

READING AND CONTEXTUALISING QUEVEDO: THE CASE OF "FLOTA DE CUANTOS RAYOS Y CENTELLAS"

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The challenge and pleasure of reading Golden Age sonnets in context is one which attracted Dan Heiple, and for which his book on Garcilaso is a milestone and a model of erudition and sensitivity. His analysis of Garcilaso's "Passando el mar Leandro el animoso" (214-16), which he hinges on Martial's epigram, brings to mind the case of Quevedo's:

Flota de cuantos rayos y centellas,
en puntas de oro, el ciego Amor derrama,
nada Leandro; y quanto el Ponto brama
con olas, tanto gime por vencellas.

Maligna luz multiplicó en estrellas
y grande incendio sigue pobre llama:
en la cuna de Venus, quien bien ama,
no debió recelarse de perdellas.

Vela y remero es, nave sedienta;
mas no le aprovechó, pues, desatado,
Noto los campos líquidos violenta.

Ni volver puede, ni pasar a nado;
si llora, crece el mar y la tormenta:
que hasta poder llorar le fue vedado.

[*Describing Leander fluctuating on the sea:* Floating the fleet of thunder, sparks, and rays, / The golden darts which Cupid blindly pours, / Leander swims: the more the Hellespont roars / With mighty wave, the more his moan inveighs. // A malignant light thus multiplied in stars, / A blazing furnace following a feeble flame: / Yet he should not fear, he who Love does claim, / To lose this fire when Venus' bed he spars. / / Bright sail and hasty oar, a thirsty boat / Leander is to no avail; unleashed / Notus the ocean foams does plough with zest. // Turn back he cannot, nor proceed afloat; / And if he weeps, the sea and storm 's increased: / For even tears are now beyond his depth.]

This sonnet is classified by Blecua among the *Poemas amorosos*, as number 311 in his edition of Quevedo's *Obra poética*. This follows González Salas'

Parnaso español (1648), in which it is included in the first section of poems inspired by the fourth Muse, Erato, where "Canta poesías amorosas: esto es, celebración de hermosuras, afectos propios y comunes del amor, y particulares también de famosos enamorados, donde el auctor tiene, con variedad, la mayor parte" (Bleuca 1: 116). The sonnet is placed between "Si tu país y patria son los cielos" and "Ver relucir, en llamas encendido." González Salas gave it the helpful title "Describe a Leandro fluctuante en el mar" since the sonnet describes Leander's last crossing of the Hellespont, to be united with his Hero in spite of the raging winter storm. However, a closer reading reveals that, although it is probably not necessary to reclassify or to move it, the sonnet none the less contains elements that make it difficult to interpret as a straightforward narrative of the tragic event. The sonnet presents yet another example of what Arthur Terry has described as "a unique and complex structure which escapes any simple classification" (167).

The sonnet has not attracted much critical attention (Roig Miranda 9), but it has been discussed by José María Pozuelo Yvancos (130-36) and Julián Olivares (57-59), who both point out that it allegorises the desire and frustration of the lover, and argue that this fits in perfectly within the context of the Courtly traditions of unfulfilled sexual desires. As Olivares explains, this is emphasised by the fact that the sonnet does not explicitly mention Hero, nor does it even bring the lovers together in death, but concludes with the struggle of the drowning lover in stormy waters: "Leander represents the lover who seeks sexual consummation but who is denied this final satisfaction by the rules of the courtly convention. The sonnet does not make this identification, but the imagery *per se* suggests this situation" (59). This interpretation is more persuasive when the sonnet is placed in the context of Quevedo's fourth Muse, but it is not so evident when the sonnet is considered on its own, given the more traditional lesson the narrative inspired: "que el amor las más veces se acompaña y concuerda con peligros," as Juan Pérez de Moya explained in his *Philosophía secreta* (Madrid, 1585, 586-87). Leander and Hero had previously been mentioned in Virgil's *Georgics* (3: 258-63) as examples of the fire of passion, framed by references to the boar and lynxes; although Ovid, in his treatment of the story in *Heroides* XVIII and XIX, in a very different register, has Leander wisely sending a boatman with his letter across the Hellespont. Quevedo's final tercet focuses on the individual's struggle and plea with the elements. The reader, already familiar with the narrative, knows that this is in vain and that not only will there be no last crossing but also that both lovers will die. Leander's final plea if of course spelt out as the conclusion of Garcilaso's sonnet 29:¹

Passando el mar Leandro el animoso,
 en amoroso fuego todo ardiendo,
 esforço el viento, y fuésse 'mbraveciendo
 el agua con un ímpetu furioso.

Vencido del trabajo pressuroso,
 contrastar a las ondas no pudiendo,
 y más del bien que allí perdía muriendo
 que de su propia vida congoxoso,
 como pudo, 'sforçó su boz cansada
 y a las ondas habló d'esta manera,
 mas nunca fue su boz dellas oýda:

"Ondas, pues no se 'scusa que yo muera,
 dexadme allá llegar, y a la tornada
 vuestro furor essecutá en mi vida." (Rivers 143-44)

This amplifies Martial's surviving epigrams:

Cum peteret dulces audax Leandros amores
 et fessus tumidis iam premeretur aquis,
 sic miser instantes affatus dicitur undas:
 "parcite dum prospero, mergite dun redeo

and the shorter version: "Clamabat tumidis audax Leandros in undis: / mergite me, fluctus, cum rediturus ero".² As Paul Julian Smith observed "Almost all of the [mythological] figures to whom Quevedo devotes a whole poem are prefigured in Garcilaso. [...] Any originality in the treatment of such motifs lies partly in the omission of canonic details. Thus Quevedo's sonnet on Leander (no. 311) omits his plea to the waves to spare him on the way to his beloved" (143). It could also be argued that other aspects of Quevedo's brilliance lie in the exaggeration of specific details, the conciseness of his elliptical statements, as well as the discreet and discrete echoes of previous versions, as Smith himself has demonstrated in his book and as it will be further argued below.

By the seventeenth century the story had become part of the Classical tradition recovered and revived by Renaissance scholars and artists.³ Virgil, Ovid, and Martial have already been mentioned, but the fullest classical treatment of the story is Musaeus's lyrical narrative, extended and amplified by Boscán's blank hendecasyllabic version of the same.⁴ To tell the tragic tale and describe the power of love, Quevedo establishes his conceits on the physical circumstances of Leander's swim and welds them in the same sentences to evoke the lover's emotions with metaphors that had become unsurprising and conventional but are here, consequently, invigorated through condensation and ellipses. The formal presentation and structure of the sonnet follows the recognisable pattern of many Quevedo sonnets, and here it also appears to follow the same

structure as Garcilaso's, although each of Quevedo's stanzas is a complete sentence. The first quatrains of both sonnets present the subject matter and setting: Leander swims the Hellespont, although the description is more hyperbolic in the case of Quevedo who also fixes the event at night and forces three stanzas to move through *encabalgamientos*. The second quatrains focus on Leander's struggle, but whereas Garcilaso only mentions the "ondas" and describes him as "vencido" and "congoxoso," Quevedo conjures up the rage of the storm and the night sky on fire, stating that the true lover should have nothing to fear or doubt, to undermine the expected plea. The first tercets describe the consequences, and Quevedo metamorphoses Leander into "Vela y remero es, nave sedienta" tossed about on the waters lashed by the raging wind. Finally, whereas Garcilaso's second tercet amplifies Martial's epigram, Quevedo takes the reference one step further by withholding Leander's words, to emphasise that they cannot be heard above the waves and winds. The point is that Leander's plea is to be inferred by Quevedo's readers. The whole is presented with a rhyme scheme that again offers no surprises for Quevedo's readers – ABBA.ABBA.CDC.DCD – different from Garcilaso's concluding rhymes in CDE:DCE.⁵

It may not be surprising that Quevedo's sonnet appears to follow the same structural development as Garcilaso, but Quevedo's version expresses itself with very different images, many of which can be found expanded in either or both Musaeus and Boscán. The first quatrain, introducing the storm by synecdoche with its evocation of stars and lightning, echoes and adds to: "los truenos y los rayos s'alcañavan; / el cielo se rompía en torbellinos / y la mar del furor que padecía" (Boscán ll. 2741-43). The bolts of lightning "en puntas de oro" are identified as Cupid's arrows since, ultimately, both the storm and love can be described as dangerous fires threatening the individual, just as Musaeus described the fiery arrows as acting first upon Hero (l. 41), and then on Leander (l. 196). The storm over the Hellespont becomes an allegorical conceit for the power of love and its effects on the lover, as Leander is described as struggling against the rising sea, referred to as Venus' cradle since the Goddess of Love was born of the sea. As the second quatrain states, paradoxically, he who trusts the fire of the lamp that Hero lit and the light of the stars, because of his great love, ought to have had greater confidence and been safe under Venus' protection. There may be in this verse one of a number of references to Ovid, here undermining Hero's letter which encouraged Leander "quod timeas, non est! auso Venus ipsa favebit, / sternet et aequoreas aequore nata vias,"⁶ a statement not omitted in Boscán's "Confía, corazón, de l'alta Venus, / pues que'n la mar nació y en ella reina" (ll: 2088-89), and again:

O santa Venus, que'n la mar naciste,
 para valer a cuantos te siguiesen,
 ardiendo por amor, como yo ardo,
 vesm'n la mar y vesme que te sigo. (Boscán, ll. 2627-30)

As Leander swims he is identified, to emphasise both the danger and precariousness of his situation, as a small boat tossed on the stormy waves of passion. González Salas referred his readers to Musaeus, rendered by Boscán as "yo mismo seré'l barco y el remero, / y siendo el llevador seré'l llevado" (878-81), and "eran allí sus braços los sus remos, / servíanle los pies de governalle" (ll. 2121-22).⁷ As he struggles against the sea, wind, and lightning, Leander becomes a casualty of the natural world and by the same statement the plaything of the mythical personifications, Notus and Cupid, as well as the victim of his own uncontrolled passion. As the sextet is reached, the storm has now also reached tremendous proportions and the situation is desperate: "Noto los campos líquidos violenta," which semantically echoes Boscán's "montes de las aguas" (l. 889). This shows González Salas's descriptive title to be most apposite, since *Autoridades* defines fluctuar as "Vacilar la embarcación por el movimiento de las olas del mar, sin poder tomar rumbo cierto, y con riesgo de naufragio. Metafóricamente significa a riesgo de perderse y arruinarse alguna cosa"; which is how Boscán used the verb "Él iva fluctuando para Abido" (l. 2273).⁸ Quevedo's hyperboles increase with the development of the storm. This is not a static description, but the dynamic unfolding of an event, recreating the crescendo of the storm and the vain struggle, both physical and emotional, of the lover since, as Garcilaso had expressed it, "nunca fue su boz dellas [las ondas] oyda." The sonnet concludes with the futility of the struggle "Ni volver puede, ni pasar a nado", which lexically echoes Boscán's "pasar la mar a nado" (l. 2216). Quevedo does not spell out the well known conclusion of the story by drowning and suicide. Love can do nothing against fate, the elements, or its own nature, because all these are ruthless and unmitigating; explanation found in Musaeus (ll. 319-23) but no in Boscán.

Quevedo's narrative succeeds in intensifying and combining the physical seascape and Leander's emotions into one reality, whereby each sentence describes both the physical storm and the effects of love from the poetic premise and the poet's manipulation of language. A word or concept is used to link various different components or words -noun or verb (Roig Miranda, 1ière Partie, chaps. 1-3). For instance, fire, one of the four elements, is an attribute of Hero's lamp which guides Leander across the Hellespont, an attribute of the stars in the night sky and of the lightning coming down from the sky, as well as the traditional Petrarchist metaphor for the passion of love. These words, now linked by a common denominator, are also often linked phonetically, especially through

rhymes: "centellas/estrellas," "llama/ama" (Roig Miranda 129-30, 137). These identifications are already present and developed in Boscán:

No fue tan presto allí puesta la lumbre,
 que Leandro tan presto no la viese,
 con los ojos que Amor le dava siempre.
 Con éstos recibió la luz y el fuego
 de la seña encendida, y así ardiendo
 s'aparejó par'al camino straño. (ll. 2030-35, see Musaeus ll. 232-41)

Because of this plurality of referents, the "maligna luz multiplicó en estrellas" can be read as identifying the lightning and stars sharing the same malevolent effects as the fire of both is broken up and reflected by the waves, and, furthermore, as the stars which are perceived as reflecting and confusing the light of Hero's lamp with similar implications. The alliteration of "maligna luz multiplicó" draws the reader's attention to the line. In both cases it reiterates Leander's danger and confusion as he no longer knows which lights to follow, hence the malignant consequences since the light(s) guide(s) him to destruction. Olivares draws attention to the etymology of the adjective "maligna" (58), which in Latin includes the meanings of small, coy, stingy and barren, and in the context of the sonnet these meanings are not only perfectly acceptable but reinforce the main thrust of the sentence; the adjective, moreover, is found to qualify the wind in Boscán's "no nos la mate algún maligno viento" (l. 922). Pozuelo Yvancos goes even further in suggesting that the stars, within the Petrarchist framework, are also metaphorical terms for Hero's eyes, which again serve as guiding lights for Leander (135). This identification is already present in Boscán "pues eres tú mi 'strella / sola de donde mi fortuna pende" (ll. 914-15, see as well l. 2605-07). These numerous lights are thus linked to love and the Petrarchist fire of passion, through the first two lines of the sonnets which identify the "rayos y centellas" as "puntas de oro, el ciego Amor derrama." This allows the following line, "grande incendio sigue pobre llama," to be interpreted in a variety of complementary and simultaneous readings. The "grande incendio" suggests both Leander's overwhelming passion, condensing Garcilaso's "en amoroso fuego todo ardiendo" or Boscán's "determinó d'hazer lo que quería / quemándosele l'alma en bivo fuego" (ll. 2568-69), tracking the distant light of Hero's lamp (*Heroides* XVIII: 85-90), as well as the lightning of the storm that will destroy Leander, who is now identified as the "pobre llama" due to his powerlessness. Similarly lines 13-14 depend on the elements of water and air. The image of salt water allows Quevedo to link the sea and Leander's tears, in the same way as the image of air merges the roar of the thunder and the cries of Leander's anguish, thus fusing the idea that Leander's tears and cries are only contributing to his

(self-) destruction in the stormy straits. This coalescence was already present in the first quatrain, with its parallel chiasmus split by an *encabalgamiento* ("Amor derrama, / nada Leandro) and further emphasised by the phonemes of the rhymes and alliteration ("derrama / nada / brama") to introduce another parallel phrase "cuanto el Ponto brama (...) tanto [Leandro] gime", an echo of Boscán's "el bramido del mar embravecido" (l. 890). It offers the powerful description of a struggle that stops short of relating the tragic conclusion of the myth, in order to express the anguish of the lover in terms of the physical tragedy. The spiritual and physical expressions of love need not be mutually exclusive; yet the at first confident Leander struggles to his own destruction on his attempt to attain that which he discovers is impossible. Venus's realm is paradoxically ambivalent: the sea should have offered protection as "la cuna de Venus" (l. 7), but it is also her lack and absence (la cuna > laguna) as this cradle offers no protection but a dangerous stormy bed. Quevedo presents the reader with "un lenguaje henchido de significaciones hasta el extremo, donde las asociaciones son múltiples y lo son desde distintos planos, pero se aúnan todas ellas en una convergencia: la del concepto metafísico prolongado" (Pozuelo Yvancos 135-36).

There are also other rhetorical devices at work in this sonnet which force the reader to reassess the sonnet as it is read. The first line, upon first reading, suggests that it opens with a verb: Leander *floats* on whatever rays and sparks blind love has poured on the sea, and the sea reflects the various lights, stars and bolts of lightning, of the night sky.⁹ When the third line is reached "nada Leandro," in the absence of a correlative, the reader realises that the main verb and subject have been reached, and that the "flota" must be reinterpreted as a noun: Leander is swimming the fleet of rays and sparks. Both interpretations make sense, although only the second can stand when the sentence is completed, but both contribute to the description of the lightning and stars reflected and fragmented in the waters through which Leander swims, and describe allegorically the state of Leander's heart tortured by Cupid's darts.¹⁰ But as a verb "flota" also motivates, or justifies poetically, the subsequent identification of Leander as a boat in line 9.¹¹

The various referents of the "grande incendio sigue pobre llama" have already been identified as both the lightning pursuing Leander and as Leander following the light of the stars or Hero's lamp. One notes here the continuing references to Ovid and Boscán,¹² where the contrast is established between stars and lamp "¡O mereciente luz de ser estrella / luziente y principal en las estrellas" (ll. -10-14), and where Leander spells out that it is not the stars but the lamp that will help him navigate the straits. In Quevedo's sonnet, Hero's lamp, which Boscán described as

"lumbrezilla" (l. 924), becomes a "pobre llama", in spite of its affective importance for Leander. For Quevedo it is neither the stars nor the lamp that are competing, but it is the lightning which replaces them both that predominates. Furthermore the great natural fire of the lightning pursuing the unfortunate flame of passion that Leander is,¹³ suggests that there is no contest and that Leander is the fool of love and the shipwrecked victim,¹⁴ who follows his own desire and braves nature for what has become the diminutive light of Hero's lamp/passion. In line 9 where Quevedo, developing Ovid's and Musaeus's imagery, describes Leander as the sail and oarsman, thirsty boat, there is further confirmation of the foolish swimmer as "sediento." On the figurative level the adjective is apt: "Metafóricamente se toma por el que con ansia desea alguna cosa," here to get across the waters and be with Hero; but on the literal level a boat or swimmer that craves to take in more water will only sink sooner and faster. To visualise Leander as a rowing boat as Musaeus did (l. 255), his arms struggling to keep himself afloat like thrashing oars to recall Ovid (*Heroides* XVIII: 215), in this context caught with his sail in the middle of a storm, becomes such a hyperbole that it turns Leander into a ridiculous figure, preoccupied by a sense of futile haste. As Olivares points out, the words also suggest the set phrase "navegar a vela y remo. Frase que además de sentido recto, significa hacer un negocio con presteza," to which one could well add "A remo y sin sueldo. Frase adverb[ial] con que se da a entender que alguno trabaja sin utilidad. Dijóse por alusión de los que condenan a galera,"¹⁵ the slave of love and passion.

The linguistic ambiguities do not stop here. There is another homonym at work in the word "vela," which is a synecdoche preparing Leander's identification as a boat and also identifies Leander as a candle because of his great passion, as anticipated by the phrase "pobre llama." The possibility of this homonym and consequent word play would not have been so obvious if Quevedo had inserted the "vela" between "remero" and "nave," which is in apposition to "remero." The present word order however, where the conjunction "y" both joins and juxtaposes the two nouns, calls attention to the two words and justifies the suggested polysemy of the candle on the one hand and the sail, oarsman and boat on the other.¹⁶ From this perspective, the struggling candle and sail, which is a new synecdoche in the traditional depiction of the tragedy, become out of place and ridiculous on this tempestuous sea. And if a "vela" is a candle on land and a sail at sea, the contrast between the elements is made explicit in line eleven, as Notus does violence to the liquid fields "campos líquidos" (Boscán's ll. 889-90, already quoted). This brings us to the final tercet where Martial's epigrams, expanded by Garcilaso, are withheld by Quevedo, where neither tears nor cries are any help or consolation, since they merely add to the quantity of water

and to the roar of the wind oppressing Leander. This is precisely what the wind is doing to the words that Martial and Garcilaso attribute to Leander; *Autoridades* defines "violentar" as "Hacer fuerza, y violencia. (...) Metafóricamente vale dar interpretación, u sentido siniestro a alguna ley, u texto." Quevedo's final tercet expresses the fact that there are times when emotional suffering is so great that it is impossible to weep, thus making explicit through the water and air imagery the futile struggle against the mighty waves and roar of the storm that concluded the first quatrain and which overwhelm the tears and cries of the victim, deflated as a slight candle. These tears and cries merely contribute to the proper "hasta poder llorar le fue vedado."

The sonnet presents itself as ambivalent.¹⁷ Is it to be interpreted seriously, without humour; or as a parody, due to the exaggerations and deflation of the mythic victim, Leander, the forlorn candle trying to remain alight on a stormy sea? Quevedo has done both on other separate occasions. For instance, in a sonnet to Lisi, #449, "En crespada tempestad del oro undoso," Leander is evoked in the company of Icarus, Tantalus, Midas and the Phoenix, each one as complementary metaphors for the tortured heart of the rejected lover: "Leandro, en mar de fuego proceloso, / su amor ostenta, su vivir apura" (ll. 5-6). Leander is also implicit, but not mentioned, in #454, "Molesta el Ponto Bóreas".¹⁸ Sonnet 183 "Con la voz del enojo de Dios suena / ronca y rota la nube," also describes a storm on sea with similar vocabulary to sonnet 311, to equate it with God's wrath against the sinner.¹⁹ Just as Anne Cruz has argued that Garcilaso's Sonnet 4 can be seen echoing the Leander of his Sonnet 29, so Quevedo's Sonnet 183 is enhanced by making a parallel link with Leander's tragic swim of Sonnet 311 (ll. 84-88). There are, on the other hand, plenty of examples where Quevedo ridicules Leander and Hero, with an undeniable comic register: "Esforzóse pobre luz / a contrahacer el Norte" (#210), thought to be a youthful composition, or "Hero y Leandro en paños menores" (#771). There are frequent allusions in other comic ballads: as in #768, with its irreverent and amusing descriptions of tragic lovers, "el otro que, sin escamas, / del mar despreció las ondas, / amante para los viernes, / como sardinas y bogas" (ll. 93-96); or the baile with its refrain, "Los amores, madre, / son como güevos: / los pasados por agua / son los más tiernos. / Leandro en tortilla, / estrellada Hero ..." (#871, ll. 57-62); which is echoed in "No hay quien, cual él [Amor], dos amigos / un par de güevos los haga, / guisando el uno estrellado, / pasando al otro por agua" (#709, ll. 65-74).

It seems to me that here in Sonnet 311, not only is the line very difficult to draw between a serious or tragic interpretation and a contrary parody or ridicule, but that both registers coexist, thus forcing the reader to reveal his or her sensitivity through the chosen interpretation. The con-

tradictory, or rather ambivalent, Quevedo is now a commonplace, summed up by Ana María Snell's "Quevedo dualista" with the "fuerte sentimiento de antítesis" that his poetry provokes in the reader (15, 19-21, 23). Other poems also demonstrate a similar ambivalence of registers. Indeed Gareth Walters finds such a duality in sonnets 380 and 420, and he attempts to analyse the reason for this blending of the sublime and jocular in the same poem; Julián Olivares expands this duality which he describes this as Quevedo's ludic perspective.²⁰ The now classic exegesis is perhaps Alan Paterson's analysis of "Alma es del mundo Amor" (#332). Olivares (79, 142-53) and Walters (160-70) are very sensitive to this ludic element in Quevedo's love poetry, and their concluding chapters attempt to explain the duality as a linguistic expression of the author's inner experience. But P. J. Smith (*passim*) and Arthur Terry (59, 165-68) give different advice: both plead with the reader to read each poem on its own merit and to listen to its individual voice, as the expression of a singular *persona*.

Notes

¹Using Heiple's transcription (214).

²*De spectaculis liber*: XIX, "When bold Leander was seeking his sweetheart and the swollen waters were already overwhelming his weary body, he is said, poor fellow, to have addressed the surging waves in these words: 'Spare me as I hasten, drown me as I return'" (Shackleton Bailey 480: 298); and *Book XIV*: 181, *Leandros marmoreum*, "Bold Leander cried amid the swelling waves: 'Drown me, ye billows, when I am on my way back'" (Shackleton Bailey 94: 30-32); this was pointed out by Herrera who provided expanded Spanish translations (Gallego Morel 383-87).

³Herrera, in his commentaries on Garcilaso, quotes a number of different versions (Gallego Morel 384-87); fuller treatment of the development of the theme in Spain can be found in Menéndez Pelayo's harsh discussion of Boscán's version (292-332) and in Francisca Moya de Baño extensive study.

⁴I have used Orsini's parallel text edition and Boscán's "Leandro" (203-76), but I leave aside Bernardo Tasso's earlier paraphrase of Musaeus's poem.

⁵Snell 57. Roig Miranda is more precise: in 432 sonnets, out of 502, Quevedo uses two rhymes rather than three in his tercets (127).

⁶There is naught for you to fear! Venus' self will smile upon your venture; child of the sea, the paths of the sea she will make smooth", *Heroides* XIX: 159-60, amplified in Leander's resolution found in Musaeus (ll. 240-50).

⁷The image is already present in *Heroides* "fiat modo copia nandi, / idem navigium, navita, vector ero", XVIII: 147-8 ("If only I may swim, I will be at once ship, seaman, passenger!"); and can be found in Musaeus at ll. 211-12, and 255.

⁸*Autoridades* gives a second metaphorical meaning for *fluctuar*: "Metafóricamente vale también vacilar o dudar en la resolución de alguna cosa. Lat. Haesitare, Fluctuare", which echoes the reference to doubts in Quevedo's ll. 7-8.

⁹To begin a sonnet with a verb is not unusual for Quevedo, see for instance the related #454, quoted below, "Molesta el Ponto Bóreas...". The description itself is found in Ovid's *Heroides* XVIII: 77-78, and is taken up by Boscán "ni las estrellas, que fortuna mueven / en la mar, moverán mi seso un punto" (ll. 908-9).

¹⁰This is an example of word play on homonyms, albeit both here derived from the same root, discussed with more extreme examples from Quevedo's explicit satirical verse by Snell (42-43), see #565 "Vino el francés con botas de camino / y sed de ver las glorias de Castilla; / y la corte, del mundo maravilla, / le salió a recibir como convino" (75-76).

¹¹I am here using Roig Miranda's terminology (34-36).

¹²*Heroides* XVIII: 149-60. Boscán's reference is of course due to Musaeus, where half the dedication to the Muses invokes Hero's lamp.

¹³Metaphor underlined in the *Georgics* III: 258, and *Heroides* XIX: 5.

¹⁴Smith analyses this topos with reference to sonnet 454 (125-35).

¹⁵Olivares (58), and *Autoridades*, q.v. remo.

¹⁶Roig Miranda discusses these polysemies (167-75).

¹⁷This begs the important question of Quevedo's use of registers, as suggested by Terry (156, 166, 174), and Ignacio Arellano's extended discussion (17-41).

¹⁸See the commentaries by Pozuelo Yvancos (136-41), Walters (118), and Smith (125-34).

¹⁹See Roig Miranda's analysis of Sonnet 183 (63-64).

²⁰Walters (166-70), Olivares as he analyses specific sonnets, e.g. #359, #465, #374 or #448 (55, 70 and 73, 84 and 96 respectively).

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