

Out of this we learn much about how the Spanish and Portuguese peoples finally incorporated the more Moslem parts of the peninsula into their distinctive Christian civilization. But also, by studying these pages, historians of Latin America can develop a better understanding of how patterns of church organization, idea, and practice were developed which sixteenth-century Spain and Portugal transferred overseas. Using these patterns they were able to absorb into their empires non-Christian, civilized, and sedentary peoples of the Americas, Africa, and Asia who came under their domination.

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*Las grandes figuras españolas del renacimiento y del barroco.* By SERGIO FERNÁNDEZ. México, 1966. Editorial Pormaca. Colección Pormaca. Bibliography. Pp. xxiii, 274. Paper. \$30.00 (Mex.).

The Renaissance in Spain was as violent and brilliant as it was short. In contrast the Baroque Age seemed more violent, longer and less vigorous. In these two periods of Spanish literature and life Fernández explores communication between men, the depths of their feelings, and how "renaissance man" became "baroque man," all through the medium of selected literary works. Two aspects of the Renaissance are singled out for special attention: the internal, sublime and often mystical, as in the work of Juan de la Cruz, Juan de los Ángeles, or Ignacio Loyola; and the external and heroic, full of the conquests of the material and tangible world, as in the *cartas* of Hernán Cortés, or the writing of Garcilaso de la Vega, Antonio de Guevara, Alfonso de Valdés, or Luis de León.

It is between these two poles, the "pious man" and the "sinner," that the sixteenth-century Spaniard moves and acts out his role, either in the material or in the spiritual world. But in a period of less than ninety years, according to Fernández, Spain was devoured by its own kind and by foreigners. This is described in the writings of late sixteenth-century Spaniards, like the *novelas ejemplares* of Cervantes; in the autobiographies of military figures such as Captain Alonzo de Contreras; and in *La Dorotea* of Lope de Vega. All of these serve as transitional figures between the Renaissance and the Baroque ages.

With the Baroque Fernández seems more at home. His treatment of the early writers, Mateo Alemán, Góngora, and Cervantes' *Quijote*, shows how the two conquests or ideas, the spiritual and the material of the Renaissance, are slowly merging into one profoundly disquieting aspect of the Baroque. This new man lives for life, has a thirst

for life and yet at the same time sees about him the decay of the material, and perhaps also the spiritual empires. By the time of Quevedo and Baltasar Gracián he is forced to live in a world of dreams, in an empire that no longer exists. This interpretation is finally brought together in the last section of the book, which deals mainly with Calderón de la Barca.

Much more than the title indicates, this is a work which demonstrates how, on a careful reading, the historian's knowledge can be broadened and deepened by literature and literary evidence.

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*Bibliografía temática de estudios sobre el teatro español antiguo.* By WARREN T. MCCREADY. Toronto, 1966. University of Toronto Press. Indices. Pp. xix, 445.

A major obstacle encountered by the student of Spanish drama of the Renaissance and the Golden Age was the lack of a general bibliography of studies in that field. Thanks to the painstaking labor of Warren T. McCready such a lack no longer exists. His *Bibliografía temática* includes all the essays, articles, books, book reviews, biographies, bibliographies, editions, epistolaries, criticism, chronologies, documents—in a word, all available material—about the subject from the earliest infancy of religious drama to Zamora and Cañizares, two minor dramatists who died during the first half of the eighteenth century.

McCready's purported goal is to include every study of ancient and classical Spanish theater "desde 1850 hasta 1950" (p. xi). He organizes his bibliographical material in a clear and logical manner, which makes it easy to consult the volume. After the introduction (pp. vii-xix), in which he gives a brief history of the status of bibliography, the purpose and organization of the present one, and the sources of other bibliographies, he starts his book with a most complete index of literary reviews (pp. 1-28). The volume is then divided into two main parts. "Parte I: Período Formativo" (pp. 31-101), the shorter one, proceeds from the origins of drama to Juan de la Cueva. "Parte II: Período Aureosecular" (pp. 105-417), continues from Lope de Vega to Cañizares. Each part is divided into two main types of bibliographies, general and by author. Among the subdivisions of the general bibliography the author organizes it usefully by themes. For example, in Part II, under "A," the scholar can find very useful references pertaining to "Academias literarias,"