



Songs

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attention than he. This interest, which on the surface seems an appropriate tribute to one of Spain's greatest poets, has led to many (indeed, too many!) mediocre and misguided studies on Lorca. It is thus refreshing to read Prof. Craige's discerning monograph on *Poeta en Nueva York*. Craige's book interprets *Poeta en Nueva York* as "a vision of a civilization that has killed God by its extreme consciousness and now exists without roots, without sacred time and space, without hope for the morrow" (p. 33). To her, the myth of the fall into consciousness (of man gaining awareness of himself and ending his harmonious relation with nature) serves as a unifying element in the thematic and structural framework of *Poeta en Nueva York*. In this context man is forced to face the emptiness of modern life and to seek a return to the lost paradise, to experience an individual and collective rebirth in a realm where spiritual alienation is no longer a force. *Poeta en Nueva York* as viewed by Craige is then "an account of a journey from alienation and disorientation toward regained identification with the force of the blood and a harmonious relationship with the universe. The journey is expressed in the poetic form, which develops from "spatial" to "temporal," as the poet moves from a passivity in which he can only name the violent forces battering his subjectivity toward a participation in nature in which the can now act" (p. 84). To her, it should be noted, *Poeta en Nueva York* is much more than a man's reaction to existence; it is an expression of modern man's battle with his intellect. She views New York City as a symbol of all that Lorca sees as destructive of mankind.

The book is divided into five chapters that unavoidably overlap ("Introduction," *Poet in New York* and Lorca's Earlier Poetry," "The Fall into Consciousness," "Poet in New York: The Vision," and "Conclusion"). In them, Craige considers Lorca's use of surrealism in the language and imagery of *Poeta en Nueva York*, explores the many thematic similarities and artistic differences that exist between *Libro de poemas* and *Canciones* and *Poeta en Nueva York*, and establishes links between the last book and other works of the period that shared similar pre-occupations.

Throughout the book, Craige's conclusions are documented with the careful analysis of themes, imagery and symbolism. The use of translations of Lorca's poetry is a weakness, but this is a minor objection to a perceptive critical work of an extremely difficult collection of poetry. Craige should be complimented for making a tangible contribution to Lorquian studies.

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GARCÍA LORCA, FEDERICO. *Songs*. Translated by Philip Cummings with the assistance of Federico García Lorca. Edition, introduction and notes by Daniel Eisenberg. Pittsburgh: Duquesne University Press, 1976, xi + 187.

Lorca studies are currently in a state of flux: half a century after the crucial year which marked the pleiad of which he was the highest star, we are witnessing the appearance of much new and unpublished material. The *apertura* in Spanish letters and politics seems reflected in Lorca scholarship, and interest in primary sources and biographical criticism is increasing, particularly among Lorca scholars who never met Lorca but who have spent much effort researching the dwindling company that did. In that context, Daniel Eisenberg's *Songs* is a most valuable addition to the field.

Songs comprises more than the title suggests: the editor's introduction provides useful new biographical information with which Eisenberg—who verges on becoming a downright biographical sleuth—has painstakingly dealt; there are five new photographs of Lorca and Cummings (three appeared previously in the *Lorca Review*); Cummings' translation itself is, as Eisenberg asserts, the only one "in which the author actively assisted"; finally, appended to the translation are pieces by Cummings about Lorca. Without the Cummings materials, the volume would have intrinsic interest for those interested in Lorca's works in English. These additions, however, remove this edition from any restrictive context and place it center stage for consideration by anyone interested in Lorca.

The first, "August in Eden," a diary written during 1929, is a poorly written, tedious evocation of Lorca's and Cummings' experience in Vermont. As literature it is embarrassing; as biography, it captures, as Eisenberg notes, "the spirit of Lorca's visit . . ." and a certain "Whitmanesque evocation of the landscape . . . of this idyllic and unspoiled part of the United States." To imagine Lorca conjuring up any Assyrian dogs or the "nymphs of cancer" of this period in such a pastoral setting, where he admitted he felt "perseguido por el licor del romanticismo," is to shake one's head at the vagaries of poetic inspiration, but it is precisely this incongruousness that matters.

The last sections "A Glimpse of a Man" and "The Mind of Genius" are most noteworthy, constituting explicit statements regarding Lorca's complex personality. Particularly striking are Lorca's loathing of dilettantes, his "denunciations of convention" which were "embarrassing to all who wished to live unmolested," and his "open rebellion" against social injustice, the loss of freedom symbolized by the *guardia*, and Catholic

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.

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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.

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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