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CARLOS GERMAN BELLI

Carlos Germán Belli born in Lima, 1927 is considered among the most original contemporary Peruvian poets. Influenced by Darío as well as the classics and the Vanguardists, Belli has created a unique style which mixes the traditional with the modern. His poetry combines the archaic diction and meter of the Spanish Golden Age with modern terms and local expressions from his own country. His poems have been published in journals and newspapers throughout Latin America, the United States and Europe, and have been translated into English, German, Greek, Italian and Romanian. *¡O fata cibernetica!*, an Italian translation of *¡Oh hada cibernetica!*, was published in 1983.

Winner in 1962 of the National Poetry Prize for *¡Oh hada cibernetica!*, Belli also received a Guggenheim Foundation Fellowship and participated in the International Writers Workshop in 1969 and 1977 at the University of Iowa. In 1986 he received the Premio de Fomento a la Cultura awarded by the Sociedad de Industrias (Perú) in recognition of his work and his outstanding place in Peruvian poetry. Also, in recognition of his lifelong dedication and contribution to Peruvian literature he was elected to the Peruvian Academy of the Language in 1982, at which time he delivered his acceptance speech entitled "Eguren poeta recóndito."

Belli teaches literature at the Universidad de San Marcos in Lima and collaborates with the newspaper *El Comercio*. Translations also occupy part of his time. From Portuguese he has translated three very important poets: Murilo Mendes (1978), João Cabral de Melo Neto (1979), and António Fantinato (1984). These three books were published in Lima by Centro de Estudios Brasileños.

I. Works by Belli

- Poemas* (Lima, 1958).s
Dentro & fuera. (Lima, 1960).
¡Oh hada cibernética! (Lima, 1961).
¡Oh hada cibernética! ([Lima, 1962] 2da. ed. aumentada).
El pie sobre el cuello (Lima, 1964).
Por el monte abajo (Lima, 1966).
El pie sobre el cuello ([Montevideo, 1967] includes all previous publications).
Sextinas y otros poemas (Santiago de Chile, 1970).
¡Oh hada cibernética! ([Caracas, 1971] anthology which includes *El libro de los nones*).
En alabanza del bolo alimenticio ([México, 1979] includes *El libro de los nones*).
Asir la forma que se va ([Lima, 1979] short anthology).
Canciones y otros poemas (México, 1982).
Boda de la pluma y la letra ([Madrid, 1985] anthology).
El buen mudar ([Madrid, 1986] poems).
Más que señora humana (Lima, 1986).
El buen mudar ([Lima, 1987] prose and poems).
En el restante tiempo terrenal (Lima, 1988).

II. Poems by Belli in Anthologies

- 9 poetas peruanos: Bendezú, Orrillo, Belli, Washington Delgado, Carrillo, Corcuera, Tamayo Vargas, Sologuren, Cisneros.* Facultad de Letras y Ciencias Humanas de la Universidad Nacional Mayor de San Marcos, Lima. Madrid: Maribel, Artes Gráficas, 1967. 79 p. Includes six poems by CGB, pp. 30-37.
Anthology of Contemporary Latin American Literature 1960-1984.
 Edited by Barry J. Luby and Wayne H. Finke. 319 p. Includes six poems by CGB translated into English by Wayne H. Finke, pp. 55-58.
Antología básica contemporánea de la poesía latinoamericana.
 Daniel Barros Ed. Buenos Aires: Ediciones de la Flor, 1979. 254 p. Representatives from twenty countries. Includes three poems by CGB: "Poemas," "El olvidadizo" and "El moho" pp. 209-11.
Antología de la poesía erótica. Selección y notas de Carlos Guillermo Holzcán. Buenos Aires: Ediciones Globo Rojo, 1967, 139 p. Includes "Nuestro amor," p. 28.
Antología de la poesía erótica. Gustavo Sañz y Miguel Donoso Pareja Eds. México, D.F.: Editorial Orientación, 1972. 287 p. Includes "Nuestro amor," p. 46.
Antología de la poesía hispanoamericana. Selección, prólogo y notas de Juan Gustavo Cobo Borda. México: Fondo de Cultura Económica, 1985. 518 p. Includes six poems by CGB, pp. 348-53.

- Antología de la poesía hispanoamericana (1915-1980)*. Selección y estudio preliminar de Jorge Rodríguez Padrón. Madrid: Espasa-Calpe, 1984. 443 p. An introduction about each author followed by several poems. Includes fourteen poems by CGB, pp. 245-60.
- Antología de la poesía hispanoamericana actual*. Prólogo, selección y notas de Julio Ortega. México: Siglo XXI Ed., 1987. 505 p. A brief introduction on CGB followed by ten poems, pp. 256-62.
- Antología de la poesía latinoamericana (1950- 1970)*. Selección, prefacio, introducción y anotaciones de Stefan Baciu. Albany: State University of New York Press, 1974. Vol. 2. A brief introduction on CGB followed by "Los engranajes," "Abajo las lonjas," "Sextinas de los desiguales," and "Segregación no. 1." pp. 1000-1006.
- Antología de la poesía peruana*. Selección y notas de José Bonilla Amado. Lima: Libertadores de América, [1984]. 190 p. An anthology of seventy five poets. Includes: "Segregación nº 1," "Ha llegado el domingo," and "¡Oh hada cibernética!" pp. 129-31.
- Antología de la poesía peruana*. Prólogo, selección y notas de Alberto Escobar. Lima: Nuevo Mundo, 1965. 219 p. A brief introduction on CGB followed by ten poems. pp. 176-81.
- Antología de la poesía peruana*. Prólogo, selección y notas de Alberto Escobar. Lima: Ediciones Peisa, 1973. Vol. 1. A brief introduction on CGB followed by eight poems, pp. 159-66.
- Antología de la poesía revolucionaria del Perú*. Alfonso Molina Ed. 3^a ed. Lima, Perú: Ediciones América Latina, 1966. 170 p. Includes: "Plexiglás," "La Ración" and "Amanuense," pp. 90-91.
- Antología de la poesía viva latinoamericana*. Aldo Pellegrini Ed. Barcelona: Seix Barral, 1966. 317 p. Representatives from twelve countries. Includes thirteen poems by CGB, pp. 243-47.
- Antología de poetas hispanoamericanos contemporáneos*. Comp. Alfonso García Rodríguez, Angel García Aller. León: Nebrija, 1980. 335 p. A brief introduction on CGB followed by six poems, pp. 269-72.
- The Borzoi Anthology of Latin American Literature*. Edited by Emir Rodríguez Monegal, with the assistance of Thomas Colchie. New York: Knopf, 1977. Vol. 2. An introduction on each writer followed by the English translation of a poem or excerpt from a novel or short story. Includes "O cybernetic fairy!" a translation of "¡Oh hada cibernética!" by Clayton Eshleman, pp. 824-30.
- Catorce poetas hispanoamericanos de hoy*. Editado por Pedro Lastra, Luis Eyzaguirre. *Inti*, 18-19 (otoño 1983-primavera 1984), pp. 135-46. Includes nineteen poems by CGB and the introduction to *Asir la forma que se va*.
- Imagen de la literatura peruana actual, 1968*. Selección y prólogo de Julio Ortega. Lima: Editorial Universitaria, 1971. Vol. 2. Includes: "Los estigmas," "Las cosas esquivas" and "Canción primera," pp. 1-3.
- Mil años de poesía peruana*. Selección de Sebastián Salazar Bondy. Lima: Populibros Peruanos, 1964[?] 142 p. Includes "Las abolladuras," p. 131.
- "Muestra de la poesía hispanoamericana actual." Selección e introducción de Pedro Lastra. *Hispanérica*, año 4, 11-12 (1975) pp. 75-147. A general introduction

followed by an anthology of ten poets comprising two generations. Eight poets born between 1917-1930, and two poets, Oscar Hahn and José Emilio Pacheco, born in 1938 and 1939 respectively. Includes a bibliography of each poet. Includes twelve poems by CGB, pp. 105-11.

Muestra de la poesía nueva latinoamericana. Manuel Ruano Ed. Lima: El Gallinazo, 1981. 268 p. Includes one poem of each of the 146 poets mentioned. CGB is represented by "Poema," p. 33.

Nueva poesía peruana: antología. Augusto Tamayo Vargas Ed. Barcelona: El Bardo, 1970. 126 p. In "Introducción: en el ámbito de la antología (1949-1969)," the author says that Belli's poetry has classic influence, searches "formality," and at the same time is pessimistic; life brings him no joy but pain. "Tras su poesía de escape, hay una plena acentuación humana, pero insatisfacción, desesperanza y náusea," pp. 21-24. Includes a biobibliographical sketch and ten poems by CGB, pp. 35-44.

Peru, the New Poetry. Ed. by Maureen Ahearn and David Tipton. London: Magazine Editions, 1970. 128 p. Anthology of twelve poets. Includes twelve poems by CGB translated into English, pp. 34-40.

Peru the New Poetry. Ed. by David Tipton. New York: Red Dust, 1977. 173 p. Anthology of fifteen poets. Includes twenty-two poems by CGB translated into English, pp. 47-57.

Poemas del amor erótico. Selección de M. Lauer y A. Oquendo; introito de Antonio Cisneros. Lima: Mosca Azul, 1972. 59 p. Anthology of twenty-five poets. Includes: "A la noche," pp. 33-34.

Poesía contemporánea de América Latina. 1ª. ed. México: Editores Mexicanos Unidos, 1982. 260 p. Writers from twenty-three countries. Includes: "Sextina de los desiguales," pp. 203-204.

"Poesía peruana de hoy." Selección y notas de José Miguel Oviedo. *Sur*, 287 (mayo-abril 1964) pp. 29-55. A short essay precedes poems by thirteen poets and a brief note on each of them. Includes "Poema."

Poesía rebelde de América. Selección y prólogo de Miguel Donoso Pareja. México: Editorial Extemporáneos, 1971. 401 p. Representatives from twenty-four countries. Includes: "Poema," p. 333. (Same poem under the title "Papá, mamá" appeared in *El pie sobre el cuello*. Montevideo: Alfa, 1967, p. 48)

III. Dissertations, Books, Chapters and Sections in Books about Belli

América Latina en su literatura. Coordinación e introducción de César Fernández Moreno. 1ª. ed. México: Siglo XXI Editores; France: Unesco, 1972. 494 p. Mentioned by: George Robert Coulthard ("Pluralidad cultural: Influencias literarias," p. 71); Fernando Alegría ("Antipoesía latinoamericana," p. 257); Roberto Fernández Retamar (Intercomunicación y nueva literatura: consolidación de la novela," p. 323); Mario Benedetti ("Temas y problemas: en un

pie de igualdad," p. 355); José Miguel Oviedo ("Maestros y discípulos de la disidencia," p. 436.

- Benedetti, Mario. "Carlos Germán Belli en el cepo metafísico" in *Letras del continente mestizo*. 3^a. ed. ampliada. Montevideo: Arca, 1974, pp. 182-86. Belli recognizes the injustice of man's destiny. He loaths life, his very existence. The skillful uses of poetic language, at times baroque, rebellious, ironic and nihilist produces a magical effect.
- Brotherson, Gordon. "Modern priorities" in *Latin American poetry: origins and presence*. Cambridge; New York: Cambridge University Press, 1975, pp. 177-81. Focuses on *El pie sobre el cuello*. Utilizing the diction of the Spanish Golden Age, primarily Garcilaso's, and verse forms and vocabulary of sixteenth and seventeenth century Spanish poets such as Góngora, Belli appears to be at times bitter, hostile and resigned. But he is not a fatalist and many of his poems reveal him to be a very tough individual having strong political ideas. "The deterioration of the world he inhabits is, then, that of the language he describes it in. So that, within his poems, the intimation of recovered stature, of 'perennial ardent love,' has definite historical and political overtones."
- Cánepa, Mario A. "Lenguaje en conflicto: la poesía de Carlos Germán Belli." Ph.D. dissertation, City University of New York, 1985. 529 p. Shows an influence from the baroque style and the classics, mainly Garcilaso, Góngora, Quevedo, Medrano, etc. The mixing of old and modern elements has produced an interesting and unusual poetry. The American Association of Teachers of Spanish and Portuguese awarded Cánepa the Huntington Award for the best dissertation, at the 13th Annual Gala Meeting on March 8, 1986.
- . *Lenguaje en conflicto: La poesía de Carlos Germán Belli*. Madrid: Orígenes, 1987. 240 p. Based on the last chapter of the author's dissertation.
- Cortínez, Carlos. "Dentro & fuera de Carlos Germán Belli" in *Poesía latinoamericana contemporánea: (Borges, Neruda, Vallejo, Huidobro, Rojas, Belli, Rubio, Hahn.)* Guatemala: Instituto de Estudios de la Literatura Nacional, Universidad de San Carlos Guatemala, Facultad de Humanidades, Sección de Publicaciones, 1983, pp. 61-73. Analysis of each of the poems in *Dentro & fuera*. This article was read at the XCIII Annual Congress of the Modern Language Association of America (MLA) in New York, December 1978.
- Escobar, Alberto. "En pos de la estructura" in *La partida inconclusa, o, la lectura literaria*. 2^a ed. Lima: Instituto Nacional de Cultura, 1976, pp. 82-96. Analyzes José María Arguedas' "Warma Kuyay" and Belli's "Algún día el amor."
- Franco, Jean. "La poesía posterior al modernismo: otros poetas," in *Historia de la literatura hispanoamericana a partir de la independencia*. Translated by Carlos Pujol. Barcelona: Ariel, 1975, pp. 328-29. Examines Belli's poetry and finds it among the most original in Hispanic America for its sensibility when dealing with the effects modern times have in our private lives. His poetry expresses personal anguish, it is deliberately archaic, it can be desperate at times and utilizes violent language as in the poem "Plexiglás."
- Higgins, James. "Carlos Germán Belli" in *The poet in Peru: alienation and quest for a super-reality*. Liverpool, Great Britain: F. Cairns, 1982, pp. 46-64. In Examining several poems the author finds that Belli's originality resides in the use of

classical, sometimes archaic language, meters and techniques which remind us of Spanish poetry of the Golden Age combined with colloquial expressions and contemporary themes and imagery. Some of the themes found in his poetry are frustration, alienation, defeat, constant struggle to make ends meet and the inability to reach personal achievement. A failing resides in the poet's repeated use of certain expressions and imagery but Higgins concludes saying "Yet this failing, as much as his virtues, provides us with a key for understanding his work."

- "El mundo poético de Carlos Germán Belli a través del poema 'Contra el estío'" in *Literatura de la emancipación hispanoamericana y otros ensayos*. Memorial del XV Congreso del Instituto de Literatura Iberoamericana, 2ª. sesión en Lima (9-14 de agosto de 1971). Lima, Perú: Universidad Nacional Mayor de San Marcos, Dirección Universitaria de Biblioteca y Publicaciones, 1972, pp. 179-83. Considers Belli among the best Latin American poets of his time. Analyzing "Contra el estío" he finds that the poem has classic influences which remind us of the Spanish poetry of the Golden Age but the theme is very modern. The struggle of man to acquire happiness, to have an existence free of the daily drudgery for survival.
- "Poetry Pure and Impure," in *A History of Peruvian Literature*. Liverpool: Francis Cairns, 1987, pp. 256-92. Pp. 283-92 are dedicated to Belli. The author gives a general overview of Belli's work and analyzes several poems. He considers Belli outstanding and artistically accomplished. A poet that has mastered the language and developed a distinct style. "For Belli poetry seems to be a kind of personal catharsis, a means of purging the pain that life causes...."
- Hill, W. Nick. "A la zaga de Carlos G. Belli" *La chispa '83, Selected Proceedings*. Gilbert Paolini, Ed. The Fourth Louisiana Conference on Hispanic Languages and Literatures. New Orleans: Tulane University, 1983. pp.125-33. "[E]l signo de la modernidad poética en que se cifra la persona belliana es la pretensión de conjugar los orígenes y la actualidad de una realidad americana, y que mediante la vanidad de la empresa afirma y confirma su modernidad."
- *Tradición y modernidad en la poesía de Carlos Germán Belli*. Madrid: Pliegos, 1985. 230 p. A thorough examination of Belli's works from *Poemas* to *En alabanza del bolo alimenticio*. Originally presented as the author's thesis (Ph. D.) University of Iowa, 1980. 242 p.
- Horányi, Mátyás. "A otra cosa' difícil alternativa de la poesía peruana" in *Actas del Simposio Internacional de Estudios Hispánicos* (Budapest, 18-19 de agosto de 1976). Budapest: Akadémiai Kiadó, 1978, pp. 285-90. A study of Peruvian poetry focused on the so-called "generación del 50" whose poetry marked a new path and gave new orientation to Peruvian poetry. The author concentrates on the four poets considered to be the most outstanding of this generation: Belli, Delgado, Romualdo and Sologuren.
- Ibáñez Langlois, José Miguel. "Belli: *Sextinas y otros poemas*" in *Poesía chilena e hispanoamericana actual*. Santiago: Editorial Nascimento, 1975, pp. 301-305. Deals primarily with the language and theme in these poems. Belli reveals his vision of the world, social injustice, marginality and often evokes in the reader some of Kafka's stories. His poetic style will probably have few followers, but

nevertheless it has proved to be honest, effective and of great quality and revealing force. Same article in *El Mercurio* (agosto 16, 1970), p. 3 under the pseudonym Ignacio Valente.

- "La poesía de Carlos Germán Belli" in *Poesía Chilena e hispanoamericana actual*. Santiago: Editorial Nascimento, 1975, pp. 295-300. Considers Belli the most interesting poet of Peru in spite of his rather small literary production. He shows a marked influence from Garcilaso and Góngora and some readers might have difficulty understanding his poetry. Belli uses precise language and is very conscious of his artistic creation. His poetry reveals a personal world full of anguish, experiences and a good amount of irony. His downfall would be in his continuous use of recurrent symbols which could become repetitious and mechanical. Same article in *El Mercurio* (setiembre 29, 1969) under the pseudonym Ignacio Valente.
- Nerozzi, Carlotta. "La lingua poetica di Carlos Germán Belli." Tesi di Laurea in Lingua e Letterature Straniere, Facoltà di Magisterio, Università degli Studi di Firenze. Anno accademico 1983-1984. 316 p. Not personally examined.
- Núñez, Estuardo. *La literatura peruana en el siglo XX (1900-1965)*. Perú; México, Editorial Pormaca, 1965. 256 p. A review of Peruvian prose and poetry, pp. 58-59; places *¡Oh hada cibernética!* among the best Peruvian poetry. Belli's use of language is original, he mixes intense emotion and irony, his experiences and his view of life, existence, his view of the world. His poetry is one of the most outstanding of the last twenty years. Also mentioned on pp. 49, 55, 57, 232, 233.
- Ortega, Julio. "Carlos Germán Belli" in *Figuración de la persona*. Barcelona: Edhasa, 1971. pp. 129-36. Analysis of *Poemas, Dentro & fuera, ¡Oh hada cibernética! El pie sobre el cuello* and *Por el monte abajo*. The same article, slightly modified, served as introduction to *Sextinas y otros poemas*. Santiago de Chile: Editorial Universitaria, 1970, and appeared in *Imagen*, 33 (setiembre 1968), p. 24.
- Paoli, Roberto. "Razón de ser del neoclasicismo de Carlos Germán Belli" in *Estudios sobre literatura peruana contemporánea*. Firenze: Università degli Studi di Firenze, 1985, pp. 151-60. Considers some of the main themes in Belli's poetry to be autobiographic. Through symbols the poet conveys a feeling of inferiority, ineptitude, exclusion. Identifies himself with the victim and argues against the different levels of society or social classes. His language mixes the classical forms with the modern and colloquial uses of his country. There is marked identification with Petrarch, Garcilaso, Góngora, Quevedo and the Renacentist and Baroque poetry. Part of his style resides in the recurrence of "formulas" his continuous experimentation with and exposure to human suffering. Also mentions Belli's mannerism. Mentioned also on pp. 95, 127, 133, 134, 138, 145, 149, 150. Same article in *Enlace*, 2 (diciembre 1984), pp. 16-20.
- Paoli, Roberto e Carlotta Nerozzi. "Introduzione" to *O fata cibernética* Reggio Emilia: Elitropia Edizioni, 1983. (In forma de parole) pp. 11-18. Not personally examined.
- Sologuren, Javier. "Carlos Germán Belli" in *Tres poetas, tres obras: Belli, Delgado, Saizar Bondy (claves para su interpretación)*. Lima: Instituto Raúl Porras Barrenechea, 1969, pp. 7-40. Examines the vocabulary, syntax, influences and several recurring themes and ideas in Belli's poetry such as: family ties, his brother, "lo bético," the sense of being a slave or being dominated by society, his

employers, his daily life, poverty, etc. Analyzes "A mi hermano Alfonso," "Sextina del mea culpa" and "Amanuense."

Sucre, Guillermo. "El antiverbo y la verba" in *La máscara, la transparencia: ensayos de poesía hispanoamericana*. Caracas, Venezuela: Monte Avila Editores, 1975, pp. 309-24. Among the poets studied in this chapter are Nicanor Parra, Jorge Guillén, Belli, Fernández Moreno, Yurkievich, Dávila Andrade and Rafael José Muñoz. On pp. 314-15 focuses on Belli's language and style and points out some similarities and differences between Belli and Vallejo. "Su poesía no postula un futuro: lo obsesiona la trivialidad y lo sórdido de lo que lo rodea; su ética del sufrimiento se resuelve en una intencional descripción de lo deforme, lo grotesco y aun lo mecánico."

IV. Critical Articles about Belli

Baciu, Stefan. "Algunos poetas parasurrealistas latinoamericanos." *Eco*, 228 (octubre 1980), p. 591-601. The author applies the term "parasurrealista" to the poet who: "sin ser explícitamente surrealista, coincide o ha coincidido — a veces — con el Movimiento o con su expresión poética." The Peruvian poets mentioned are: J. Sologuren, Belli and B. Varela.

Bazán, Dora. "Carlos Germán Belli y sus 'Sextinas'." *Expreso* (Lima), mayo 25, 1971, p. 17. Analysis of "Sextina de los desiguales."

Cevallos Mesones, Leonidas. "Sobre la poesía de Belli." *Mundo nuevo*, 8 (febrero 1967) pp. 84-86. Considers Belli the most creative Peruvian poet since César Vallejo. Reviews *Poemas, Dentro & fuera, ¡Oh hada cibernética!, El pie sobre el cuello* and *Por el monte abajo*.

Cisneros, Antonio. Review of *Por el monte abajo. Amaru*, 1 (enero-marzo 1967), pp. 89-92. At first his poems seem complex, this complexity residing in the language used and in the "characters" mentioned such as Hada cibernética, Fisco, Marcio, etc., but Belli's poetry is simple and doesn't have any secret meaning. The themes are the same ones just retold in different ways. "...Belli ha logrado imponernos su increíble universo, mas *Por el monte abajo* parece estar girando sobre sus propios límites y corre el peligro de desgastarse, pues habiendo creado una retórica personal de probada calidad, bien puede ser ganado por esa eficacia."

Clementelli, Elena. "Una raccolta di versi del peruviano Carlos Germán Belli: la *Fata cibernética*." *Il Tempo* (giugno 7, 1985), p. 23. Interesting poetry with classical influences and modern vocabulary using harmonious and dissonant juxtapositions.

Cornejo Polar, Jorge. "Belli: Asir la forma que se va." *La Crónica*, suplemento *Hipocampo* (Lima), junio 22, 1986, p. 5. Reiterates Belli's importance in Peruvian poetry and considers not only that there is an inner conflict in him, but also that in his poetry there are three main ideas deeply ingrained: love and loving, wisdom or the seeking of knowledge, and the skill and mastering of the poetic practice and inspiration. Also published in *El café literario* (Bogotá), vol. IX, 48 (enero-marzo 1987), pp. 33-35.

- Duchesne, Juan. "Mensaje desde la Bética no bella: *Boda de la pluma y la letra*, de Carlos Germán Belli." *Escritura* (Caracas), X, 19-20 (enero-diciembre 1985), pp. 151-60. Analysis of several poems as well as "El pesapalabras," which serves as introduction to *Boda....* The author examines the anguish and suffering of the speaker of the poems and the adversities encountered in his "Bética no bella" (the city of Lima).
- F. T. H. "Carlos Germán Belli." *La Prensa, 7 días del Perú y del mundo* (Lima), setiembre 28, 1969, p. 29. Belli has created his own style by utilizing the forms of the Spanish poetry of centuries ago and themes that convey the anguish and occasional joys of modern man.
- Falla, Ricardo. "Adán, Belli y Romualdo: alienación y realidad." *La Prensa* (Lima), julio 1980, p. 10. Although the content and form of Belli's poetry deals with reality, they also have a connection with the concept of alienation. The author defines this alienation as: "...concepto que caracteriza la transformación de los fenómenos y relaciones, de cualquier signo, en algo distinto de lo que en realidad son."
- Garibaldi, F. "Poesía y crítica en Carlos Germán Belli." *Incontri* (Lima), 123 (giugno 1978), pp. 34-35. An overview of Belli's poetry focusing primarily on *Dentro & fuera* and *¡Oh hada cibernética!*
- Gazzolo, Ana María. "Estructura de un poema de Carlos Germán Belli: "Sextina del mea culpa'." *Creación y crítica*, 15 (agosto 1973), [p. unnumbered] Analysis of the semantic structure of this poem, the "mea culpa" theme of which is announced in the title and further emphasized by the narrator, the son, in the first verse when he says: "Perdón, papá, mamá." The expiation of his guilt can be achieved only by death.
- González Vigil, Ricardo. "Belli, la forma desasida." *La Crónica* (Lima), diciembre 1, 1979, p. 5. Focuses on *Asir la forma que se va* and *En alabanza del bolo alimenticio*. The form is classic but the messages and essence are contemporary. There are three main themes in *En alabanza...* A pleasant and delightful landscape, the confrontation or opposition between body and soul, and the invocation of the muses. Through these poems Belli demonstrates the mastery he has achieved as a poet.
- "En torno de Belli." *El Comercio, suplemento dominical* (Lima), enero 16, 1983, p. 16. Review of *Canciones y otros poemas*. Considers Belli among the best contemporary Peruvian poets. In this book there is an emphasis on the erotic theme. Even though man suffers he can have a glimpse of heaven when dreaming, praying or in erotic pleasure.
- "Reconocimiento de Belli." *El Comercio, Suplemento dominical* (Lima), junio 29, 1986, p. 19. Belli's international recognition is due to the originality of his poetry which resides in the mixture of old forms (tradition), and new forms (innovation). Also points out that the socio-political theme as well as the religious theme is present throughout his poetry. The author considers that making, or creating, religious poetry (as a work of art and not a moral teaching) is probably the biggest challenge for a poet.
- Hahn, Oscar. Review of *En alabanza del bolo alimenticio*. *Hispanamérica*, año 10, 29 (1981), pp. 117-18. We notice in these poems that the speaker's attitude has changed, he has adapted to his lot in life and is no longer in conflict with society. The struggle and conflict of the speaker in Belli's previous poems highly

complemented the originality of the language. This combination produced a certain tension in the reader which was very effective. Nonetheless, by shifting the attitude of the speaker of the poems, Belli continues to astonish his readers with his creative ability.

- Higgins, James. "Los poetas enajenados." *Insula*, año 29, 332-333 (julio-agosto 1974), pp. 7-10. Discusses the poetry of Eguren, Vallejo, Moro, Adán, Delgado, Romualdo and Belli in whom he finds a marked influence from Vallejo. A lonely person facing a hostile world.
- . "The poetry of Carlos Germán Belli." *Bulletin of Hispanic Studies*, vol. 47 (October 1970), pp. 327-39. A thorough analysis of *El pie sobre el cuello* (Montevideo 1967). "His poetry revolves obsessively around the same basic situations, for this is a man trapped in an intolerable predicament from which he cannot break free." Basically the same article under the title "Carlos Germán Belli: una introducción a su poesía" appeared in *Textual* (Lima), 4 (junio 1972), pp. 59-63.
- Hill, W. Nick. "El pastor/poeta en el 'microuniverso' belliano." *Revista de crítica literaria latinoamericana*, año x, 20 (1984), pp. 171-88. Examines poems from *¡Oh hada cibernética!*, *El pie sobre el cuello*, and *Por el monte abajo*. The city of Lima provides the basis, in a real and ideal way, to the "microuniverso" of the speaker of the poems who expresses himself combining modern and classical traditions. "El problemático mensaje estético que comunica la poesía de Belli a través de su 'microuniverso', lejos de la negación, termina igualando y poniendo en comunicación las dos tradiciones... En verdad, no se sabe si la obra metairónica de Belli traduce un ejemplo concreto del 'fin de la idea de arte moderno' o si da con los inicios de una de las direcciones de la próxima poesía hispanoamericana, que todavía no tiene nombre."
- Kappatou, Rhégas. "E synchroné latinoamerikaninké poiésé Karlos Cherman Belli." *Stochoi*, arithmos 2, filloy 5-6 (genares-abriles 1980), pp. 4-5. Makes reference to several Peruvian poets but mainly to Vallejo with whom the author finds two main connections: the absurd and the Vanguardists. Belli mixes modern world themes and ideas with Baroque writing. Transliterated from the Greek.
- Lasarte, F. "Pastoral and counter-pastoral: the dynamics of Belli's poetic despair." *Modern Language Notes*, 94 (1979), pp. 301-20. A thorough analysis of Belli's use of language, themes and motifs and their similarities/differences with the pastoral poetry of the Renaissance. "Belli's poetry, then can be said to be an incomplete and ironic rewriting of the Renaissance pastoral."
- Lastra, Pedro. "Después de Vallejo: poesía de Carlos Germán Belli." *La Nación, Suplemento dominical* (Santiago de Chile) mayo 14, 1967), p. 5. A significant representative of Latin American poetry, Belli's effective use of language and contemporary themes allows the reader to identify with the poet's view of reality and his surroundings. Includes three poems.
- La Torre, Alfonso. "La moderna angustia de Carlos Germán Belli." *El Comercio gráfico* (Lima), julio 8, 1964, p. 6. In order to convey what the author refers to as "modern anguish" Belli has assumed a new way of expression.
- Lerín, Manuel. "Poesía de Belli." *El Nacional* (México), agosto 9, 1964, p. 15. Review of *El pie sobre el cuello*. "Esta poesía no puede perderse de vista, su hondura, su trazo poco comunes, son válidos y elogiosos."

- Lévano, César. "Una primavera florida." *Caretas* (Lima), setiembre 18, 1964, pp. 26-29. Belli believes that poetry should have a social function or purpose but always must adhere to the artistic form." He hopes for a just and more humanistic society. The author quotes Vargas Llosa: "Creo que en Belli tenemos un poeta realmente extraordinario."
- Lihn, Enrique. "Carlos Germán Belli." Translated by Jo Ann Engelbert. *Review*, 31 (January-April 1982), pp. 6-9. Refers to the mannerism in Belli and concludes: "perhaps the most eccentric poetic language to arise in the last twenty-five years. And also, perhaps, the one most deeply anchored as a thorn in the flesh in the fundamental problems of Latin America, where all of us live and write "with a foot on our throat." Includes seven poems translated by Luis Harss.
- . "En alabanza de Carlos Germán Belli." *Inti*, 18-19 (otoño 1983-primavera 1984), pp. 131-34, 145-46. Belli's belief and faith in the form should not be considered personal. Considers the vocabulary and syntax mannerist. Same article under the title "Carlos Germán Belli: imaginar la realidad" appeared in *Cauce*, año 1, 11 (24 de abril-7 de mayo 1984), pp. 36-37.
- Loayza, Luis. "La poesía de Carlos Germán Belli." *Expreso* (Lima), noviembre 23, 1962, p. 11. Written shortly after the publication of the 2nd. ed. of *¡Oh hada cibernética!* Carefully written poetry showing a great concern for form, at the same time it conveys a realistic view of the world. The poet skillfully transmits his anguish, humiliation, discouragement, and tragic hopelessness. A touch of irony is also an important element in Belli's poetry: "...su poesía no es sólo una bella construcción verbal, sino la expresión profunda de una vida y un testimonio lacerante sobre nuestra sociedad."
- M. P. R. "En el coto de la mente." *Panorama* (Buenos Aires), año 8, 188 (diciembre 1970), p. 53. Written on occasion of the publication of *Sextinas y otros poemas*. Considers Belli the true sucesor of Vallejo. Mentions the syntax, vocabulary and images found in his poetry.
- M. V. R. "Nuevo poemario de Carlos Germán Belli." *Expreso* (Lima), diciembre 17, 1979, p. 11. Review of *En alabanza del bolo alimenticio*. Focuses on the versification, themes, and the language used in these poems. The author points out that Belli does not utilize as many colloquial and local expressions as in his previous poems.
- Maurer, Karl. "Notes on Carlos Germán Belli." *Plaza: Revista de literatura*. (Cambridge, Mass.), 12 (primavera 1987), pp. 39-46. The author comments on the difficulty of translating Belli's work and the risk of losing or changing the meaning of key words when translating the poems. He analyzes several poems and considers Belli a skillful and unique writer: "Belli's entire *oeuvre* (as critics have noticed) is a kind of linguistic 'system,' in which every image becomes a syntactic sign, a formula, the center of a far-reaching linguistic web."
- Maurial, Antonio. "A propósito del último libro de Carlos Germán Belli." *Alpha*, nº 7 (1966), p. 54. With *Por el monte abajo* Belli reveals once again his quality as a writer and the anguish of a man subjected to a bureaucracy that oppresses him. This oppression insoires the poet to write about the pain and the anguish of the individual subjected to these living conditions and circumstances.
- Melis, Antonio. "La favola tecnologica di un poeta peruviano." *L'indice dei libri del mese*, 1 (ottobre 1984), p. 26. Since *Poemas* (1858), he has been ever more

authoritative and original. His poems show the influence of Petrarch and Renaissance and Baroque stylistic elements but deal with alienation, contrast of wealth of classes, failure and success, and a repeatable theme, that of his disabled brother. He is able to project the anguish of life onto a metaphysical plane.

- Meneses, Carlos. Review of Carlos Germán Belli's *Asir la forma que se va* and Javier Sologuren's *Vida continua*. Lima: *Cuadernos de hipocampo*, 1979. *Hispanamérica*, vol. 9, 27 (1980), pp. 115-16. Reviews *Cuadernos de hipocampo*, a collection comprised of works by the best Peruvian poets of the time. Each poet chooses what he/she considers the ten best poems of his/her poetic production. The compilation of these "cuadernos" will form the "Libro de las decenas." About Belli he says that he is among the poets most read in Hispanic America. His prestige has increased with time and although he writes generally about the same themes, his poetry is always new. Among the poems chosen for this collection are: "Canción en alabanza del bolo alimenticio y en reprimenda del alma," "¡Oh hada cibernética!" and "La sextina del mea culpa."
- Mirán, Diego. "Belli, poeta del desvivir." *El Comercio, Suplemento dominical* (Lima), noviembre 25, 1962, p. 9. Review of *¡Oh hada cibernética!* In these poems prevails a feeling of abandonment, hopelessness. The cybernetic fairy is the equivalent of hope, the one that will bring about change.
- Muñoz Martineaux, Ronnie. "Sextinas' de Germán Belli." *Nueva crónica* (Lima), marzo 26, 1974, p. 13. A pathetic cry. The poet shouts against his surroundings, there is pain and irony and at times pessimism.
- O'Hara, Edgar. Review of *Canciones y otros poemas*. México: Premiá Editora, 1982. *Debate*, nº 19, pp. 81-82. Analyzes the themes and points out that at the end of the poems Belli acknowledges the different types or kinds of failure but not defeat. "El tránsito de su poesía se realiza de la adquisición de la forma a la elevación religiosa que el yo que habita esa forma intenta infructuosamente."
- Oquendo, Abelardo. "Belli: una coyuntura difícil." *El Comercio, Suplemento dominical* (Lima), setiembre 6, 1970, p. 26. The author finds that with *Sextinas y otros poemas* the poetic persona and the themes have been exhausted and now Belli must find new avenues for his poetry.
- . "Belli, una poesía desgarrada." *El Comercio gráfico* (Lima) noviembre 19, 1962, p. 8. Written on occasion of the publication of *¡Oh hada cibernética!* The author finds Belli's poetry heart-rending, his personal anguish is reflected throughout his work. There is a series of contrasts in the book such as the use of archaic language combined with contemporary themes and the negative vision of life but at the same time there is hope to continue living. Belli artfully conveys his view of the world and his reality.
- . "Carlos Germán Belli" *El pie sobre el cuello.* *Revista peruana de cultura*, 3 (octubre 1964), pp. 145-47. With this book Belli's poetry has achieved its highest form. The poet is more personal and more concerned with his own situation as well as with his brother's physical impairment. Usually Belli's poetry lacks landscape, there is not any description or scenery, or allusion to color and this is more prevalent in this book. Due to the substance and language of his poems, in order to understand them and appreciate them better, they should be read and considered as a whole.

- Review of *En alabanza del bolo alimenticio*. *Revista de crítica literaria latinoamericana*, año 6, 12 (1980), pp. 288-90. Belli, one of the best contemporary Peruvian poets, begins his decline with *Sextina y otros poemas*, the themes and language that were so innovative in his earlier poems seem too repetitious. *En alabanza del bolo alimenticio* lacks the vitality and the intensity of his previous books, it seems artificial and too conventional. It is unconvincing and doesn't move the reader as did his earlier works.
- Orrillo, Winston. "Carlos Germán Belli: por la desesperación a la esperanza." *Correo* (Lima) junio 1, 1964, p. 12. Review of *El pie sobre el cuello*. Utilizing perfect form, his poems are based on reality. His poetry is revolutionary for its significance and meaning. Belli makes use of elements such as pain and suffering to produce in the reader a feeling of rebellion and protest, but his message is always hope.
- "Poesía peruana actual: dos generaciones." *Cuadernos Hispano-americanos*, 228 (diciembre 1968), pp. 620-62. The author evaluates eighteen Peruvian poets writing during the 1950s and 60s. He considers that Belli's style, a mixture of archaic language and modern terms, is virtually impossible to imitate and his critics have a difficult time trying to pinpoint his poetic affiliation. Belli's chosen path (style) will be his success or his downfall. There is protest in his poetry when he talks about the oppression suffered by man (who is no one else but himself). It includes the poems "Segregación nº 1" and "Amanuense."
- Review of *El pie sobre el cuello*. *El Comercio* (Lima), octubre 25, 1967, p. 2. Protest is a recurrent theme throughout Belli's work. There is no pleasure, peace or conformity. He portrays a man oppressed and burdened by his destiny. His use of language is a form of protest, a way of not giving up and conforming with life. Like Vallejo in *Poemas humanos*, Belli assumes, with horror and fascination, the very difficult task of existing.
- Ortega, Julio. "Calidad expresionista de Belli." *La Prensa, 7 días del Perú y del mundo* (Lima), julio 24, 1966, p. 34. *Por el monte abajo* strengthens Belli's position as the best Peruvian poet of his time. The language is somewhat different having more of an expressionistic quality. The use of classic and modern forms, the anguish, his view of reality and his search for values and order, place his poetry among the best in Latin America today.
- "Carlos Germán Belli." *La Prensa Literaria* (Managua), noviembre 8, 1975, pp. 4-5, 9. Belli has achieved a very personal style. A mixing of the forms of the Spanish poetry of the Golden Age with local expressions, Baroque language and irony. The focus is the poetic person who depicts his own reality. Pain and suffering are themes that reoccur throughout his poems. This poetry gives the impression of a chiaroscuro. Includes four poems.
- "Carlos Germán Belli prepara su poesía completa." *La Prensa, 7 días del Perú y del mundo* (Lima), setiembre 12, 1965, p. 30. Belli's new book of poetry, soon to be published, will be among the most valuable of contemporary Peruvian literature. His unique style, creativity, and handling of the language have earned him a place among the best Peruvian poets of his time, and like Vallejo, his poetry reflects his preoccupation for man's existence and his struggle in society.
- "Poesía de Belli." *Expreso* (Lima), setiembre 28, 1967, p. 13. Belli's poetry is at the same time expressionistic and neorealistic. The uniqueness of his poetry

resides in the fact that he does not follow established forms but creates his own. Being at the beginning more individualistic later on his poetry takes social dimensions and a humanistic approach reflecting vividly the social reality of his surroundings.

- "La poesía de Carlos Germán Belli." *Temas* (Montevideo), 13 (1967), pp. 54-55. Critical of his country's social situation, Belli's poetry, utilizing archaic language mixed with modern and colloquial terms, relates his own suffering and frustration. In a certain way it reminds us of the poetry of Nicanor Parra and Jaime Sabines and also, although for different reasons, of the poetry of Juan Cunha.
- "La poesía peruana actual." *Cuadernos americanos*, vol. 156 (enero-febrero 1968), pp. 191-200. An overview of Peruvian literature since Eguren and Vallejo. Considers Belli the best Peruvian poet of the time. Influenced by surrealism at the beginning, later on uses classical forms to convey his experiences, daily life and reality.
- Oviedo, José. "Belli: magia y exasperación." *El Comercio, Suplemento dominical* (Lima), julio 29, 1962, p. 5. Since *¡Oh hada cibernética!* (1961) Belli has departed from the vanguardist influence to become one of the best Peruvian poets of the last twenty years. He asks himself such questions as: Who am I? What am I doing here? How much pain am I capable of enduring? He realizes that the world is comprised of slaves and masters, of the powerful and the needy. Reading Belli's poetry we become aware of a heart-rending poet, one of the most sorrowful, important and original in Peruvian literature since Martín Adán.
- "Belli: más pavor, más asfixia." *El Comercio, Suplemento dominical* (Lima), mayo 24, 1964, p. 8. Regards *El pie sobre el cuello* an exceptional book in which the author, using classic forms combined with modern terms and local expressions, effectively conveys the inequality and injustice of society, and the anguish, terror and suffering he feels.
- "Belli: otra inmersión en el mismo infierno." *El Comercio, Suplemento dominical* (Lima), setiembre 18, 1966, p. 22. With *Por el monte abajo* Belli confirms once again his place among the most original and deepest poets of Spanish America today. Like his previous books, this one portrays his anguish and suffering. His style and language convey the influence of the poetry of the Spanish Golden Age.
- "El cuerpo del surrealista: Belli." *El Comercio, Suplemento dominical* (Lima), setiembre 18, 1960, p. 5. Belli is still faithful to the Surrealist movement in spite of the fact that it no longer appeals to the times and today's reader. The author finds only three good poems in *Dentro & fuera*, but Belli's ability in handling the language and his rich and interesting experiences to reveal should encourage him to abandon the old styles and begin to write more "poetry."
- Pantigoso, Manuel. "Lo arcaico y lo popular reúne poesía de Belli." *La Prensa* (Lima), mayo 5, 1980, p. 11. A brief analysis of his works from *Poemas* to *En alabanza del bolo alimenticio*.
- "Carlos Germán Belli: profundización y espiritualidad de La forma." *Expreso* (Lima), mayo 4, 1980, p. 28. Discusses language, themes, symbolism, etc. of Belli's works from *Poemas* to *Asir la forma que se va*.
- Paredes Castro, Juan. "Belli: poesía y angustia." *La Crónica, Suplemento dominical* (Lima), marzo 9, 1969, p. 4. Belli's poetry deals with themes closely related to

our own existence and which preoccupy man in general. Such themes as love, loneliness, anguish, frustration, yearning for knowledge, and death are found in his poems.

- "Sufrir por todos." *La Crónica* (Lima), agosto 13, 1971, p. 23. Belli's originality resides in the mixing of Baroque and classical forms with themes that convey anguish, suffering and the emptiness of modern life. His hope for salvation resides in his sacrifice which takes place by facing reality with all his might, and fighting back with the same strength with which life is trying to beat him.
- Pichon Riviére, Marcelo. "Belli: un poeta en Buenos Aires." *Panorama*, año 10 (dic. 1972), p. 62. "Poeta visceral, pero también hacedor de un lenguaje increíblemente propio, donde se conjuga un léxico arcaizante con el habla popular limeña. Belli es sin duda uno de los más grandes poetas de Hispanoamérica."
- Portugal, Ana María. "Belli y la poesía peruana a nivel continental." *Correo, Suplemento revista de la semana* (Lima), diciembre 17, 1967, p. 7. "En la 'extraña' poesía de Belli, los elementos que la componen van desde el letrismo, y el lenguaje gutural, para pasar al surrealismo en la búsqueda de un lenguaje propio."
- Puig, Salvador. "Entre Vallejo y los clásicos." *El Comercio, Suplemento dominical* (Lima), enero 7, 1968, p. 35. Deals primarily with *El pie sobre el cuello* where it is noticeable Vallejo's human rather than poetic presence along with Belli's maturity and own style. His originality resides in combining the old style of writing with contemporary themes to achieve his view and portrayal of his surroundings.
- Rodriguez Padrón, Jorge. "La aventura poética de Carlos Germán Belli." *Diario de las Palmas* (Canarias), julio 11, 1980, p. 23. Focusing on *En alabanza del bolo alimenticio* the author finds that Belli's use of the language, old poetic forms, themes, etc., produces a very personal and distinct poetry. Concluding he says: "...y en su gran capacidad de riesgo y aventura habita su mayor virtud."
- Salas, Horacio. Review of *En alabanza del bolo alimenticio*. Premiá Editora. *Cuadernos Hispanoamericanos*, 369 (marzo 1981), pp. 688-89. His use of classical forms and archaic language is a way of mockery. Belli hides behind baroque forms to tell the pain and suffering in today's society. He conveys the reality of man's life this way.
- Salazar Bondy, Sebastián. "Belli: realidad en carne viva." *El Comercio, Semanario dominical* (Lima), mayo 17, 1964, p. 8. Contrary to a critic's evaluation of Belli's poetry as obscure, the author finds Belli's poetry realistic and one which truthfully portrays his country's situation. Analyzes *El pie sobre el cuello* and rates this poetry mature and excellent.
- "Dos poetas, dos ensayos de existencia." *La Gaceta* (México), agosto 1964, p. 4. Article dedicated to Blanca Varela and Belli. Finds both poets worried about life and existence. Belli's poems written in a very formal language are very realistic and convey the limitations of the individual in our society.
- "Un poeta y el compromiso que asume." *La Prensa* (Lima), abril 11, 1958, p. 12. Some of the poems in *Poemas* are superficial and lack spontaneity, but we also find excellent and creative poems which speak of Belli's capability as a poet.
- Santibáñez, Roger. "Canciones de Carlos Germán Belli." *La Prensa* (Lima), diciembre 26, 1982, p. 21. *Canciones y otros poemas* is a repetition of the old formulas

used over and over again by the poet. Now this talented poet must face a new challenge which means a complete change of approach and a transformation of his poetry. This, he will achieve by leaving the old formulas behind in order to find a new rhythm to revitalize his poetry.

- Schopf, Federico. Review of *¡Oh hada cibernética! Anales de la Universidad de Chile*, (octubre-diciembre 1964), pp. 228-31. These poems produce mixed feelings in the reader: "poesía... de pura e intencionada imitación, alejada por ello del entusiasmo y la invención en un afán ocultante y que, sin embargo, pálidamente, delicadamente nos habla de la condición del poeta, provocando en nosotros, una vez conocidas las normas, un prolongado y suave estremecimiento."
- Sologuren, Javier. "Al andar del camino: la poesía del 50: Carlos Germán Belli." *La Imagen*, Suplemento dominical de *La Prensa* (Lima), agosto 8, 1976, p. 22. Belli mixes old and new, distinguished and vulgar, grave and irreverent words; the bucolic with the modern technological world. We notice a surrealist influence, anguish, rebellion and the continuing exploration of the language.
- . "Belli selecto: *Boda de la pluma y la letra*." *Debate* (Lima), vol. 8, 41 (noviembre 1986), p. 79. "Belli es poeta de una sola, honda y dramática experiencia moral: la injusticia que acosa al hombre tornándolo en un ser condenado a perpetua frustración... Belli es a la par antípoda y parangón del creador de *Trilce*."
- . "Carlos Germán Belli: barroquismo y contemporaneidad." *Escandalar*, vol. 4, 1 (enero-marzo 1981), pp. 73-74. An overview of Belli's works from *Poemas* to *En alabanza del bolo alimenticio* concentrating primarily on the latter. A common theme to his poems is injustice in all aspects of life. He uses irony, certain humor and mockery to attack this injustice. He includes a mixture of the bucolic, references to nature, the cosmos, and the world of technology. His works are a collage of a very personal nature. Basically the same article previously appeared in *Expreso* (Lima), octubre 24, 1979, p. 10.
- Tamayo Vargas, Augusto. "*Boda de la pluma y la letra* de Carlos Germán Belli." *Contacto* (Lima), 128 (julio-agosto 1986), pp. 3-4. Influenced at the beginning by Surrealism and the Baroque Belli has created his own style. One important characteristic is his searching to achieve the form essential to the content of his poems.
- Tola de Habich, Fernando. "Carlos Germán Belli: con el pie sobre el cuello." *La Prensa*, *7 días del Perú y del mundo* (Lima), mayo 26, 1968, pp. 30-31. The most important fact in order to understand Belli's work is to be aware and comprehend his reality, that is, of being an "amanuense." He is an employee in Perú and as such he writes about his condition, anguish, frustration, aspirations. The man and the poet are one: the employee. His work does not convey a political, philosophical or moral ideology. Through his poems he finds a way to protest and vent his anguish and daily worries.
- Urco, Jaime. Review of *Boda de la pluma y la letra. Kuntur: Perú en la cultura*, 1 (julio-agosto 1986), pp. 55-56. This anthology comprises poems written over twenty-five years (1958-1983) therefore we can appreciate the poet's inspiration throughout the years. Belli's combination of archaic language and old-fashioned meters evokes old times, but the contemporary themes and occasional vernacular language used keeps us very much in the present. Basically there are

two worlds: the world everyone desires; and a world of restriction and frustration: The real world of ordinary man.

- Vargas Llosa, Mario. "Belli y la rebelión." *El Comercio, Suplemento dominical* (Lima), junio 8, 1958, pp. 4-5. Belli is a rebel but not a social poet, nor is he affiliated with a political party. He portrays the reality of life, there is internal unity in his poems and in spite of his anguish, his view of reality and the injustice and abuse that surrounds him, there is love and tenderness in his poetry such as in the poem "Variaciones para mi hermano Alfonso." His rebelliousness is not built on hate, frivolity or stupidity.
- . "Una poesía para tiempos difíciles." *Diario 16, Culturas* (Madrid), setiembre 26, 1987, p. 8. "Su poesía es difícil, melodramática, de un narcisismo negro, impregnada de extraño humor, cáustica, cultísima." Serves as an introduction to *Carlos Germán Belli: antología crítica* by John F. Garganigo.
- Velázquez, Jaime G. Review of *Canciones y otros poemas. Vuelta 86* (enero 1984), pp. 34-35. Belli's poetry is legitimate even though he imitates forms from times past.
- Vera Ocampo, Raúl. "Poesía arcaica, poesía actual: I." *La Crónica, Suplemento cultural* (Lima), mayo 19, 1982, p. 8. First of two articles that analyze the evolution, changes and development of Belli's poetry. The author focuses on *Poemas, Dentro & fuera*, and *¡Oh hada cibernética!* In *Poemas* Belli uses three very innovative elements: the rhyme and length of the poem which produce a marked and distinct rhythm, and the use of surrealist and Baroque contexts. In *Dentro & fuera* introduces new themes and in *¡Oh hada cibernética!* we can see a more personal style, his vision of reality, the way he perceives his surroundings which will become an essential trade of his. Also in this book we notice a marked resemblance to the poetry of the Spanish Golden Age, and an influence from Quevedo, Garcilaso and particularly Góngora.
- . "Poesía arcaica, poesía actual: II." *La Crónica, Suplemento cultural* (Lima), mayo 26, 1982, p. 7. Belli's classical and archaic forms are also ways of expressing reality and like Lope de Vega and Quevedo, he uses irony and sarcasm in his poems. In *El pie sobre el cuello* we notice more of a social flavor and more elaborate syntax. *Por el monte abajo* continues the use of existential themes. In *Sextinas y otros poemas* the everyday occurrences mix with metaphysical experiences and the suffering of the human being. This suffering is the result of deprivation, social differences and political injustice. Belli's poetry reflects the reality of his time and seeks external and internal harmony.
- Víctor Ernesto. "Un reciente poemario de Carlos Germán Belli." *La Crónica* (Lima), julio 27, 1958, p. 5. In *Poemas* Belli does not follow a definite formula. Sometimes he adheres to strict rules and other times he improvises.
- Vitale, Ida. "Presentación de Carlos Germán Belli." *Marcha*, julio 31, 1970, pp. 33-36. Not personally examined.

V. Interviews, Miscellaneous Writings about Belli

- Alvarado Tenorio, Harold. "Conversando con Carlos Germán Belli." *Vanguardia dominical* (Bucamaranga, Colombia), 4ª época, 494 (setiembre 13, 1981), p. 6, 8. Interview. Includes six poems.
- Bravo E., Carlos. "Carlos Germán Belli: barroco y socialista." *Punto final* (Santiago de Chile), junio 4, 1968, p. 22. Interview.
- Cabel. "Belli: creo en todos mis poemas, hasta en los que menos me gustan." *Vistazo*, año 3, 23 (1973), pp. 32-34. Interview.
- Calderón, Alfonso. "Carlos Germán Belli: poeta tímido." *Ercilla* (Santiago), 1832 (29 de julio al 4 de agosto 1970), pp. 83, 85. Interview.
- Canfield, Martha L. "Una entrevista con Carlos Germán Belli." *Brecha* (Montevideo), agosto 22, 1986, p. 29. Interview.
- "Carlos Germán Belli: mi vida gira en torno a la palabra." *La Razón*, setiembre 29, 1986, [p. unnumbered.] Interview.
- "Carlos Germán Belli responde a *Trilce*." *Trilce*, 15-16 (febrero-agosto 1969), pp. 3-7. Interview. Includes two poems.
- Chirif, Margarita. "Carlos Germán Belli: confesiones de un poeta." *La Prensa* (Lima), octubre 2, 1983, p. 20. Interview. Includes two poems.
- Chirinos Arrieta, Eduardo. "Carlos Germán Belli: un poeta explorador." *La Prensa*, suplemento *Perspectiva* (Lima), octubre 24, 1982, p. 18. Interview.
- Costa, Marithelma [y] Adelaida López. "Carlos Germán Belli." *Hispanamérica*, año 13, 39 (1984), pp. 29-43. Interview.
- E. G. B. "La pequeña muerte de todos los días." *El Nacional* (Caracas) abril 11, 1976 [p. unnumbered in the section Papel interno-poetas latinoamericanos]. Interview.
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