

RECENSÃO

Homenaje a Machado. Salamanca: Universidad de Salamanca, 1977. 335 pp.

During the autumn of 1975 the Facultad de Filosofía y Letras of the University of Salamanca organized a special series of lectures in commemoration of the centenary of Antonio Machado's birth. Professors representing a number of Spanish universities and academic disciplines — literature, linguistics, history, art, and religion — participated, providing varied and often illuminating analyses of the poet's work. Despite the heterogeneous nature of the fifteen studies assembled in this volume, it would have been possible to group together those which are related. The main disadvantage of the alphabetical ordering by author's name is that pieces which complement or contradict one another are not presented in juxtaposition.

Essays such as Alonso Zamora Vicente's on "Desde mi rincón" and Gregorio Salvador Caja's "Comentario al poema XIII de *Soledades*" are quite specific in nature. Somewhat broader in scope is Manuel Alvar López' analysis of Machado's poetic theory as expressed in *Los Complementarios*. Francisco López Estrada's "Antonio Machado y Sevilla" and José María de Azcárate Ristori's "A. Machado y la ciudad medieval" are devoted to the impact made upon the poet by his birthplace Sevilla and by the cities of Soria and Segovia. Juan José Martín González in his "Poesía y pintura en el paisaje castellano de Antonio Machado" examines the essentially pictorial technique with which the poet-painter portrays the landscape of Castile, and in "Antonio Machado ante España" José Luis Varela draws attention to the parallels between Machado's poems and the paintings of Zuloaga and Solana. Varela sees Machado as very much in tune not only with the plastic arts but also with the politics of his era and points to 1913 as a decisive year which marked the beginning of a period of heightened sociopolitical awareness and the poet's best work. Implicit in Varela's article is the assumption that Machado belonged to the Generation of 1898. Luis Sánchez Granjel, who in his book on the Generation had denied that Machado was a **noventayochista**, now reexamines the question and rectifies his earlier opinion.

A number of essays focus upon Machado's ideological and artistic evolution. The historian Dolores Gómez Molleda situates Machado within the sociocultural context of his time, stressing the importance in his first period of the preoccupation with the war of ideas between the two Spains. In the years following 1917 the ideological theme is subsumed in a concern for "el protagonismo social de las masas" (p. 54) and the democratization of Spanish culture. (Unfortunately, sixteen pages of Gómez Molleda's excellent study are missing from my copy of the *Homenaje*.) A complementary piece is "Antonio Machado: del Institucionismo al Populismo" in which José Carlos Mainer traces Machado's gradual disillusionment with the ideals of nineteenth-century bourgeois liberalism and his consequent turning toward the **pueblo** as the source of hope for social change. Olegario González de Cardedal examines the attitudes toward religion of the poet who described himself as "siempre buscando a Dios entre la niebla." Unlike a number of critics who maintain that the poems written between 1907 and 1939 are of equal quality and form a unitary whole, Fernando Lázaro Carreter distinguishes between "un 'primer Machado' creador, pujante, fértil, y un 'último Machado' que siente naufragar su estética,

y que se trueca bastante abruptamente de poeta en dialéctico, de creador en exegeta de sí mismo" (p. 121). In "Proceso de una obra poética, o la sensación y el sentimiento en la poesía de Antonio Machado" César Real de la Riva brings out Machado's extraordinary receptivity to diverse influences, demonstrating the assimilation of popular and modernist elements in the 1903 and 1907 editions of *Soledades*. Incidentally, Real de la Riva affirms that the last Machado is undoubtedly the best.

As is perhaps inevitable in a collection of this sort, the quality of the essays differs markedly. Alberto Navarro González' "Antonio Machado y Calderón de la Barca" is unconvincing, and Domingo Ynduráin's attempt to pick out from the Machado's plays passages which supposedly can be attributed to Antonio is little more than a stringing together of quotations.

Despite the unevenness of the essays, the volume as a whole provides valuable insights into Machado's work, and it does much to substantiate Julián Marías' description of D. Antonio as "un poeta irrenunciable. . . el poeta que más importa a los españoles."

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