

apropiados y la exégesis está hecha con todo rigor. A lo largo del capítulo procura demostrar que la intensidad angustiada de estos sonetos se debe a la sensibilidad barroca del poeta. Para el autor del *Heráclito cristiano*, "love is not looked on as a means of personal improvement, but rather as an exaltation of existence in the face of solitude and annihilation" (pág. 137). Y concluye que la poesía amorosa de Quevedo es el producto de una lucha existencial, pues representa un intento de vencer la soledad del individuo y de resolver el conflicto alma-cuerpo, preocupaciones claves del barroco.

Mi única crítica al libro es la manera en que está escrito. Su estilo es demasiado pedestre para el tema, y no expresa el entusiasmo del autor. Sin embargo, los que busquen un excelente comentario de la poesía amorosa quevediana lo encontrarán aquí. Hallarán también una valiosa introducción a la poesía metafísica europea, pues Olivares ha asimilado los trabajos más importantes sobre la poética renacentista y barroca; cita a James Smith, Frank Warnke, Rosemond Tuve, Louis Martz y Joseph A. Mazzeo, además de los hispanistas que se han dedicado al tema.

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Introducción a la obra poética de Francisco López de Zárate. By María Teresa González de Garay Fernández. Logroño: Instituto de Estudios Riojanos, 1981. 350 pages.

This book studies the life and works of one of the most talented minor poets of the seventeenth century, the writer of terse, memorable sonnets on the fleetingness of human life and earthly beauty, the rottenness of the Court, and the humiliation of illness and old age.

Its arrangement is as follows: "I. Preliminares: historiografía y crítica" (an admirably comprehensive survey of all previous criticism of Zárate from the seventeenth century until the present); "II. Trayectoria vital"; "III. Entorno literario y social"; "IV. La obra poética"; "V. Dos calas específicas" (analysis of the first eclogue and of four sonnets); "VI. Conclusiones"; "VII. Apéndices bibliográficos, fuentes textuales, bibliografía general."

The book's strengths and weaknesses are those common to the Spanish *tesis de licenciatura*; the desire to demonstrate familiarity with Zárate's cultural and historical background leads to much unnecessary digression. The author has sensibly limited her study to López de

Zárate's lyric poetry: his two plays and his *Poema heroico de la invención de la cruz* are, as yet, unstudied, as is the textual history of his works.

González de Garay observes that Zárate's first poems, published in 1619, which she terms the "poesía de juventud" are "dominad[os] por la belleza exterior y el signo positivo, lujoso, y triunfante de la época." In the "poesía de madurez" one finds "la idea obsesiva del paso del tiempo y de la muerte, un fuerte tono moral unido al gran desengaño barroco, y la reiteración de temas funerarios junto a la vuelta intimista a una religiosidad vivencial, como último y único refugio del hombre." No doubt the poet's best work, and that which the author studies with most interest, appeared in the edition of 1651, which was put together rather carelessly by the bookseller Tomás Alfay.

Particularly interesting is Part II ("Trayectoria vital"), which summarizes all that is known of Zárate's life: his Jesuit education, studies in Salamanca, military career, work in the Secretaría del Estado, retirement (coinciding, perhaps, with the fall of his protector Don Rodrigo Calderón), and death in 1658. The author was able to glean new information about the Zárate family from archives in Logroño. It would be interesting to know more about the poet's professional life at court. The chronology has not been worked out with any precision, and I wonder whether more material might not be found in the state papers at Simancas, a rich source of information about minor Spanish poets.

In Part III ("Entorno literario y social") the author tells of Zárate's frequent participation in academias, justas, fiestas públicas, and certámenes, and examines his relations with culteranistas and their enemies. She disputes Jose María de Cossío's characterization of Zárate as a "furibundo culteranista" and rightly observes that her poet's best works are probably those written under the sign of Quevedo. Zárate favored "cultismo, pero no excesiva oscuridad": el "culto, pero no oculto Zárate," in the words of Gracián.

The study ends with a structural and thematic analysis of the first eclogue and of "cuatro sonetos de desengaño." These poems are compared with others by Garcilaso, Góngora and Quevedo. The book reminds us of the need for a modern edition of Zárate's verse, one which would take into account not only the early printings, but also the manuscript sources, an incomplete list of which is given by González de Garay.

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