

appropriately takes Calderón into the twentieth century by examining his influence on Lorca's tragedies.

Given the failure of the book in general to match its stated aims, two essays provide considerable pleasure. J. E. Varey's amusingly titled 'Cavemen in Calderón (and Some Cavewomen)' is extremely revealing in the sense that it illustrates precisely how the physical features of the *corral* stage—notably the discovery space—gave visual form to the play's concepts. And Alicia Amadei-Pulice's 'El *stile rappresentativo* en la *comedia de teatro* de Calderón' reveals the advance in Calderón's theatre over Lope's in terms of its visual appeal—an appeal deriving less from more elaborate settings than from the dramatic characters' awareness of themselves as seeing and sentient beings in relation to the other characters on stage. In short, a new approach to Calderón might well take as its starting point a greater concern with the nature of Calderonian drama in performance.

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A. M. SNELL, *Hacia el verbo: signos y transignificación en la poesía de Quevedo*. London: Tamesis Books. 1982. 99 pp. £9.60.

In this thought-provoking book Dr Snell approaches a selection of the *letrillas* and sonnets of Quevedo from the basis of modern structural linguistics; she refers to the work of Saussure, Roman Jakobson, Lacan, Todorov and others (the article by Maurice Molho on 'En crespas tempestad' in *Mélanges offerts a C. V. Aubrun* [Paris: Éditions Hispaniques, 1975] should have been mentioned, if only in the bibliography). Her intention is to examine semantic universals and formal structures in these poems. She draws attention to the importance of synecdoche and metonymy in Quevedo's poetic language, identifies medieval and baroque characteristics in his poetry, examines the structures and themes of his burlesque sonnets, and describes the essential features of the sonnets (concentration, a central image, and emphasis on the *significado*) and the *letrillas* (metonymic organization based on the *significante*). Quevedo's ambiguities of language are seen as the expression of the duality of his nature (15,20). The reader unqualified in structural linguistics (including this reviewer) is to some extent a disqualified reader, but he should take heart. The theoretical background is the basis of some penetrating studies of the texts. It is clear that Dr Snell's knowledge of seventeenth-century Spanish and her use of Covarrubias, the *Autoridades*, and other sources is of equal, or more, importance in her successful discussion of poems, notably from the *letrillas*, whose interest has been overlooked. She is illuminating on 'En cuévanos, sin cejas' and 'Vino el francés' (pp. 70-80 contain some highly intelligent analysis). There is perhaps some tendency elsewhere towards the statement of the obvious in high jargon, and some danger of over-interpretation, even though Quevedo's poetry is famous for its density of expression. For her last example, 'Si la ballena vomitó a Jonás' Dr Snell makes large claims indeed ('logra realizar una síntesis de su dualismo, al aceptar la Encarnación, expresando al mismo tiempo los universales del lenguaje' [91]). This book is a stimulating contribution to the study of Quevedo's poetry.

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MARÍA TERESA DE GARAY FERNÁNDEZ, *Introducción a la obra poética de Francisco López de Zárate*. Logroño: Instituto de Estudios Riojanos. 1981. 350 pp.

A preliminary note explains that this book was originally a 'tesis de licenciatura' presented to the University of Zaragoza in 1981. It is a conscientious and detailed piece of work. It gives an account of scholarly writings on López de Zárate (of which there seem to be a

surprising amount), and of his life, his education (by the Jesuits and at Salamanca) and his career (connected with the rise and fall of don Rodrigo Calderón). He wrote a lot of admittedly unimportant poetry for poetic *justas* and similar events and gained various prizes. The authoress identifies an early and a mature style and surveys his pastoral, love, descriptive, religious and moral poetry, without making exaggerated claims for its importance; one or two powerful poems are quoted. López de Zárate's poetry can be compared and contrasted with that of Lope de Vega, Quevedo, and Góngora, of all three of whom he was to some extent a follower. The authoress admits that he is usually outclassed by these contemporaries, although the comparisons she makes are interesting and certainly help in estimating the poet's achievement. She has evidently read everything written on the poet and also a great deal of the scholarship and criticism of seventeenth-century poetry in general; here and there one observes the laborious student's device of respectful quotation of a modern scholar on, say, Góngora, because the quotation also applies to López de Zárate. Some of the poet's most memorable poetry was written on 'baroque' themes of life, time, and death; the authoress closely studies his conventional, and to some small extent, original, contribution. She concludes with 'dos calas específicas'. The first is on López de Zárate's first *égloga*, which she analyses and compares, unfavourably, with the first *égloga* of Garcilaso de la Vega. The second 'cala' is an interesting study of four sonnets of *desengaño* and ill-health—the sonnet seems to have been López de Zárate's favourite and most successful form. The metrics, structure, language, and symbolism of these are carefully examined, and they are compared with similar poems by contemporaries. The two 'calas' are the best part of this worthy book, which concludes with appendices of manuscripts, editions, *obras sueltas*, and a general bibliography of over two hundred items.

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Manchester.

*Tonos a lo divino y a lo humano*. Introducción, edición y notas de Rita Goldberg. (Colección Tamesis, Serie B—Textas, XXIV) London: Tamesis. 1981. £18.00. 3400 ptas.

Rita Goldberg's new book is an edition of a *cancionero sin música* put together during the last quarter of the seventeenth century or the beginning of the eighteenth. It is a collection of 140 poems compiled by a cultured cleric, a native of the town of Orgaz near Toledo. The title of the edition follows that of the manuscript: 'TONOS/A Lo Divino Y/A Lo Humano./ Recogidos por El Lizenziado,/D Geronimo Nieto Madaleno ./ Presuitero de Esta Villa/de/ Orgaz . . .' (Toledo, Casa de Cultura, signatura 391).

Although some of the poems have been published before, there is a lot of new material. All but one of the texts are anonymous, but Goldberg has identified some twenty-three authors, ranging from Góngora and Calderón to minor poets of the latter part of the seventeenth century, such as Damián Cornejo and Juan Bautista Diamante. She has also investigated musical sources and located settings of over twenty texts by contemporary composers, including such names as Juan Hidalgo and José Marín. The manuscript is highly varied in its contents: there are examples of the late courtly-love and pastoral idioms, satirical and burlesque poetry, theatre songs and an 'a lo divino' group. There is also light, comic verse, and occasionally an echo of traditional themes.

The editor is at pains to emphasize that this potpourri is representative of its period, but she seems to be in some doubt about what period this is. In the preface she says it is 'una colección típica de la poesía de fines del siglo XVII'; on p. 12 however, she says it is 'muy representativa de principio del siglo XVII' but 'la mayor parte de las poesías datan de la segunda mitad del siglo XVII' (!). Perhaps this confusion arose from an initial impression