that Clarinda undertook when including all the names and stories she recounted in her poem. Her understanding of these tales, the texts she read, and the languages she might have known all put another strain on the ability to understand and convey her poem in another language, even if the translation were “simply” a rendering from early 17\(^{th}\) Spanish to modern day Spanish. This project, in this sense, has used the translation process as an empirical exploration of the critical impact of cultural gaps in the exchange of languages. I have certainly been able to gain a renovated sense of why there are so many theoretical debates about translation.

**The Commissioner of the Discurso**

Clarinda’s poem is included in a larger volume known as “*Primera Parte del Parnaso Antartico de Obras Amatorias*” (First Part of the Antarctic Parnassus of Amatory Works). This text was written by Diego Mexía de Fernangil and includes a series of hendecasyllabic translations into Spanish of the Latin poet Ovid’s collection *Heroids*. Mexía produced the

\(^2\) In the *Discurso*, Clarinda refers to “Pirú” which is now known as Perú. The origin of the name is debated about, but one explanation includes that the word comes from “Ophir” which changed to Phiru than Piru, and then today’s Peru. (Prescott 313)
“Primera Parte del Parnaso Antartico de Obras Amatorias” after a storm that forced him on a long journey that resulted in him translating Ovid’s *Heroides*. In 1582, Diego Mexía de Fernangil set sail for Mexico, but during his journey, Mexía found his ship in the middle of a storm that lead to him landing in El Salvador (Campos-Muñoz 61-2). From there, Mexía decided to complete his journey on land, and during his journey, a copy of Ovid’s work found itself in Mexía’s possession. In his prologue, Mexía discusses his joy for the book and that he decided to translate it after rereading the *Heroides* many times. Mexía felt a connection with the author because of their similar experiences. Ovid, having been exiled by Augustus, presented a text that narrates the experience of exile. Mexía, finding himself lost on an undesired journey through unfamiliar and hostile lands, could find comfort in this narration of a fellow wanderer (Campos-Muñoz 64-5). In 1608, Mexía published his translation under the title of “*Primera Parte Del Parnaso Antartico de Obras Amatorias.*”

Following the logic for such works during his time, Mexía included an introduction to his translation that, presumably written by another author, is meant to both praise and complement the text that follows. In this case, that work is *Discurso en loor de la poesía*. This poem does not provide a name for the author, but through reading the poem, we learn that the author had a detailed knowledge of poetic works and Classical and Biblical mythology. There have been many theories about the identity of this poet, including a theory that Mexía himself wrote it, but currently, many simply refer to the poet as Clarinda.

**The Anonymous Poet**

Though the poem does not offer a name for the poet, readers are informed about the poet’s knowledge of the Portuguese and Tuscan languages, her residency Perú, and her status as a
“heroic lady.” The name Clarinda was given to the anonymous criolla poet by the 19th-century Spanish scholar Marcelino Menéndez y Pelayo, based on line 570 of the Discurso (Vinatea Recoba).

Pues nunca sale por la cumbre Pinda
con tanto resplandor, cuanto demuestras
cantando en alabanza de Clarinda.

Since he, with so much resplendence, rises
Over the Pindian summit as the way you
Demonstrate when you sing in praise of Clarinda. (568-570)

Even though the poet introduces herself as a woman, there are often discussions about whether Clarinda was really a woman or not. Because this introduction continuously utilizes the feminine pronoun in relation to the author of this poem, I am picking a side in this debate that is seemingly unimportant but still vital for the discussion of this poem. Multiple concepts in this poem make a claim about women that would be viewed differently if the poem had been written by a man. This is a debate that also occurs in discussions about other anonymous female poets - such as the Medieval poet Marie de France. Of course, just like Clarinda, not much is known about Marie de France, but she at least was able to, in some way, set forth her “own name.”

Sometimes the debate about an unknown author’s gender comes to the discussion about “male” and “female” writing styles. For example, William S. Woods published an article called “Femininity in the ‘Lias’ of Marie de France” where he sets forth the idea that Marie de France had to be a woman because of her close attention to details involving clothing and items in the house that, he argues, are only details a woman would notice and include in her work (1). Though, Woods and myself find our writings in two different times with two different takes on this issue: 1950 verses 2017, but I would argue that views like Wood’s still loom over the classification of women’s writing. Of course, there are often debates, and even whole theories,
about what exactly “female writing” is, but in some cases, there are trends in some female writing that include the alteration of a classic story and the reinterpretation of these stories to defend a point about women. The significance of this method for this translation appears in the different understandings produced from debates about the poem.

**The Academia Antártica**

The combination of Mexía and Clarinda’s work was part of the formation of the “Academia Antártica” (Antarctic Academy). Though the title “Academia Antártica” only appears in three different cases, two of which are in Mexía and Clarinda’s work, these three instances show the standard the Academia Antártica required of its members (Campos-Muñoz 76). Through their combined effort, Mexía and Clarinda create a chapter in this group that showcases the New World’s ability to be as great or possibly better than the “Old World” by presenting an understanding of the past but also its utilization by poets in the present.

In Clarinda’s poem, readers are given an extensive list of poets that are considered Classic in origin as well as a list of poets who reside with her in the New World. For this reason, the *Discurso* should not only be studied and preserved but also translated to make this catalog more available to the general public even though many of the poets mentioned in the *Discurso* do not find their work known today. This intertwined list of poets still presents a bold statement: our New World poets are just as great as your poets. Clarinda advances this argument by drawing a comparison between classic figures and figures in the South while also giving these classic figures a way to be present within the South as well. An example of a comparison that Clarinda provides is that of the Muses and the Nymphs of the South. Clarinda also compares some of the
poets in the South to figures like Homer and Dante, to solidify the idea that the poets with her are among the greatest of the greats.

Even though the Academia Antártica is only mentioned in three places today and the obscurity of the poets mentioned in Clarinda’s poet, the creation of the *Parnaso Antártico* in relations to the Academia Antártica’s aspirations makes its own statement. Not only were they interested in creating great poetic works, but they were also invested in the creation of a space within colonial literature where their intellectual activities could be acknowledged.

**Rhyme & Meter**

One of the most intriguing, and arguably impressive, features of this text is both Mexía and Clarinda’s employment of the terza rima. The terza rima consists of three line stanzas, or tercets, that are, in this case, composed with hendecasyllables and an interlocking rhyme scheme. This choice in style also adds on to the Academia that Clarinda has helped to define because the use of the terza rima, thought to have been created by Dante, makes a reference to a poetic style typical of Italian poetry that she was clearly very familiar with. The weaving rhyme scheme (ABA BCB CDC DED) also provides an example of the writer’s understanding of and ability to manipulate a language that allows the writer the ability to signal the end of the poem with a completion of the rhyme scheme: ABA BCB CDC DED EFEF.

Since this project is based on an exercise to read the original Spanish, and aspires to provide a sense of the poem’s basic contents, my translation does not attempt to replicate the rhyme or meter presented in the original. The task would involve a substantial rearrangement of the translation that, instead of only deviating from the original to make the text clearer, could cause the translation to lose part of the meaning in the original. Of course, a translation that
showcases the rhyme and meter would do more justice to the literary and rhetorical dexterity of Clarinda, which is truly remarkable in its original language, but for this first translation, a more literal rendering is more practical - once again, because I chose to translate the *Discurso* to engage in a profound understanding of the text. This decision was made with the understanding that losing these poetic qualities would take away from the overall meaning and impact of the poem.

**Translation Woes**

Before going into detail about why this poem needs to be translated, we also need to consider the physicality of a text and the untranslatability of some words and phrases. There are some “misprints” in the original publication of the text that can both make the meaning of the text obscure or difficult to read. The most common mistake in this text tends to be omissions, but there are also additions and substitutions present. Here a few examples:

**Substitution:**

- Line 40 – esplandor/esplendor
- Line 116 – suelo/cielo
- Line 116 – suelo/cielo
- Line 122 – trisagros/trisagio
- Line 386 – muerse/muerte
- Line 502 – prosupuesto/presupuesto

**Addition:**

- Line 42 – aclamo/clamo
- Line 143 – compornía/componía

**Omission:**

- Line 146 – hincheron/hinchieron
- Line 150 – missing period
- Line 336 – pusite/pusiste
- Line 798 – missing punctuation  
  (Vinatea Recoba 162)
While some of these mistakes are relatively minor, some others can be quite defining. The “suelo” variant mentioned above, for instance, provides an interesting example.

On line 116 of Discurso en loor de la poesía, I, as well as the transcriber of this poem in the academic journal Guaraguao, am faced with a dilemma about what suelo is supposed to be.

Original Transcript:

Pues ya de la Poesía el nacimiento
i fu primer origen fue en el fúel? o tiene aca en la tierra el fundamento? (115-117)

Modern Transcription:

pues, ¿ya de la Poesía el nacimiento
y su primer origen fue en el (cielo/suelo/vuelo), o tiene acá en la tierra el fundamento? (115-117)

so then, is the birth of poetry and its first origins (in the soil/in heaven/inflight) or does it have its foundation here on Earth? (115-117)

Because of this, one transcription suggests the use of the word “cielo” which means “sky” or “heaven” (Vinatea Recoba 162), but the same word, “cielo,” is also used in the following stanza:

pues, ¿ya de la Poesía el nacimiento
y su primer origen fue en el cielo, o tiene acá en la tierra el fundamento?

Oh, musa mía, para mi consuelo,
dime dónde nací que estoy dudando;
¿nació entre los espíritus del cielo? (115-120)

Repeating the same word so closely to follow the rhyme style of the poem does not appear anywhere else in the work, and the redundancy does seem uncharacteristic of Calrinda’s style. Because of this, while I share the belief that this was a print error, I propose correcting the term to “vuelo” “flight” or “in flight” and in the context of the stanza, instead of “cielo.” This allows me to preserve the contrast between earth and sky, and also avoid the redundancy that “cielo”
would create. And even though asking if poetry comes from “in flight” or “on Earth” seems strange, later in the poem, readers are introduced to the idea that the angels created poetry while singing to God.

Oh, Musa mía, para mi consuelo,  
dime dónde nació que estoy dudando;  
¿nació entre los espíritus del cielo?

Éstos, a su criador reverenciando,  
compusieron aquel Trisagros trino,  
que al trino y uno siempre están cantando. (118-123)

Oh, my muse, for my comfort,  
Tell me where what I am doubting was born;  
was it born among the spirits of the sky?

They, revering their Creator  
composed that Thrice-scared trill, that  
they sing evermore to the three in one. (118-123)

Clarinda is here alluding to the angels who composed the first form of poetry. Thus, using the term “vuelo” seems to be a proper way to refer to the angels since she also calls to them as the “spirits of the sky.” My decision to suggest this mistake is, in this sense, both a cultural and textual insight, because there must be an understanding of the concept of “angels” that Clarinda is using as well as an understanding of printing process during the time of this poem’s creation.

Another limit present in this translation is the absent of equivalent terms between some Spanish words or phrases and the English language. This particular limit, for instance, led to the extension of some lines and the creation of new words. A good example is the term “terrones” on line 139, which is hard to convey in English because it can only be said in English with several words. My choice was to say “clods” even though it would not specify what type of clods.

A more pressing decision comes from Clarinda’s reference to Jael, the Old Testament character who killed Sisera in Book Four of Judges, for which she makes use of the phrase “a
Dios rogando y con el mazo dando.” The proverb is discussed on the popular website WordReference, which offers the following two phrases: “Praise the Lord and pass the ammunition” and “God helps those who help themselves.” But neither of these phrases seem to convey what Clarinda is trying to say, so a decision had to be made to either include the Spanish phrase in the translation and give a footnote or create a phrase that better conveys the meaning into English. In order to navigate this dilemma, this translation portrays the phrase as “praying to God and swinging the ‘mace’” which is fairly literal, but this translation also offers a footnote explaining the dilemma with this phrase and different ways to convey its meaning.

Another decision had to be made about the phrase “vicedios” (line 81) which basically means “vicegod,” but the meaning between the Spanish and the English rendition do not seem to convey the same meaning.

Quedó del hombre Dios enamorado,  
y diole imperio y muchas preeminencias,  
por vicedios dejándole nombrado;

God thus remained enamored with man,  
and gave him empire and many privileges,  
leaving him appointed as his lieutenantgod. (79-81)

The prefix “vice” means “one who acts in place of another; a substitute or deputy,” and commonly this prefix is added to titles like “vice-president” or “vice-chairman” (“Vice”). Thus, using the prefix “vice” seems to imply that Adam, who is the “him” in this stanza, can take the position of or become God if anything were to happen to him. Because of the context of the poem and the place in which this is discussed, the pre-fall time, this idea will not work. The term “lieutenant” gives an idea of ranks in the military. The lieutenant is the one who is second in command after the Caption. The place of a lieutenant better describes Adam because God gives
him “empire and many privileges,” but Adam still follows and is led by God without the implication that he can overcome or replace God.

To translate one of Clarinda’s neologism, the word “aphoebused” was created to represent the word “febada” which changes the word “Febo” or “Phoebus” into a past tense participle. This creation was made because Clarinda constructed this word, so in this translation, an English version also had to be created. “Feb” became “Phoebus” and the imperfect ending -ada became -ed. The decision to add the prefix a- comes from one of its English uses: “Forming verbs and adjectives (and their derivatives), expressing addition or increase, or bringing into a state” (“A-”).

The Genesis of Female Poetry

In Discurso en loor de la poesía, Clarinda offers a list of different women in relation to poetry, and this is one of the ways she presents one of her ideas through “translating” other texts. One example includes her discussion of Adam and Eve. Clarinda presents readers with the following two stanzas:

¿Quién duda que advirtiendo allá en la mente
las Mercedes que Dios hecho le había,
porque le fuese grato y obediente,

No entonase la voz con melodía
y cantase a su Dios muchas canciones,
y que Eva alguna vez le ayudaría? (133-138)

Who doubts that realizing there in his mind
the blessings that God had bestowed upon him
so he would be grateful and obedient,

he did intone his voice with melody
and sing many songs to his God
and that Eve would sometimes help him? (133-138)
With these lines, Clarinda implies that Adam was the very first human poet, but while doing this, Clarinda also implies that Eve helped Adam compose his poetry. This seemingly innocent and short implication allows Clarinda to introduce the idea that women have a spot in the writing of poetry. Not only do they have a spot, but this implies that Eve was actually the second poet to live.

Through her poem, Clarinda seems to be arguing that those in the South can compose works as great as those in Spain, but she is also making a claim about women’s ability to write poetry. There are multiple women that she mentions in her list that are just strong figures inside their own stories, but Clarinda places herself in her poem, and other known female poets, along with Eve to explain why women also have poetic abilities. With this distinction, Clarinda gives herself two reasons why she could write this poem: she, herself, is a heroic lady, and she, like Eve, can write poetry.
**Discurso en loor de la poesía**

Discurso
En loor de la Poesía dirigido al Autor y compues-
to por una senora principal deste Reino, muy ver-
sada en la lengua Toscaña y Portuguesa, por cuyo
mandamiento y por justos respetos no se escribe
su nombre; con el cual discurso (por ser una heroica dama) fue justo
dar principio a nuestras heroicas epistol\,as

La mano y el favor de la Cirene
a quien Apolo amó con amor tierno,
y el agua consagrada de Hipocrene,

Y aquella lira con que del Averno
Orfeo libertó su dulce esposa,
suspendiendo las furias del infierno,

La celebre armonía milagrosa
de aquel cuyo testudo pudo tanto
que dio muralla a Tebas la famosa,

El platica suave, vuelto en llanto
y en sola voz, que a Júpiter guardaba
y a Juno entretenía y daba espanto,

El verso con que Homero eternizaba
lo que del fuerte Aquiles escribía,
y aquella vena con que lo dictaba,

---

3 Cyrene was a water nymph and love interest of Apollo.
4 Apollo is the Greek God of many concepts including: art, oracles, the sun, and poetry.
5 Hippocrene was a spring that ran through Mt. Helicon which was sacred to the muses and formed by the hoof print of a pegasus.
6 This stanza refers to the story of Orpheus’ journey to Hades to free his wife. As the son of Apollo, he was a brilliant lyre player. With his skills, he tried to retrieve his wife, but Orpheus was told that he had to lead his wife out of the Underworld without looking bad, which he failed to do.
7 These lines refer to one of the myths about the creation of Thebes involving Amphion and his lyre. Clarinda is comparing Amphion’s lyre to a testudo - a protective wall formed by soldiers who group together while holding their shields above them in an overlapping pattern which allows them to approach a wall where enemies can attack from above. In this way, she compares the relation between a testudo and a wall to the relation between the lyre and a wall where in this case, the wall is meant as the creation of a city.
8 Possible reference to a conversation between the gods Jupiter and Juno.
9 Reference to the epic Greek poem the *Iliad* which tells the story of Achilles nine years into the Trojan war.
Quisiera que alcanzaras musa mía,  
para que en grave y sublimado verso  
cantaras en loor de la Poesía,  
I desire all this that you achieved, my muse,  
so that in serious and sublimed verse  
you may sing in praise of Poetry.

Que ya que el vulgo rústico perverso,  
procura aniquilarla, tú hiciéras  
su nombre eterno en todo el universo.  
For while the vulgar depraved country  
seeks to annihilate it, you will make  
its name eternal in all the universe.

Aquí, ninfas del Sur, venid ligeras,  
pues que soy la primera que os imploro,  
dadme vuesto socorro las primeras;  
Here, nymphs of the South, come swiftly;  
because I am the first that calls you,  
be the first to give me your help;

Y vosotras, Pimpleides, cuyo coro  
habita en Helicón, dad largo el paso  
y abridor en mi favor vuestro tesoro;  
And you, Pimpleides, whose chorus  
dwells in Helicon, give me access  
and open, in my favor, your treasure;

Del agua Medusea dadme un vaso,  
y pues toca a vosotras venid presto,  
olvidando a Libetro y a Parnaso.  
Of Medusa’s water, give me a cup,  
and since it belongs to you, come swiftly,  
and forget Libetro and Parnassus.

Y tú divino Apolo, cuyo gesto  
alumbra al Orbe, ven en un momento,  
y pon en mí de tu saber el resto;  
And you, divine Apollo, whose gesture  
gives light to the Orb, come in a moment,  
and put in me the rest of your knowledge;

Inflama el verso mío con tu aliento  
y en la agua de tu trípode lo infunde,  
pues fuiste d’el principio y fundamento.  
Inflame this verse of mine with your breath  
and infuse it in the water of your tripod,  
for you were its principal and foundation.

¿Mas en qué mar mi débil voz se hunde?  
¿A quién invoco? ¿Qué deidades llamo?  
¿Qué vanidad, qué niebla me confunde?  
But, in what sea does my weak voice sink?  
Whom do I invoke? What deity do I call?  
What pride, what fog confuses me?

Si, oh gran Mexía, en tu esplendor me inflamo,  
si tú eres mi Parnaso, tú mi Apolo,  
¿para qué a Apolo y al Parnaso aclamo?  
If, oh great Mexía, in your brilliance I am enflamed,  
if you are my Parnassus, you are my Apollo,  
why do I praise Apollo and Parnassus?

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10 The South is used to refer to the New World.
11 Pimpleides is another name for the Muses.
12 A mountain where Apollo and the Muses reside.
13 This is a reference to the water one can drink to access the muses.
14 Libetro and Parnassus are two mountains that are related to the muses.
15 The term orb refers to the World, but because of Clarinda’s specification about the difference between “Earth” and “Heaven,” I decided to keep the term “orb” that she uses.
16 Principal in the sense of being the very first or the beginning.
Tú en el Pirú, tú en el Austrino Polo
eres el Delio, el Sol, el Febo santo;
se pues mi Febo, Sol y Delio solo. 45

Tus huellas sigo; al cielo me levanto;
con tus alas defiendo a la Poesía;
Febada tuya soy; oye mi canto.

Tú me diste preceptos; tú la guía
me serás; tú que honor eres de España,
y la gloria del renombre de Mexía.

Bien sé que en intentar esta hazaña
pongo un monte mayor que Etna el nombrado,
en hombros de mujer que son de araña.

Mas el grave dolor que me ha causado
ver a Helicona en tan humilde suerte,
me obliga a que me muestre tu soldado,

Que en guerra que amenaza afrenta, o muerte,
será mi triunfo tanto más glorioso
cuanto la vencedora es menos fuerte. 60

Después que Dios con brazo poderoso
dispuso el Caos y confusión primera,
formando aqueste mapa milagroso;

Después que en la celeste vidriera
fijó los Signos, y los movimientos
del Sol compuso en su admirable Esfera;

Después que concordó los elementos
y cuanto en ellos hay, dando precepto
al mar que no rompíese sus asientos;

You in Peru, you in the Southern Pole
You are the Delius\textsuperscript{17}, the Sun, and the holy Phoebus;
be then my only Phoebus, Sun, and Delius.

Your footsteps I follow; to heaven I rise;
with your wings I defend Poetry;
Aphoebused,\textsuperscript{18} I am yours; hear my song.

You gave me the precepts; you will be
my guide; you who are the honor of Spain,
and the glory of the renowned Mexía stock.

I know well that in attempting this feat
I place a mountain larger than the famous Etna\textsuperscript{19},
on woman’s shoulders, which are like spiders’.

But the serious pain that has caused me
to see Heliconia on such humble luck,
forces me to step in as one of your soldiers,

Since in war that threatens with insult and death,
my victory will be the more glorious
the less strong the victor is.

After God ordered the primal chaos
and confusion with powerful arms,
creating this miraculous map;

After he fixed in the heavenly blue sky
the Zodiac, and composed the movements
of the sun in its admirable Sphere;

After he reconciled the elements
and all they possess, commanding the
sea to not stray from its own domains;

\textsuperscript{17} Delius is one of Apollo’s nicknames.
\textsuperscript{18} Aphoebused - the verb form of Phoebus. See page 19 for details.
\textsuperscript{19} Etna is another mountain which is located in modern day Italy.
Recopilar queriendo en un sujeto
lo que criado había, al hombre hizo
a su similitud, que es bien perfeto.

Wishing to compile in one subject
what he created, he made man
in his image, which is perfect.

De frágil tierra y barro quebradizo
fue hecha esta imagen milagrosa,
que tanto al autor suyo satisfizo;

This miraculous image was made
of fragile earth and brittle clay,
which so satisfied its author;

And in it, with his powerful hand,
he epilogued\(^{20}\) everything he created:
the sum and the best of everything.

Y en ella, con su mano poderosa,
epilogó de todo lo criado
la suma y lo mejor de cada cosa.

God thus remained enamored with man,
and gave him domain and many privileges,
leaving him appointed as his lieutenant god\(^{21}\).

Quedó del hombre Dios enamorado,
y diole imperio y muchas preeminencias,
por vicedios dejándole nombrado;

He endowed him with virtues and excellencies,
adorned him with liberal arts and
infused him his love for the sciences;

And of all these natural gifts
he locked them in a gift so illustrious
that lives there in the celestial choirs.

Dotóle de virtudes y excelencias,
adornólo con artes liberal
y diole infusas por su amor las ciencias;

He wanted this gift to be a Foundation
of all the arts he could achieve,
and more excellent than all of them;

And in that fashion he epilogued
all human science, and ordered that giving the gift
be reserved for God alone.

Y todos estos dones naturales
los encerró en un don tan eminente
que habita allá en los coros celestiales.

That the rest he could teach to his
children; but that this precious gift
only He who gave it first could grant it.

¿Qué don es éste? ¿Quién el mar grandioso
que por objeto a toda ciencia encierra
sino el metrificar dulce y sabroso?

What gift is this? Who can enclose the grand sea,
which comprehends the substante of all science,
if not the sweet and delicious rhyming?

\(^{20}\) Epilogued is a neologism meant to convey the fact that God made the human as an epilogue of all his creations.

\(^{21}\) See page 18
El don de la Poesía abraza y cierra, por privilegio dado de la altura, las ciencias y artes que hay acá en la tierra;

Ésta las comprende en su clausura; las perfecciona, ilustra y enriquece con su melosa y grave compostura;

Y aquel que en todas ciencias no florece, y en todas artes no es ejercitado, el nombre de Poeta no merece;

Y por no poder ser que esté cifrado todo el saber en uno sumamente, no puede haber Poeta consumado;

Pero serálo aquel más excelente, que tuviere más alto entendimiento y fuere en más estudios eminente;

Pues, ¿ya de la Poesía el nacimiento y su primer origen fue en el vuelo, o tiene acá en la tierra el fundamento?

Oh, Musa mía, para mi consuelo, dime dónde nació que estoy dudando; ¿nació entre los espíritus del cielo?

Éstos, a su criador reverenciando, compusieron aquel Trisagros trino, que al trino y uno siempre están cantando.

Y, como la Poesía al hombre vino de espíritus angélicos perfectos, que por conceptos hablan de contino,

The gift of Poetry embraces and encloses, by the most heavenly privilege, the sciences and arts that exist here on the Earth;

This poetry includes them in its circumference; perfects, illustrates and enriches them with its sweet and serious composure;

And who soever does not flourish in all sciences, and is not practiced in all arts, does not deserve the name Poet;

And since it is not possible to encrypt all the knowledge in a single person, there is no such thing as a perfect Poet;

But who soever happens to have a higher understanding and is more eminent in studies will be the greatest;

So then, is the birth of poetry and its first origin in flight or does it have its foundation here on Earth?

Oh, my Muse, for my comfort, tell me where what I am doubting was born; was it born among the spirits of the sky?

They, revering their Creator, composed that Thrice-sacred trill, that they sing evermore to the three in one.

And, since Poetry came to mankind from perfect angelic spirits, who speak eternally through concept,

22 This is the translation chosen with the idea that there is a misprint in the original text. See page 16
23 These “spirits of the sky” are angels.
24 I.e., The Holy Trinity
Los espirituales, los discretos
sabrán más de Poesía, y será ella
mejor mientras tuviere más conceptos.

Spiritual discrete people will know
more of Poetry, and will be better as
she will have more diverse knowledge.

De esta región empiérea, santa y bella
se derivó en Adán primeramente,
como la lumbre Délfica en la estrella.

From this empyrean, holy and beautiful
region first rendered in Adam
like the Delphic fire in the star.

¿Quién duda que advirtiendo allá en la mente
las mercedes que Dios hecho le había,
porque le fuese grato y obediente,

Who doubts that realizing there in his mind
the blessings that God had bestowed upon him,
so he would be grateful and obedient,

No entonase la voz con melodía,
y cantase a su Dios muchas canciones,
y que Eva alguna vez le ayudaría?

He did intone his voice with melody
and sing many songs to his God,
and that Eve would sometimes help him?

Y viéndose después entre terrones,
comiendo con sudor por el pecado
y sujeto a la muerte y sus pasiones,

And when they later find themselves among the clods,
eating by their sweat because of sin
and subject to death and their passions,

Estando con la reja y el arado,
¡qué Elegías compañía de tristeza,
por verse de la gloria desterrado!

Being with the plow and turning the earth,
what Elegies would he compose
when seeing himself banished from glory!

Entró luego en el mundo la rudeza;
con la culpa hincheron las maldades
al hombre de ignorancia y de bruteza;

Then roughness entered the world;
with guilt; evil filled man with
ignorance and brutality;

Dividiéronse en dos parcialidades
las gentes: siguió a Dios la más pequeña,
y la mayor a sus iniquidades.

Communities divided themselves into two factions:
the smaller faction followed God and
the larger faction followed their own iniquities.

La que siguió de Dios el bando y seña
toda ciencia heredó, porque la ciencia
fundada en Dios, al mismo Dios enseña;

The one that followed God’s decree and signal
inherited all of science, because science
was founded in God and shows God himself,

Tuvo también, y en suma reverencia,
al don de la Poesía, conociendo
su grande dignidad y su excelencia;

The devout also had, and held in high
reverence the gift of Poetry, knowing
its great dignity and excellence;
Y así el dichoso pueblo, en recibiendo de Dios algunos bienes y favores, le daba gracias, cantos componiendo.

Moisés queriendo dar sumos lores y la gente Hebreá a Dios eterno, por ser de los Egipcios vencedores, 160 Moses and the Hebrew people wanting to give high praise to the eternal God for having defeated the Egyptians.

El cántico hicieron dulce y tierno que el Éxodo celebra, relatando cómo el rey faraón bajó al infierno. Composed the sweet and loving canticle that Exodus celebrates, telling how the Pharaoh king descended into hell.

Pues ya cuando Jael privó del mando y de la vida a Sísara, animoso, a Dios rogando y con el mazo dando, So when Jael deprived Sisera of both the command and life, courageously, praying to God and swinging the mace,

¡Qué poema tan grave y sonoroso Barac el fuerte y Débora cantaron Por ver su pueblo libre y victorioso! What solemn and resounding poem that Barak the strong and Deborah sang to see their people free and victorious!

La muerte de Golías celebraron las matronas con versos de alegrías, cuando a Saúl con ellos indignaron; The old women celebrated the death of Goliath with happy verses, when they indignated Saul with them.

El Rey David sus salmos componía y en ellos del gran Dios profetizaba, de tanta majestad es la Poesía; King David composed his Psalms and in them he prophesied the great God for Poetry has this much majesty;

Él mismo los hacía y los cantaba y más que con retóricos extremos, a componer a todos incitaba: He, himself, made and sang them and with more than rhetorical lamentations, he encouraged them all to compose:

Nuevo cantar a nuestro Dios cantemos, decía, y con templados instrumentos su nombre bendigamos y alabemos; Let us sing a new song to our God, he said, and with tempered instruments let us bless and praise your name;

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25 Story from Exodus 15 that tells about Moses freeing the Hebrew people from the Egyptians on God’s orders.
26 A song, poem, or hymn (typically from the Bible) that is used to praise deity.
27 Story from Judges 4 that tells how Jael killed Sisera to free the Hebrew people
28 See page 17
29 Barak and Deborah are poetic figures from Judges.
30 Reference to the story from Samuel 1, 17, where David defeats the giant Goliath.
Cantadle con dulcísimos acentos, sus maravillas publicando al mundo, y en él depositad los pensamientos. Sing for him with the sweetest accents, make his marvels public for the world and in him place your thoughts.

También Judith, después que al tremebundo Holofernes cortó la vil garganta y morador lo hizo del profundo, Also Judith, after she cut that horrendous vile throat of Holofernes and made him an inhabitant of the deeps.31,

Al cielo empíreo aquella voz levanta, y dando a Dios llo por la victoria, heroicos y sagrados versos canta; To the heavenly paradise she raises her voice, and giving God praise for the victory, she sang heroic and sacred verses;

Y aquellos que gozaron de la gloria en Babilonia estando en medio el fuego, menospreciando vida transitoria, Those in Babylon who enjoyed the glory being in the middle of the fire, despising this temporal life.32,

Las voces entonaron con sosiego, y con metros al Dios de las alturas hicieron fiesta, regocijo y juego; Intoned their voices with calm, and with meter to the God of the Heavens they celebrated, rejoiced, and played;

Job sus calamidades y amarguras escribió en verso heroico y elegante, que a veces un dolor brota dulzuras. Job wrote in heroic and elegant verse, about his calamities and bitterness, for sometimes pain sprouts sweetness.

A Jeremías dejo, aunque más cante sus Trenos numerosos, que ha llegado al Nuevo Testamento mi discante. Of Jeremiah I say nothing, even though he sung numerous Trills, because my cantical has reached to the New Testament.

¿La madre del Señor de lo criado no compuso aquel canto que enternece al corazón más duro y obstinado? Didn’t the mother of the Lord of creation, compose that song which moves even the hardest and obstinate heart?

A su Señor mi ánima engrandece, y el espíritu mío de alegría se regocija en Dios y le obedece. To her Lord, my soul exalts, and my joyful spirit delights in God and obeys him.

Oh, dulce Virgen, ínclita Marfa, no es pequeño argumento y gloria poca esto para estimar a la Poesía, Oh, sweet Virgin, illustrious Mary, this is no small argument and little glory to value divine Poetry,

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31 Another story that shows the salvation of the Hebrews this time by Judith killing Holofernes.
32 Reference to Daniel 3, 1-30 which tells the story of Shadrach, Meshach, and Abednego.
Que basta haber andado en vuestra boca para darle valor, y a todo cuanto con su pincel dibuja, ilustra y toca.

Given that it is enough to have trodden in your mouth to give it value, and everything that it draws with its brush, illustrates and touches.

Y ¿qué diré del soberano canto, de aquel a quien dudando allá en el templo, quitó la habla el Paraninfo santo?

And, what will I say about the sovereign song, of that one who, doubting there in the temple, was deprived of his voice from the Holy Auditorium?

A ti también, oh Simeón, contemplo que abrazando a Jesús con brazos píos, de justo y de Poeta fuiste ejemplo.

And also you, oh Simeon, I contemplate, embracing Jesus with devout arms, a fair example of a just man and Poet.

El hosanna cantaron los Judíos a aquel a cuyos miembros con la lanza después dejaron de calor vacíos.

The hosanna that the Jews sang for that one whose limbs they later drained of life with a spear.

Mas ¿para qué mi Musa se abalanza queriendo comprobar cuánto a Dios cuadre que en metro se le dé siempre alabanza?

Yet, for what does my Muse rush forward wanting to verify how much God agrees that he has to receive everlasting praise in meter?

Pues vemos que la Iglesia, nuestra madre, con salmos, himnos, versos y canciones, pide mercedes al eterno padre;

Since we see that the Church, our mother, with Psalms, hymns, poems and songs, asks mercy for the eternal father;

De aquí los sapientísimos varones hicieron versos Griegos y Latinos de Cristo, de sus obras y sermones.

For this, the wisest men composed Greek and Latin poems of Christ, of his works and sermons.

Mas ¿cómo una mujer los peregrinos metros del gran Paulino y del Hispano Juvenco alabará siendo divinos?

Yet, how will a woman praise the strange meters of the great Paulino and of the Hispanic Juvenco since they are divine?

De los modernos callo a Mantuano, a Fiera, a Sannazaro, y dejo a Vida

Of the moderns, I keep silent about Mantuano, Fiera, Sannazaro, and leave aside Vida.

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33 Luke 1:20;67-79. This is the story of Zechariah, who lost his voice and then gained it back to prophesize the coming of Christ.
34 Matthew 21:6-10. A Hebrew expression that means “save, we pray.”
35 Reference to Jesus’s crucifixion.
36 San Paulino de Nola (354-431) was a Roman poet and writer.
37 Juvenco wrote the Historia evangélica which is considered one of the first Christian epic poems.
38 Battista Mantovano (1447-1516) wrote Latin poems in the form of Virgil as well as an epic poem.
39 Giovanni Battista Piera (1450-1540) was a poet and doctor of Mantua.
40 Jacopo Sannazaro (1458-1539) was an Italian poet from Naples.
41 Marco Girolamo Vida (c. 1490-1566) was an Italian poet, most known for writing the Christiad.
y al honor de Sevilla, Arias Montano.  
De la parcialidad que desasida quedó de Dios, negando su obediencia, es bien tratar pues ella nos convida;  
Ésta, pues, se apartó de la presencia de Dios, y así quedó necia, ignorante, bárbara, ciega, ruda y sin prudencia;  
Seguía su soberbia el arrogante, amaba la crueldad el sanguinoso, y el avariento al oro rutilante;  
Era Dios la lujuria del vicioso, adoraba el ladrón en la rapiña, y al honor daba incienso el ambicioso;  
No había otra Deidad ni ley divina sino era el propio gusto y apetito, por carecer de ciencias y doctrina.  
Mas el eterno Dios incircunscrito, por las causas que al hombre son secretas, fue reparando abuso tan maldito;  
Dio al mundo, indigno de esto, los Poetas, a los cuales filósofos llamaron, sus vidas estimando por perfectas.  
Estos fueron aquellos que enseñaron las cosas celestiales, y la alteza de Dios por las criaturas rastrearon;  
Estos mostraron de naturaleza los secretos, juntaron a las gentes en pueblos y fundaron la nobleza;  

and the honor of Seville, Arias Montano\textsuperscript{42}.  
It is well to speak, as Poetry invites us to, of the faction, that remained detached from God, denying his obedience to him,  
This faction, indeed parted from the presence of God, and thus remained foolish, ignorant, barbaric, blind, rude and without prudence;  
The arrogant one was following his pride, the bloody one was loving his cruelty, and the miser, his shining gold;  
The lust of the vicious was God, the thief was rejoicing in the pillage, the ambitious gave incense to pride;  
There was no deity or divine law other than personal taste and appetite, given the absence of sciences and doctrine.  
But God, eternal and unlimited, for reasons secret to man, began to repair such evil abuse;  
He gave the unworthy world the Poets, who were then called philosophers, as their lives were thought to be complete.  
They were the ones that taught the celestial matters, and they traced God through his creations;  
They showed the secrets of nature, they joined the peoples into villages and founded nobility;  

\textsuperscript{42} Benito Arias Montano (1527-1598) was the editor of the Polyglot Bible.
Las virtudes morales excelentes pusieron en precepto, y el lenguaje limaron con sus metros eminentes; They put in legislation the excellent moral virtues, and the language they polished with illustrious meters;

La brutal vida, aquel vivir salvaje domesticaron, siendo el fundamento de policía en el contrato y traje. They domesticated brutal life of those which lived wild, setting the foundation of polity, both in exchange and clothing.

De esto tuvo principio y argumento decir que Orfeo con su voz mudaba los árboles y peñas de su asiento, This is the beginning and plot of the story of Orpheus, who, with his voice, moved trees and stones from where they stood,

Mostrando, que los versos que cantaba, fuerza tenían de mover los pechos más fieros que las fieras que amansaba. Showing that those verses he sang had the force to move the fiercest hearts of the wild animals that he tamed.

Conoció el mundo en breve los provechos de este arte celestial de la Poesía, viendo los vicios con su luz deshechos; The world soon knew the benefits of this heavenly art of Poetry, seeing the vices, with its light, undone;

Creció su honor y la virtud crecía en ellos, y así el nombre de Poeta casi el de Jove competía, Its honor grew and virtue grew in them, and thus the name of Poet almost competed with that of Jove,

Porque este ilustre nombre se interpreta hacedor, por hacer con artificio nuestra imperfecta vida más perfeta, Because this illustrious name is interpreted as maker, for making, our imperfect life more perfect through craft,

Y, así, el que fuere dado a todo vicio Poeta no será, pues su instituto es deleitar y doctrinar su oficio; And, thus, the one who will give into vice will not be a Poet, because his appointment is to incorporate both something delightful and instructive in his office;

¿Qué puede doctrinar un disoluto? ¿Qué pueden deleitar torpes razones, pues solo está el deleite do está el fruto? What can a dissolute person teach? What type of delight can clumsy reason bring, since delight dwells only in the fruit?

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43 See note 6 on page 20
44 Jove is the Roman equivalent of Zeus.
45 This remark alludes to lines 333 and 334 of Horace’s Ars Poetica: “Poets wish to benefit or to please, or to speak / What is both enjoyable and helpful to living.”
Tratemos, Musa, de las opiniones que del Poema Angélico tuvieron las Griegas y Romúlidas naciones,

Las cuales, como sabias, entendieron ser arte de los cielos descendida, y así a su Apolo Dios lo atribuyeron.  

Fue en aquel siglo en gran honor tenida y como don divino venerada, y de muy poca gente merecida;  

Fue en montes consagrados colocada, en Helicón, en Pimpla y en Parnaso, donde a las Musas dieron la morada;  

Fingieron que si al hombre con su vaso no infundían el metro, era imposible en la Poesía dar un solo paso,  

Porque aunque sea verdad que no es factible alcanzarse por arte lo que es vena, la vena sin el arte es irresistible.  

Oíd a Cicerón como resuena con elocuente trompa, en alabanza de la gran dignidad de la Camena.  

El buen Poeta, dice Tulio, alcanza espíritu divino, y lo que asombra es darle con los Dioses semejanza;  

Dice que el nombre de Poeta es sombra y tipo de Deidad santa y secreta, y que Ennio a los Poetas santos nombra;  

Muse, let’s discuss the opinions that the Greek and Roman nations had about angelic Poetry,

Nations which, being wise, understood it was an art descended from the skies, and so, they attributed it to the god Apollo.

Poetry was, in that time, held in grand honor and worshiped as a divine gift, deserved by only a few people;

They consecrated mountains to hold it, in Helicón, in Pimpla and in Parnaso, where they gave the muses residence.

They claimed that if they did not fill the man’s cup and give him meters, it was impossible to make a single step toward Poetry.

Because, though it is true that it is not feasible to achieve inspiration through art, inspiration without art is laughable.

Listen to Cicero - how it resounds with eloquent horn, in praise of the high rank of Camena.

A good Poet, says Tulio, reaches divine spirit, and what amazes him is to imbue it with the likeness of Gods;

He says that the name of the Poet is a shade and type of holy and secret Deity, and that Ennio names the Poets saints;

46 Romúlidas is another name for Rome written as a reference Romulus.  
47 Cicero wrote Pro Archia Poeta as a defense of Aulus Licinius Archias who was accused of not being a Roman citizen.  
48 Poetry from the Camenas  
49 Marco Tulio Cicerón (c. 106-43) was a Roman politician, writer, and philosopher.  
50 Quintus Ennio (c. 239-169) was a writer during the Roman Republic and is most know for writing Annales.
Aristóteles diga qué es Poeta, Let Aristotle say what a Poet is,
Plinio, Estrabón: y déganoslo Roma, Pliny\textsuperscript{51}, Strabo\textsuperscript{52}; and let Rome say it,
pues da al Poeta nombre de Profeta; since it gives the Poet the name of prophet;

Corona de laurel como al que doma The laurel wreath, which tames
bárbaras gentes, Roma concedía barbaric people, Rome granted
a los que en verso honraban su Idioma; to those that honored her language in verse;

Dábala al vencedor, porque vencía Gave it to the victor, because he was victorious,
y dábala al Poeta artificioso and also gave it to the artful Poet
porque a vencer, cantando persuadía. who, by singing, persuaded to achieve victory.

Oh tiempo, veces mil y mil dichoso, Oh time, happy thousand and thousand,
digo, dichoso en esto, pues que fuiste I say, fortunate in this, since you were
en el arte de Apolo tan famoso, in the art of the famous Apollo,

Cuán bien sus excelencias conociste, How well you knew their excellences,
con cuánto acatamiento la estimaste, how precisely you esteemed it,
en qué punto y quilates la pusiste; what noble point and carat you put it down to;

A los doctos Poetas sublimaste, You exalted the learned Poets,
y a los que fueron más inferiors, while those that were inferior,
en el olvido eterno sepultaste; you buried in the eternal oblivion;

De monarcas, de Reyes, de señores You affixed the scepters and crowns
sujetaste los cetros y coronas of monarchs, kings, and lords to
al arte, la mayor de las mayores. this art, the greatest of the greats.

Y siendo aquesto así, ¿por qué abandonas Since this is the case, why do you now
agora a la que entonces diste el lauro abandon Her whom you gave the laurel wreath
y levantaste allá sobre las Zonas? then, and raised there about the Zones\textsuperscript{53}?

Del Nilo al Betis, del Polaco al Mauro, From the Nile\textsuperscript{54} to the Betis\textsuperscript{55}, from the Polish
hiciste le pagasen el tributo, to the Mauro, you made them pay tribute to her,
y la encumbraeste sobre Ariete y Tauro. and you raised her above Aries and Tauro\textsuperscript{56}.

\textsuperscript{51} This is a possible reference to Pliny the Second or Plinio Cecilio the Second.
\textsuperscript{52} The philosopher, geographer, and historian who is famous for writing \textit{Geographica}.
\textsuperscript{53} This is a reference to the five zones that were said to make up the world.
\textsuperscript{54} A north flowing river in northeastern Africa.
\textsuperscript{55} Known today as the Guadalquivir, this river is found in Spain.
\textsuperscript{56} This means that the tribute was raised above the constellations of Aries and Tauro.
A Julio César vimos, por quien luto
se puso Venus, siendo muerto a mano
del Bruto en nombre y en los hechos bruto,

We saw Julius Caesar, who put Venus to mourning, being killed by the hand of
the one who was a brute in name and deed.

En cuánta estima tuvo al soberano
metrificar, pues de la negra llama
libró a Marón, el docto Mantuano,

How much esteem the sovereign had,
for versifying, since from the black flame
he freed Marón, the learned Mantuano.

Y en honor de Calíope, su dama,
escribió él mismo la sentencia en verso,
por quien vive la Eneida y tiene fama.

And in honor of Calliope, his lady,
he himself wrote his commandment in verse,
for which the Aeneid now lives and it famous.

Y el Macedonio, que del universo
ganó tan grande parte sin que aguero
le fuese en algo su opinión adverso,

And the Macedonian, who won so great a part
of the universe, without ever finding an omen
that was contrary to his opinion,

No contento con verse en sumo imperio,
del hijo de Peleo la memoria
envidió, suspirando por Homero;

Not content with just being the supreme
ruler, he envied the memory of
Peleus’ son, sighing for Homer;

No tuvo envidia del valor y gloria
del Griego Aquiles, mas de que alcanzase
un tal Poeta y una tal historia,

He did not envy the courage and glory
of the Greek Achilles, but that he reached
such a Poet and such history,

Considerando que aunque sujetase
un mundo y mundos, era todo nada
sin un Homero que lo celebrase.

Considering that even though he conquered
a world and worlds, it was all nothing
without a Homer to celebrate it.

La Iliada, su dulce enamorada
en paz, en guerra, entre el calor o el frío,
le servía de espejo y de almohada;

The Iliad, his sweet love
served him as a mirror and pillow
through peace and war, from hot or cold;

Presentaronle un cofre en que Darío
guardaba sus unguentos, tan precioso
cuanto explicar no puede el verso mío;

He was once presented with a chest in which Darío used to keep kept their ointments, so beautiful
that my verse cannot explain it;

57 Venus is the Roman goddess who encompasses love, beauty, and desire.
58 A reference to Brutus that makes a play on his name and actions being the same.
59 Virgil
60 This is another way to refer to Virgil because of his birth place.
61 The Muse of Epic Poetry
62 Alexander III of Macedonia (c. 356-323) who is better known as Alexander the Great.
63 Achilles
64 Darío III Codomano, King of Persia (336-339)
Viendo Alejandro un cofre tan costoso, lo aceptó, y dijo, aqueste solo es bueno para guardar a Homero, el sentencioso; Alexander, seeing a chest so expensive, accepted it, and said “this alone is good to keep Homer, the sententious”;

Poniendo a Tebas con sus armas freno, a la casa de Píndaro y parientes reservó del rigor de que iba lleno. And when he subdued Thebes with his weapons, he spared the house of Pindar and relatives From the sterness that filled him.

Siete ciudades nobles, florecientes, tuvieron por el ciego competencia que un buen Poeta es gloria de mil gentes; Seven noble cities, flourishing, held competition for the Blind One, for a good Poet is the glory of a thousand people;

Apolo en Delfos pronunció sentencia de muerte contra aquellos que la dieron a Arquíloco, un Poeta de excelencia; At Delphi, Apollo pronounced a death sentence against those who gave it to Archilochus, a Poet of excellence;

A Sófocles sepulcro honroso abrieron los de Lacedemonia, por mandado expresó que del Bromio Dios tuvieron. The Lacedemonians gave an honorable grave to Sophocles, by express command of the god Bromios.

Mas ¿para qué en ejemplos me he cansado por mostrar el honor que a los Poetas, los Dioses y las gentes les han dado? Yet, why have I toiled to show, through examples, the honor given to the Poets by the gods and the people?

Si en las grutas del Báratro secretas, los demonios hicieron cortesía a Orfeo por su arpa y chanzonetas, If in the secret groves of Tartarus, the demons gave courtesy to Orpheus for his harp and ballad,

No quiero explique aquí la Musa mía los Latinos que alcanzan nombre eterno por este excelso don de la Poesía, I do not want my muse to explain here the Latins that reach eternal name through this sublime gift of Poetry,

Los cuales con su canto dulce y tierno, a sí y a los que en metro celebraron, libraron de las aguas del Averno; Who, with their sweet and tender singing, freed themselves and those who they celebrated in meter from the waters of Avernus

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65 Homer
66 A city located in Greece where the oracle would speak with others about important matters.
67 A poet who also fought as a mercenary.
68 Laconia was part of the Peloponnesian region. Its capital was Sparta.
69 Dionysus
70 The body of water that was believed to be the entrance to the Underworld.
Sus nombres con su pluma eternizaron,
y de la noche del eterno olvido
mediante sus vigilias se escaparon. 405

Conocido es Virgilio que a su Dido
rindió al amor con falso disimulo,
y al tálamo afeó de su marido;

Pomponio, Horacio, Itálico, Catulo,
Marcial, Valerio, Séneca, Avieno,
Lucrecio, Juvenal, Persio, Tibulo,

Y tú, oh Ovidio, de sentencias lleno,
que aborreciste el foro y la oratoria,
por seguir de las nueve el coro ameno;

Y olvido al Español que en dulce historia
el Farsálico encuentro nos dio escrito,
por dar a España con su verso gloria;

Pero ¿dó voy? ¿A dó me precipito?
¿Quiero contar del cielo las estrellas?
Quédese, que es contra un infinito.

Mas será bien, pues soy mujer, que de ellas
diga mi Musa, si el benigno cielo
quiso con tanto bien engrandecellas.

---

71 Dido is the queen of Carthage, and in the Aeneid, she is manipulated by Juno and Venus who cause her to become infatuated with Aeneus. Dido realizes her relationship with Aeneus will one day fail, and she commits suicide.

72 Pomponio Algerio (1531-1556) was a writer from the first century known for writing Chorografia.

73 Quintus Horatius Flaccus (65-8) or Horace is well known for writing Ars Poetica.

74 Silius Italicus was a Roman poet famous for his epic poem Punica.

75 Gaius Valerius Catullus (87-54) wrote lyrical and satirical poetry.

76 Marcus Valerius Martialis (c. 40-104) or Martial is known for writing Epigrams.

77 This is possibly a reference to the Roman poet Valerius Aeditus, though Martial and Publius Valerius Cato bear the same name as well.

78 Lucius Annaeus Seneca (c. 3-65) was a Roman statesman as well as a philosopher and tragedian.

79 Avienus (305-375) was a translator who also wrote poetry about constellations.

80 Titus Lucretius Carus (c. 96-55) is the author of De Rerum Natura.

81 Juvenal (c. 55-127) is famous for writing Satires.

82 Aulo Persio Flacco (34-62) was a Volterran writer.

83 Albius Tibullus (c. 55-19) was a Roman author that wrote Corpus Tibullianum.

84 Lucan (39-65) was a Roman author. One of his works is titled Pharsalia.
Soy parte, y como parte me recelo
no me ciegue afición; mas diré solo
que a muchas dio su lumbre el Dios de Delo,

Léase Policiano, que de Apolo
fue un vivo raya, el cual de muchas canta,
divulgando su honor de Polo a Polo;

Entre muchas, oh Safo, te levanta
al cielo por tu metro y por tu lira,
y también de Damófila discanta;

Y de ti Pola con razón se admira
pues limaste a Lucano aquella historia,
que a ser eternal por tu causa aspira.

Dejemos las antiguas. ¿Con qué gloria
de una Proba Valeria, que es romana,
hará mi lengua rústica memoria?

Aquesta de la Eneida Mantuana,
trastrocando los versos, hizo en verso
de Cristo, vida y muerte soberana;

De las Sibilas sabe el universo
las muchas profecías que escribieron
en metro numeroso, grave y terso,

Estas del celestial consejo fueron
partícipes, y en sacro y dulce canto,
las Febadas oráculos dijeron;

Sus vaticinios la Tiresias Manto,
de divino fúor arrebatada,
en versos los canto poniendo espanto.

I am partial, and as such I mistrust myself,
lest I be blinded by love for them; but I will only
say that the God of Delos gave his fire to many of them,

Read Poliziano, who was a lively ray
of Apollo, who sings of many
spreading their honor from pole to pole;

Among many, oh Sappho, he ascended you
to heaven because of your meter and lyre,
and he also sings of Damophyla;

And he rightfully admired you Polla
as you polished that story for Lucan,
which aspires to be eternal because of you.

Let us put aside the women of yore.
How glorious will my simple tongue make
the memory of the Roman Proba?

This Poet scrambled the verses of Mantuanan
and she rendered, in verse, the life and death
of sovereign Christ;

Only the universe knows of the many prophecies
that the Sibyls wrote in
abundant, serious and smooth meter,

These ones were participants of the
heavenly council, and in sacred and sweet singing,
the female Poets delivered oracles;

Manto, the daughter of Tiresias,
inspiring awe, sung her prophecies in verses
snatched by divine frenzy.

85 Apollo
86 Angelo Ambrogini (1454-1494) was an Italian poet and humanist.
87 Sappho was a greek poet from the island of Lesbos. She mainly wrote poetry about love.
88 One of Sappho’s disciples
89 Polla Argentaria was the wife of Lucan.
90 Proba is considered to be the earliest Roman female poet
91 Reference to Virgil
92 The Sibyls were women who were believed to be oracles.
Pues qué diré de Italia que adornada hoy día se nos muestra con matronas que en esto exceden a la edad pasada;

And what will I say of Italy that today shows herself to us, adorned with female Poets for in this regard, they outmatch the past age in their verse;

Tú, oh Fama, en muchos libros las pregonas, sus rimas cantas, su splendor demuestras, y así de laure eterno las coronas;

In many books you proclaim them, their rhymes you sing, their splendor you show, and in this way, you, oh Fame, crown them with eternal laurel crowns;

También Apolo se infundió en las nuestras, y aun yo conozco en el Pirú tres damas, que han dado en la Poesía heroicas muestras,

Apollo also infused himself in among our women, and even in Peru, I know of three ladies, who have given heroic examples in Poetry,

Las cuales, mas callemos, que sus famas no las fundan en verso; a tus varones, oh España, vuelvo, pues allá me llamas.

Which are…. nay, say no more, for their names are not grounded on verse; to your males, oh Spain, I return, because there you call me.

También se sirve Apolo de Leones, pues han mil Españoles florecido en Épicas, en Cómico y Canciones,

Apollo also makes use of brave men; a thousand Spaniards have flourished in epic Poetry, comedy and songs,

Y muchos han llegado y excedido a los Griegos, Latinos y Toscanos, y a los que entre ellos han resplandecido;

And many have reached and exceeded the Greeks, Romans and Tuscans, and to those among them who have shone;

Que como dio el Dios Marte con sus manos al Español su espada porque él solo fuese espanto y horror de los Paganos,

For, as the god Mars gave his sword to the Spaniard with his own hands so he alone was fright and horror to the pagans,

Así también el soberano Apolo le dio su pluma para que volara del eje antiguo a nuestro nuevo Polo.

So the lord Apollo also gave him his quill so that he might fly from the ancient axis to our new pole.

Quien fuera tan dichosa que alcanzara tan elegantes versos que con ellos los Poetas de España sublimara,

Oh I wish I were so happy as to achieve such elegant verses, that by them I exalted the Poets of Spain,

Aunque loallos yo, fuera ofendellos, fuera por darles lustre, honor y pompa, oscurecerme a mí, y oscurecellos;

Even though my praise would be their offence, as my giving them radiance, honor and pomp, would be obscuring myself, and obscuring them as well;

93 Roman goddess of rumor
La fama, con su eternal y clara trompa,
tiene el cuidado de llevar sus nombres,
a do el rigor del tiempo no los rompa,

Y ellos también, con plumas más que de hombres,
a pesar del olvido, cada día
eternizan sus obras y renombres.

Oh España venerable, oh madre pía,
dichosa puedes con razón llamarte,
pues ves por ti en su punto a la Poesía;

En ti vemos de Febo el estandarte,
tú eres el sacro templo de Minerva,
y el trono y silla del horrendo Marte;

Glóriate de hoy, mas pues la proterva
envidia se te rinde y da blasones,
sin que los borre la fortuna acerba.

Y vosotras, Antárticas regiones,
también podéis teneros por dichosas,
pues alcanzáis tan célebres varones,

Cuyas plumas heroicas, milagrosas,
darán y han dado muestras como en esto
alcanzáis voto, como en otras cosas.

¿Dónde vas, Musa? ¿No hemos presupuesto
de rematar aquí nuestro discurso,
que de prolijo y tosco es ya molesto?

¿Por qué dilates el difícil curso?
¿Por qué arrojas al mar mi navecilla?
mar que ni tiene puerto ni recurso.

¿A una mujer que teme en ver la orilla
de un arroyuelo de cristales bellos,
quieres que rompa al mar con su barquilla?

Fame, with its eternal and clear horn,
takes care of carrying their names,
where the rigor of time cannot break them,

And they also, with quills greater than men’s,
despite forgetfulness, every day
eternalize their works and fame.

Oh venerable Spain, oh pious mother,
you can rightly call yourself fortunate,
since you see in yourself Poetry in its perfection;

In you we see the banner of Phoebus,
you are the sacred temple of Minerva,
and the throne and seat of the awful Mars;

Celebrate this day especially since wicked
envy yields to you, and gives you praise
that harsh fortune cannot erase.

And you, Antarctic regions,
you can also call yourself happy
since you have attained so many famous men,

Whose heroic quills will and have
given your miraculous sign that in this
you attain vote as in other matters.

Where are you going, Muse? Haven’t we considered
finishing here our discourse, which already
upsets us in its abundance and coarseness?

Why do you delay the difficult course?
Why do you throw my small ship to the sea?
That sea which has neither port nor resource.

To a woman who is afraid to see the shore
of a small stream made of smooth crystal,
do you want her tiny boat to split the sea?
¿Cómo es posible yo celebre a aquellos, que asido tienen con la diestra mano al rubio, intonso Dios de los cabellos?

Pues nombrallos a todos es en vano, por ser los del Pirú tantos que exceden a las flores que Tempe da en verano.

Mas Musa, di de algunos ya que pueden contigo tanto, y alza más la prima que ellos su plectro y mano te conceden.

Testigo me serás, sagrada Lima, que el doctor Figuerosa es laureado por su grandiosa y elevada Rima,

Tú, de ovas y espadañas coronado, sobre la urna transparente oíste su grave canto y fue de ti aprobado;

Y un tiempo fue que en tu Academia viste al gran Duarte, al gran Fernández digo, por cuya ausencia te has mostrado triste;

Fue al cerro donde el Austro es buen testigo, que vale más su vena que las venas de plata que allí puso el cielo amigo.

Betis se ufana que éste en sus arenas gozó el primero aliento, y quiere parte el Luso de su ingenio y sus Camenas.

How could I possible celebrate all those who, with skillful hands, grasp the uncut hairs of the blond god?

To name them all is in vain, as there are so many in Peru that they outnumber the summer flowers of Tempe.

Still Muse, speak of some since they can do so much with you, and raise the lyra since they grant to you their plectrum and hand.

You will be my witness, sacred Lima, that doctor Figueroa is honored for his grandiose heavenly rhyme,

You, crowned by algeas and seaweed, heard over the transparent urn, his solemn song that you approved of;

There was a time in your Academy that you saw the great Duarte, that is to say Fernández, for whose absence you have appeared so sad;

He went to the hill where the South wind is a good witness, because his vein is worth more than the veins of silver that the friendly sky put there.

Betis is proud that this Poet enjoyed his first breath in its sand, and the Lusitanians want to partake of his ingenuity and his Muses.

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95 Apollo
96 The Valle de Tesalia was another place one might find Apollo and the Muses.
97 La Prima is the name of a very old instrument, so here it is translated as lyre.
98 A plectrum is used to pluck the strings on an instrument.
99 Francisco de Figueroa was a Spanish Renaissance poet.
100 Over the Earthly Sky
101 Reference to the Academia Antártica
102 All the information we have about Juan Duarte Fernández is only known through Clarinda’s references.
103 The vein of poetry
104 Lusitania is the ancient name of Portugal, so the Lusitanians refer to the Portuguese.
Quisiera, oh Montesdoca, celebrarte, mas estás retirado allá en tu Sama, cuándo siguiendo a Febo, cuándo a Marte; I would like, oh Montes de Oca\textsuperscript{105}, to celebrate you, but you are withdrawn in your Sama, sometimes following Phoebus, sometimes Mars;

Pero como tu nombre se derrama por ambos Polos, has dejado el cargo de eternizar tus versos a la fama. But as your name is spilled between both Poles, you have commissioned fame the task of eternalizing your verses.

Del Tajo ameno por camino largo, un rico pescador las aguas de oro trocó por Tetis y su reino amargo; By the long road of the pleasant Tagus\textsuperscript{106}, a rich fisherman exchanged the gold waters for Thetis and her bitter kingdom\textsuperscript{107}.

Mas no pudo el Pirú tanto tesoro ganar sino ganando a ti, oh Sedeño, regalo del Parnaso y de su coro, But Peru could not have gained so much treasure without winning you, oh Sedeño\textsuperscript{108}, the gift of Parnassus and and its choir,

Ya el mundo espera que del grave ceño de Glauc\textsuperscript{a} el pescador tuyo le cante, mostrando el artificio de su dueño. The world waits for you to sing of the serious scowl of your fisherman Glauc\textsuperscript{a}, showing the artifice of his master.

Con reverencia nombra mi discante al Licenciado Pedro de Oña; España pues lo conoce, templos le levante; With reverence my song\textsuperscript{109} names Pedro de Oña\textsuperscript{110}, let Spain, who knows him, raise him temples;

Espíritu gentil, doma la saña de Arauco, pues con hierro no es posible, con la dulzura de tu verso extraña. Gentle spirit, tame the fierceness of the Arauco, with the strange sweetness of your verse, since it is not possible with iron.

La Volcánea, horrorifica, terrible, y el military Elogio, y la famosa Miscelánea que al Inga es apacible, \textit{La Volcánea}\textsuperscript{111}, awful, terrible, and \textit{El militar elogio}\textsuperscript{112}, and the famous \textit{Miscelánea}\textsuperscript{113} that is peaceful to the Inga,

\textsuperscript{105} Pedro Montes de Oca was a Spanish poet and held an official position in Peru.
\textsuperscript{106} A river that runs through Spain and Portugal
\textsuperscript{107} The nymph of the sea who is also Aquilles mother.
\textsuperscript{108} Possible reference to Franciscisco Sedeño Fariñas
\textsuperscript{109} A small concert of string instruments
\textsuperscript{110} Author of \textit{Arauco Domado} (1596)
\textsuperscript{111} Epic poem by Miguel Cabello de Balboa
\textsuperscript{112} An epic poem attributed to Cabello de Balboa.
\textsuperscript{113} Another piece from Cabello de Balboa
La entrada de los Mojos milagrona, la comedia del Cuzco, y Vasquirana tanto verso elegante y tanta prosa, Give your renown and sovereign glory Miguel Cabello, and this glory resounding across Spain, makes Archidona proud.

Nombre te dan y gloria soberana, Miguel Cabello, y está redundando por Hesperia. Archidona queda ufana.

A ti, Juan de Salcedo Villandrando, el mismo Apolo Delfico se rinda, a tu nombre su lira dedicando, To you, Juan de Salcedo Villandrando, delphian Apollo yields himself, dedicating his lyre to your name,

Pues nunca sale por la cumbre Pinda con tanto resplandor, cuanto demuestras cantando en alabanza de Clarinda. Since he, with so much resplendence, rises over the Pindian summit as the way you demonstrate when you sing in praise of Clarinda.

Hojeda y Gálvez, si las plumas vuestras no estuvieran a Cristo dedicadas, ya de Castalia hubieran dado muestras; Hojeda and Gálvez, if your quills were not dedicated to Christ, they would have already given examples of Castalia;

Tal vez os las ponéis, y a las sagradas regiones os llegáis tanto que entiendo que de algún Ángel las tenéis prestadas, Maybe you put them to you, and the sacred regions you approach so much that I conclude that you must have borrowed them from some angel,

El uno está a Trujillo enriqueciendo, a Lima el otro, y ambos a Sevilla la estáis con vuestra Musa ennoblecendo. One is enriching Trujillo, the other Lima, and you both are dignifying Seville with your muse.

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114 Also attributed to Cabello de Balboa
115 Another drama attributed to Cabello de Balboa
116 Another work of Cabello de Balboa
117 Miguel Cabello was a priest and writer who moved from Spain to Peru and then to Quito where he completed his work Miscelanea Antarctica.
118 In this instance, Clarinda uses the latin name for Spain: Hesperia. I believe she did this to keep the meter of the line.
119 Miguel Cabello de Balboa’s birthplace
120 This pronoun refers to Apollo - who is often identified with the sun.
121 Another mountain that Apollo would often inhabit.
122 See page 11-12
123 Diego de Hojeda wrote the religious epic La Chrisitiada.
124 Possible reference to Juan Gálvez
125 A nymph that Apollo turned into a body of water at the base of Mount Parnasses; meant as Castilian poetry.
126 A city located in the northwestern part of Peru.
127 Lima is the capital of Peru.
128 A city in the southern part of Spain
Deme su ingenio, Juan de la Portilla, 580
para que ensalce su fecunda vena,
que temo con mi voz disminuilla,

La Antártica region, que al orbe atruena 585
con Potosí, celebrará su nombre,
nombre que el cielo eternizallo ordena.

Gaspar Villarroel, digo aquel hombre 590
que, a pesar de las aguas del Leteo,
con verso altivo, ilustra su renombre,

Aquel que en la dulzura es un Orfeo, 595
y un Griego Melesígenes en ciencia,
y en majestad y alteza un Dios Timbreo,

Éste, por ser quien es, me da licencia 600
que abrevie aquí las alabanzas suyas,
que es símbolo el callar de reverencia.

Mas, aunque tú la vana gloria huyas, 605
que por la dar mujer será bien vana,
callar no quiero, o Avalos, las tuyas;

Y cuando calle yo, sabe la Indiana 610
América muy bien cómo es don Diego
honor de la Poesía Castellana.

Con gran recelo a tu splendor me llego, 615
Luis Pérez Ángel, norma de discretos,
porque soy mariposa y temo el fuego;

580 Lend me your ingenuity, Juan de la Portilla,
so that I can exalt your fruitful vein,
though I fear I may diminish it with my voice,

585 The Antarctic region, which, shakes the world
with Potosí, will celebrate your name,
a name that the sky orders to immortalize.

590 Gaspar Villarroel129, I say that man
who, against the currents of the Lethe130,
illustrates his renown with haughty verse,
The one who in the sweetness is an Orpheus,
in science is a Greek Melesigenes131,
and in majesty and highness is a god Thymbraeus132,

595 He, given who he is, allows me
to shorten his praises here, as silence
is a symbol of reverence.

600 Yet, though you run from vain glory,
since coming from a woman it is rather vain,
I do not wish to omit yours, oh Avalos133;

605 Even if I remain silent, America, the Indies,134
well knows that Don Diego135 is
the pride of Castilian Poetry.

129 Gasper de Villarroel y Coruña is known for helping write Arauco Domado.
130 The river of forgetfulness that was in the Underworld.
131 Homer
132 Apollo
133 Reference to the author Diego Dávalos.
134 Should be Indian American, but I do not wish to create any confusion about the group.
135 Possible reference to the poet Don Diego Hurtado de Mendoza
136 Unknown Reference
Fabrican tus romances y sonetos, como los de Anfión un tiempo a Tebas, muros a Arica, a fuerza de concetos.

Y tú, Antonio Falcón, bien es te atrevas la Antártica Academia, como Atlante, fundar en ti, pues sobre ti la llevas;

Ya el culto Taso, ya el oscuro Dante, tienen imitador en ti, y tan diestro, que yendo tras su luz, les vas delannte.

Tú, Diego de Aguilar, eres maestro en la escuela Cirrea graduado, por ser tu metro honor del siglo nuestro.

El renombre de Córdoba ilustrado quedará por tu lira, justa paga del amor que a las Musas has mostrado.

No porque al fin, Cristóbal de Arriaga, te ponga de este Elogio, ni es justo que tu gloria se deshaga,

Que en Pimpla se te da el lugar primero, como al primero que, con fuerza de arte, corres al parangón do llegó Homero.

De industria quise el ultimo dejarte, don Pedro ilustre, como a quien Apolo, por ser Carvajal, dio su estandarte,

Your ballads and sonnets erect, like those of Amphion long ago in Thebes, walls for Arica, by force of concepts.

And you, Antonio Falcón, it is good that you founded the Antarctic Academy, for like Atlas, you carry it upon your shoulders;

Already the erudite Tasso, already the obscure Dante, have an imitator in you, so skillful that following their light, you outpace them.

You, Diego de Aguilar, are a master of the cirran style, because your meter is the pride of our time.

The renown of Cordova will be illustrated by your lyre, a fair payment for the love that you have shown to the muses.

Though I praise you last, you are not the last, Cristóbal de Arriaga, nor is fair that your glory dissipates,

Because in Pimpla you are given first place, as the first one who, by force of art, runs unparalleled there at the point reached by Homer.

By devise I wanted to leave you last, illustrious Don Pedro, whom Apollo, gave his banner for being a Carvajal,

137 Son of Zues who, with his brother, built the walls of Thebes.
138 An area that was in the South of Perú but is now a part of Chile.
139 Unknown Reference
140 The titan condemned to hold the sky upon his shoulders for the rest of time.
141 Torquato Tasso was the 16th century poet who wrote Gerusalemme liberate.
142 Dante Alighieri was a Medieval Italian poet who wrote the Comedia.
143 A reference to Apollo
144 Possible reference to Francisco Hernández de Córdoba, the conquistador who first recorded the Yucatan Peninsula.
145 A possible connection to Fernando de Torres
146 Another mountain in relation to the Muses
Ni da el Pirú, ni nunca dio Pactolo
con sus minas ni arenas tal riqueza,
como tú con tu pluma a nuestro Polo.  630

Elpis Heroída, préstame la alteza
de tu espíritu insigne porque cante
de otros muchos Poetas la grandeza,

Mas, pues humano ingenio no es bastante,
saquemos de lo dicho este argumento:  635
si es Buena la Poesía, es importante.

Ser buena, por su santo nacimiento
y porque es don de Dios y Dios la estima,
queda arriba probado nuestro intento;

Ser importante, pruébalo; la prima
siento que se destempla y voy cansada,
mas la razón a proseguir me anima.

Será una cosa tanto más preciada
y de más importancia cuanto fuere
más provechosa y más aprovechada;  645

Es de importancia el Sol porque, aunque hiere,
con sus rayos alumbrá y nos da vida,
criando lo que vive y lo que muere;

La tierra es de importancia porque anida
al hombre, y así a él como a los brutos
les da, cual justa madre, la comida;

Todos los vegetales por sus frutos
son de importancia, y sonlo el mar y el viento
porque nos rinden fértiles tributos;

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147 The Pactolus is a river near the Aegean coast of Turkey.
148 The Greek goddess of Hope
149 Possible reference to Aesop’s *The Ant & the Grasshopper*
No sólo es de importancia un element, mas una hormiga, pues su providencia al hombre ha de servir de documento;

Cada arte importa, importa cada ciencia, porque de cada cual viene un provecho, que es el fin a que mira su existencia;

Pues si una utilidad hace de hecho ser cada cosa de por sí importante, ¿qué importará quien muchas nos ha hecho?

Es la Poesía un piélag de provechos al hombre, y su importancia no es sola para un tiempo ni un instante;

Es de provecho en nuestra tierna infancia, porque quita, y arranca de cimiento, mediante sus estudios, la ignorancia;

En la virilidad es ornamento, y, a fuerza de vigilias y sudores, para sus hijos nuestro entendimiento;

En la vejez alivia los dolores, entretiene la noche mal dormida o componiendo, o revolviendo Autores;

Da en lo poblado el gusto sin medida, en el campo acompaña y da consuelo, y en el camino a meditar convida;

De ver un prado, un bosque, un arroyuelo. de oír un pajarito, da motivo, para que el alma se levante al cielo.

Anda siempre el Poeta entretenido con su Dios, con la Virgen, con los Santos, o ya se abaja al centro denegrido,

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Not only the elements are important, but even an ant, because his foresight serves as an example for man;

Each art matters, every science matters, because each yields a benefit, which is the end to which its existence aspires;

If one utility is what, in fact, makes, each thing important, how important is the thing that has made us so many?

Poetry is an abundant ocean of benefits to man, and its importance is not momentary or of an instant;

It benefits us in our tender childhood, by uprooting and removing, through study, ignorance, from its foundation.

In adulthood it is an ornament, and, by force of vigils and toils, it provides understanding to its children;

In old age, it relieves the pain, it entertains the night badly slept either by composing or stirring authors;

In the city, it gives taste without measure, in the country side, it accompanies and gives comfort, and while on the road it invites us to meditate;

Upon hearing a meadow, a forest, a creek, upon hearing a bird, it gives motivation, for the soul to raise to heaven.

The Poet always goes around entertained with his God, with the Virgin, with the Saints, or already stoops to the darkened center.

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150 The possessive “Its” refers to Poetry.
De aquí proceden los heroicos cantos, las sentencias y ejemplos virtuosos que han corregido y convertido a tantos; From here the heroic songs proceed, the aphorisms and virtuous examples that have corrected and converted so many;

And while there are awkward and vicious Poets, the gift of Poetry is chaste and Good, and it is they that are bad, dirty, and disgusting.

El Lirio, el Alelí del prado ameno, son saludables; llega la serpiente y hace de ellos tósigo y veneno, The lily, the violet of the lively meadow, are healthy; then, the snake comes and makes of them venom and poison,

Because of this, the ignorant gossiping people create infamy by seeing and making noise in the same moment,

Por esto el ignorante y maldiciente tanta seguida viendo y zarabanda, infame introducción, de infame gente, Because of this, the ignorant gossiping people create infamy by seeing and making noise in the same moment,

La lengua desenfrena y se desmanda a condenar a fuego a la Poesía, como si fuere Herética o Nefanda. He loosens his tongue and begins to condemn Poetry to fire, as if it were heretical or abominable.

The fool accuses the venerable Scriptures, because the wretched Calvin twists them, to prove his nefarious purpose.

Necio, ¿también será la Teología mala porque Lutero, el miserable, quiso fundar en ella su herejía? You fool, will theology also be spoiled because Luther, the miserable, wished to found his heresy on it?

You fool, will theology also be spoiled because Luther, the miserable, wished to found his heresy on it?

Acusa a la escritura venerable, porque la tuerce el miserable Calvino, para probar tu intento abominable The fool accuses the venerable Scriptures, because the wretched Calvin twists them, to prove his nefarious purpose.

The fool accuses the venerable Scriptures, because the wretched Calvin twists them, to prove his nefarious purpose.

Quita los templos donde al Rey divino le ofrecen sacrificios, porque en ellos comete un desalmado un desatino He removes the temples where the divine King receives sacrifices, because in them, some heartless one commits an atrocity.

He removes the temples where the divine King receives sacrifices, because in them, some heartless one commits an atrocity.

Del oro y plata, dos metales bellos, condena al hacedor excelso y sabio pues tantos males causa el pretendedellos Because of gold and silver, two beautiful metals, he condemns the lofty and wise Maker, since the desire for them causes so many evils.

Because of gold and silver, two beautiful metals, he condemns the lofty and wise Maker, since the desire for them causes so many evils.

Contra todas las cosas mueve el labio, pues todas, si de todas hay mal uso, hacen a Dios ofensa, al hombre agravió. He speaks badly about everything since everything, as all things, can be used badly, affronts God, and offends man.

He speaks badly about everything since everything, as all things, can be used badly, affronts God, and offends man.

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151 Martin Luther (1483-1546) initiated the Protestant Reformation in 16th century Europe.

152 John Calvin (1509-1564) was Martin Luther’s successor.
Si dices que te ofende y trae confuse
ver en la Iglesia llenos los Poetas
de Dioses, que el Gentil en aras puso,
Las causas son muy varias y secretas,
y todas aprobadas por Católicas,
y así en las condenar no te entremetas;
Las unas son palabras Metafóricas,
y aunque mujer indocta me contemplo,
sé que también hay otras Alegóricas.

No es esto para ti; por un ejemplo me entenderás: ya has visto en cualquier fiesta colgado con primor un santo templo,
Allí habrás visto por nivel dispuesta, rica tapicería y tela de oro, por más grandeza a trechos interpuesta;

Habrás visto doseles y un tesoro grande de joyas y otros mil ornatos, con traza insigne y con igual decoro;

Habrás visto poner muchos retratos, y aun es el aderezo más vistoso en semejantes pompas y aparatos;

Cual sería de Alcides, el famoso, otro de Marte, y de la Cipria Diosa, y cual del niño ciego riguroso,
La prosapia de Césares famosa, y el Turco Solimán allí estaría, y la bizarra Turca, dicha Rosa.

If you say that it offends you and it is confusing for you to see, in Church, Poets fully occupied with the gods that the pagans set on altars,
The reasons are many and secret, and all of them approved as Catholic, so do not tire yourself by condemning them;
They are sometimes metaphorical, and though I consider myself an unlearned woman, I know that others are allegorical.
This is not your place to judge; an example will make you understand me: you may have seen, in any holiday, a holy temple beautifully decorated,
There, you may have seen, set at different levels, rich tapestry and golden cloth, interspersed in segments to achieve more grandeur;
You may have seen canopies and a treasure filled with large jewelry and other thousand ornaments, with illustrious appearance and equal decorum;
You may have seen many portraits, and even the decoration is more attractive, in similar spectacle and devices;
One would be Hercules, the famous, another of Mars, and another the Cyprian goddess, yet another the rigorous blind child,
The famous ancestry of the Caesars, and the Turkish Suleiman would be there, and the gallant Turk, called Razia.

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153 Son of Jove
154 Venus
155 Cupid
156 Reference to the Ottoman Sultan Suleiman Kanuni
157 Possible reference to Razia Sultana, a woman who became the Sultan of Delhi in the 14th century
Pues ¿cómo en templo santo, en santo día,
y entre gente Cristiana de almas puras,
y donde está la sacra Eucaristía,
Se permiten retratos y figuras
de los Dioses profanos, y de aquellos,
que están ardiendo en cárcel oscuras?
Permítense poner, y es bien ponellos,
como trofeos de la Iglesia, y ella
con esto muestra que se sirve de ellos.
Así, esta dama ilustre cuanto bella
de la Poesía, cuando se compone
en honra de su Dios, que pudo hazella
Con su divino espíritu, dispone
de los Dioses antiguos de tal suerte
que a Cristo sirven y a sus pies los pone.
Más razones pudiera aquí traerte,
oh, ignorante, mas siéntote turbado,
que es fuerte la verdad como la muerte.
Oh Poético espíritu, enviado
del cielo empíreo a nuestra indigna tierra,
gratuitamente a nuestro ingenio dado,
Tú eres, tú, el que haces dura guerra
al vicio y al regalo, dibujando
el horror y el peligro que en sí encierra;
Tú estás a las virtudes encumbrando,
y enseñas con dulcísimas razones
lo que se gana, la virtud ganando;
Tú alivias nuestras penas y pasiones,
y das consuelo al ánimo afligido
con tus sabrosos Metros y Canciones;
So, how in holy temple, on a holy day,
and among Christian people of pure souls,
and where the sacred Eucharist is,
How are the portraits and figures of
these profane gods allowed, and of those,
who are burning in dark jails?
They are authorized to be placed there, and it is
good to put them as trophies of the Church, and
with this, She reveals that She is using them.
In this way, this illustrious and beautiful lady
of Poetry, when composed in honor
of her God, who alone could make her,
With His divine spirit, disposes
of the ancient gods in such a way that
they serve Christ and put them at His feet.
I could bring up here more reasons,
oh ignorant one, but you are disturbed,
as truth is as strong as death.
Oh Poetic spirit, envoy of the
empyreal sky to our unworthy Earth,
gratuitously given to our ingenuity,
You are, you, that one who makes harsh
war against vice and laziness, showing
the horror and danger contained in them;
You elevate the virtues, and you
teach with the sweetest reason what
one achieves when one wins virtue;
You relieve our pains and passions,
and you give comfort to the afflicted soul
with your pleasant meters and songs;
Tú eres el puerto al mar embravecido
de penas, donde olvida sus tristezas
cualquiera que a tu abrigo se ha acogido;
You are the port of the raging sea
of sorrow, where anyone who has taken refuge
in your shelter forgets his sorrow;

Tú celebras los hechos, las proezas
de aquellos que por armas y ventura,
alcanzaron honores y riquezas;
You celebrate the deeds, the prowess
of those who, by weapons and fortune,
achieved honors and riches;

Tú dibujas la rara hermosura
de las damas en Rimas y Sonetos,
y el bien del casto amor y su dulzura;
You draw the rare beauty
of the ladies through rhymes and sonnets, and
the goodness of chaste love and its sweetness;

Tú explicas los interínsecos concetos
del alma, y los ingenios engrandeces
y los acendras, y haces más perfetos.
You explain the intrinsic concepts of the
soul, and you magnify the ingenuities
and you refine them, and make them more perfect.

¿Quién te podrá loar como mereces,
y cómo a proseguir seré bastante
si con tu luz me asombras y enmudeces?
Who can praise you as you deserve,
and how will I be enough to proceed
if with your light, you amaze me and silence me?

Y dime, oh Musa, ¿quién de aquí adelante
de la Poesía viendo la excelencia,
no la amará con un amor constante?
And tell me, oh Muse, who, from now on,
seeing the excellence of Poetry,
will not love it with constant love?

¿Qué lengua habrá que tenga ya licencia
para la blasfemar sin que repare,
teniéndole respeto y reverencia?
What tongue will there be that has license
to blaspheme you without care,
having respect and reverence?

¿Y cuál será el ingrato que alcanzare
merced tan alta, rara y exquisite,
que en líbelos y en vicios la empleare?
And who will be the ungrateful who reaches
a Favor so high, rare and exquisite,
and then uses it in vices and libels?

¿Quién la olorosa flor hará marchita,
y a las bestias inmundas del pecado
arrojará la rica Margarita?
Who will make the fragrant flower wither,
and who will toss the rich daisies
to the filthy beasts of sin?

Repara un poco, espíritu cansado,
que sin aliento vas, yo bien lo veo,
y está muy lejos de este mar el vado.
Rest a bit, tired spirit, because
breathless you go, I see it well,
and the ford of the sea is still far away.
Y tú, Mexía, que eres del Febeo
bando el príncipe, acepta nuestra ofrenda,
de ingenio pobre, rica de deseo;

And you, Mexía, who are the Prince of the
Phoebian group, accept our offering,
of poor ingenuity, rich of desire;

Y pues eres mi Delio, ten la rienda
al curso, con que vuelas por la cumbre
de tu esfera, y mi voz y metro enmienda
para que dignos queden de tu lumbre.

And since you are my Delio, hold the reins toward
the right course, with which you fly to the Summit
of your sphere, and amend my voice and meter
so that they are worthy of your brilliance.
Conclusion

Translating Clarinda’s poem has greatly expanded my understanding of translation studies, the Spanish language, and Clarinda’s poem itself. I hope to further expand on this project to hopefully publish it so that this translation can generate more attention about the significance of the *Discurso* in early colonial poetry. I believe, in fact, that Clarinda’s poem is just as important as Mexía’s translation. These two pieces combine in a way that is helpful for each other. As stated in the introductory paragraph to Clarinda’s poem, using her poem as a part of the being of the translation is explained by the fact that the *Heroides* are mainly letters written by women to their lovers. This statement implies that Clarinda’s poem would not be able to exist without the translation because there would be no reason to have it published.

For the future, I intend to expand my studies past translation and focus in on how the writers’ gender, early community, and the Americas are represented in this poem and how the subjects show the writers’ cultural dilemmas during the early 17th century. First, I want to start by identifying and examining the books or resources that she would have available in her library. Throughout the poem, Clarinda continuously discusses different geographical locations and people both from ancient Greek and Biblical texts, as well as from poets contemporary to her. By finding the texts she had access to, scholars will be better able to understand the references she is making and their significance to the poem because there are, of course, several different versions of the stories and people she refers to. Having a better understanding of the sources she used could help illuminate for us certain parts of her poem.

Updating this translation in the future would also be very beneficial. Clarinda’s utilization of Dante’s style makes both a claim about herself and her knowledge. For example, in line 467 she talks about poets in the South surpassing the “Tuscans.” Because Clarinda is
following the Tuscan writer Dante’s style, she seems to be stating that not only the Spaniards have surpassed writers like Dante and Homer but also the people in the South, including women like herself. Presenting a translation that does not allow this idea to be a possibility in the English version takes away from Clarinda’s claim, but of course, conforming the English translation to fit the rhyme and meter will lead to other translation problems. I believe that a compilation of the poem in Spanish, a literal translation into English, and an English translation that captures the poetic style of Clarinda’s poem would be more beneficial than just one of these versions.

Finally, this project would also allow me to resume my original research purpose, which intended to compare Clarinda to other Colonial poets, both male and female, and consider what these different texts can say about the poets and their concerns during their time of authorship. I specifically have in mind, for example, the cases of Sor Juana and Anne Bradstreet, who also resorted to Classical and Biblical figures and beliefs to support and push forward a controversial theory that could still be “acceptable” during their time.
Works Cited


