



"Poeta en Nueva York": Historia y problemas de un texto de Lorca

Review Author[s]:
Suzanne W. Byrd

Hispania, Vol. 61, No. 2 (May, 1978), 382.

Stable URL:

<http://links.jstor.org/sici?sici=0018-2133%28197805%2961%3A2%3C382%3A%22ENYHY%3E2.0.CO%3B2-K>

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/about/terms.html>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

Hispania is published by American Association of Teachers of Spanish and Portuguese. Please contact the publisher for further permissions regarding the use of this work. Publisher contact information may be obtained at <http://www.jstor.org/journals/aatsp.html>.

Hispania

©1978 American Association of Teachers of Spanish and Portuguese

JSTOR and the JSTOR logo are trademarks of JSTOR, and are Registered in the U.S. Patent and Trademark Office. For more information on JSTOR contact jstor-info@umich.edu.

©2003 JSTOR

tradition.

A maturer Cummings (1948) gives us an incisive rendering of Lorca, portraying him as compassionate but apolitical, religious but pantheistic, incandescently alive yet piercingly aware of his mortality. Lorca tells Cummings that "life is laughter amid a rosary of deaths." Quintessentially Andalusian, he was therein also universal; Cummings remembers his saying of a cold rain: "It came from the Escorial where all cold dead rains are born." To conclude, Cummings believes that "when Spain may again breathe free air, Lorca's poems will again be published in his own land where his blood flowed from violence into the soil of Granada." Eisenberg has done Lorca studies a real service in bringing us Cummings' timely and poignant observations.

ALLEN JOSEPHS

The Univ. of West Florida

EISENBERG, DANIEL. "Poeta en Nueva York": *Historia y problemas de un texto de Lorca*. Translated by Carlos Pujol from *The Textual Tradition of "Poeta en Nueva York."* Barcelona: Editorial Ariel, 1976. Paper. 223 pp.

Shortly before the outbreak of the Spanish Civil War, Federico García Lorca stated in an interview that he would soon publish his book of verse entitled *Poeta en Nueva York*. For several years, he had presented readings and published single poems from this collection in literary journals in Spain, England and Latin America. However, his penchant for continually refining his works and his aversion toward publishing them in a definitive edition left this volume unpublished at his death in 1936.

Subsequently, the location and contents of his final manuscript have remained an enigma. Several editions and translations have been published, with each edition differing in format, contents, punctuation and wording. In an arduous effort to resolve the problems of preparing a critical edition of *Poeta en Nueva York*, Prof. Eisenberg has carried out exhaustive research to locate Lorca's final manuscript and to determine the reasons for the variations in existing editions. His findings have retraced the entire history of the publication of *Poeta*, from the appearance of single poems during the poet's lifetime to the most recent edition by Eutimio Martín.

Authorized by the García Lorca family, Martín's edition is prepared from manuscripts held by the poet's heirs. Martín had repudiated the authenticity of the two 1940 editions of this work, both prepared from the manuscript then in possession of José Bergamín. Martín's accusations piqued Eisenberg to investigate the 1940 editions of both Rolfe Humphries (New York:

Norton) and José Bergamín (Mexico: Séneca). Eisenberg's research, based largely upon personal interviews and files of correspondence, substantiates Bergamín's statement that his textual basis was that of Lorca's final manuscript. But Bergamín presently denies any knowledge of the manuscript's whereabouts.

The mystery of the "lost" manuscript, "missing poems," and varying titles has all been adroitly dispelled by Eisenberg. It should be noted, however, that there are, to my knowledge, two slightly erroneous references in the data reported to Eisenberg by his informants. Herschel Brickell's letter (pp. 48 & 49) informed Humphries in 1938 that "el agregado cultural de la embajada española en Washington . . . es cuñado de Lorca [José Fernández Montesinos] (sic)." Actually, the poet's sister, Concha, was married to Dr. Manuel Fernández Montesinos, Republican mayor of Granada, who was executed on August 16, 1936. Also, André Belamich (p. 184) said that Lorca's letters to Carlos Morla have not been published "según deseo de la viuda de éste." But Bebé Morla died in Paris several years before the death of her husband, Carlos. These errors are cited merely in the interest of scholarly precision, and in no way reflect upon the merit of the author's conclusions.

This volume, with its copious notes and detailed documentation, fully carries out the author's aim to point the way toward a definitive edition of *Poeta en Nueva York*. And tangentially, his "Apéndice I" sheds new light on other Lorca manuscripts not yet published. In this work Eisenberg has made a significant contribution to the advancement of Lorquian studies.

SUZANNE W. BYRD

The College of Charleston, South Carolina

FRUTOS CORTÉS, EUGENIO. *Creación poética: J. Guillén, Salinas, A. Machado, D. Alonso, San Juan de la Cruz, Alexandre, M. Pinillos*. Madrid: Ediciones José Porrúa Turanzas, 1976. Paper. xii + 380 pp. \$9.20.

Concurring with Unamuno that poetry and philosophy are true bedfellows, Prof. Frutos here explores their complex relations in the process of poetic creation. In his first essay, which acts as a general prologue and defines the parameters in an otherwise unmanageable subject, Frutos characterizes the modern age by the dual phenomenon of insecurity and dispersion. In his view, setting aside the possible extremes of form, both philosopher and poet face a central problem: how to authenticate a vital "anthropological" experience through the medium of language, without losing that essential experience in an excess of depersonalized concepts or verbal games. Almost inevitably Frutos concentrates