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> Hombre y solo hombre en el escenario vacío, en el territorio donde una catedral ausente fija sus pilares de niebla, donde la mano de un oficiante de cartón aparece y desaparece contra la luz dormida, contra los ojos que aún persigue el sueño. Enciende un cirio, feligrés de la nada, enciende un cirio. Pero no hay altar donde colocar esa llama, no hay divinidad a quien ofrecer ese incendio miserable, ese crepitar de un fuego en la ceniza que arde como un lenguaje antiguo, como el olvidado Libro del Mundo, desde su ciega cavidad original, desde tí mismo.

Y ese "tí mismo" es el solitario interior de la poeta; solitario pero lo suficientemente fecundo como para intentar responder a la hondura de sus propias dudas, de sus más profundos interrogantes que se producen en "el sueño silencioso e inútil de tu garganta".

Mediante esta tópica romántica de cuestionamiento acerca de los grandes temas humanos (la vida, la muerte, el amor, Dios), sumada a una opción por el quehacer poético como actividad liberadora de las limitaciones de nuestra existencia mortal, la poeta María Rosa Lojo—quien también ha expresado sus íntimas preocupaciones por medio del ensayo y la narración—se inscribe en las filas de esa joven generación de poetas argentinos, agrupados alrededor de la revista *Ultimo Reino*, que "retoma (re-inventa) los aspectos fundamentales del Romanticismo, sobre todo el alemán, que es uno de los ULTIMOS REINOS, y, no obstante, se siente también vinculado a lo que Octavio Paz llamó la Tradición de la Ruptura", filiación confesada en el primer número de la revista por su director, el poeta Victor Redondo.

Afiliación a esta tendencia, como vemos, pero de un modo personal y subjetivo, la poesía de María Rosa Lojo marca un hito en la actual poesía argentina por su originalidad y su capacidad de reinventar un estilo propio.

—Silvia Pellarolo
University of California, Los Angeles

Morris, C. Brian. *"Cuando yo me muera..." Essays in memory of Federico García Lorca*. Lanham: University Press of America, 1988. 339 pp.

This volume provides a variety of essays that deal with different aspects of the well-known Andalusian poet-dramatist Federico García Lorca. The readings were delivered at an International Symposium held at the University of California at Los Angeles to commemorate the fiftieth anniversary of the death of Lorca.

There are in all seventeen papers[1] all of which independently explore the multi-faceted abilities of Lorca as a dramatist and a poet. As it would be

quite difficult to review all articles, I have selected from these proceedings four papers for a brief discussion to highlight some aspects of his personal and literary life.

The first essay, "Lorca: from Child to Poet," by Manuel Durán, deals with the constant search of the elusive 'Promised Land' that becomes the basis for this study of Lorca's early formative years and the progress of his literary style, influenced by his childhood memories that have helped shape his adult thinking process. Lorca is shown as being an exceptional child, quite different from other children who by nature tend to be selfish. His sensitivity and sympathy are dealt with extensively, including his deep understanding of women and their hardships, and especially of those women who have been stepped on or cast aside by a society of which they form an integral part. Also his childhood image of the oppressed gypsies stays with him until his adult years and evolves to encompass the sufferings of a broader spectrum of the less fortunate beings who form a part of all urban society. We are also made aware of the strange pact that exists between the conscious or poetic tradition and the subconscious, which includes dreams, fantasies and early memories, although, as Durán notes, Lorca does shy away from discussing potentially painful topics until much later in life. The essay succinctly provides all aspects of Lorca's development and is a good introduction to what is discussed in detail in later essays in this volume.

Of all the images that have been symbolically associated with Lorca, none is more fascinating than the image of the stagnant body of water. Although this symbol abounds in his work, it happens to be overlooked to a large extent. C. Brian Morris in his article "Agua que no desemboca" does just the opposite by making it his object of study. The article concentrates on Lorca's references to pools and wells, cisterns and tanks, all of which serve to dramatize and pinpoint the close association that these bodies of water have with death. Furthermore, while water represents "the somber side of human existence" (185), it takes on an added significance, according to Morris, as he associates the surface and the subsurface with death and frozen relationships. He bases his analysis on not only the poet's works but also the personal correspondence he maintained with friends. Lorca's own fascination with water is reflected in that of his characters who have a tendency to stray close to bodies of water and, in the majority of those cases, to some unforeseen tragedy. This article provides an extensive study on the innermost feelings of the poet and his fears which are reflected on still water and deal with man's confrontation with his complexities.

The development of the musical aspect, a not so frequently studied aspect in Lorca, is the basis of Virginia Higginbotham's article entitled "Lorca's Soundtrack: Music in the structure of his poetry and plays." She

first documents Lorca's admiration for and close ties to the Spanish maestro Manuel de Falla. Falla would become Lorca's mentor, teacher, and later collaborator due to their similar views regarding the incorporation of folk music into theatre. It is through the use of sounds that we are made aware of the coming-alive of his visual lyrics and which in turn become a "third dimension or soundtrack to his work" (196). Higginbotham then closely follows how music extends from his poetry to his theatre, from the presentation of silence in an elegy to becoming the unifying theme in *Romancero Gitano*, from the ironic lullaby predicting the bloody end in *Bodas de Sangre* to its use in the puppet theatre, from dreams to death and its powerful effects in moments of terror. The article concludes with a departure from music, by stressing the absence of music, namely silence, which serves as a powerful sound effect in itself, as seen in the author's analysis of *La casa de Bernarda Alba*. The article is a very focused study on music, an element that is imperative in reading and understanding Lorca.

In the last essay to be discussed here, "*El Público*, Naked and Unmasked," José Rubia Barcia investigates Lorca's creativity that results from a combining of the dramatist's surroundings, namely historical and cultural, with the sensitive and assimilative nature of his character. His departure for New York due to unwarranted publicity in Granada of his sexual preferences, is carefully explored by the author as are objects like the *biombo mágico* which become instrumental in "uncovering the hidden personality of whoever crosses it" (248). Barcia then provides a detailed commentary as he unveils Juliet's sterile love and the Pastor Bobo's tending of masks as sheep through an in-depth analysis of their characters as well as their situations. There is also an analysis of the theatre *bajo la arena* whose function, as the author explains, is to expose concealed truths through a series of well camouflaged characters, quite different from what was practiced in ancient times. Barcia provides some challenging conclusions in this carefully structured study on Lorca's posthumous work that has received scant attention due to its being both incomplete and quite rebellious thematically.

Professor C. Brian Morris has compiled an extensive but easy-to-use index for the Lorca researcher and enthusiast. The bibliography that appears at the close of each essay provides good and updated documentation on various reference sources. The planning and editing have been well orchestrated. It communicates the excellence of the dramatist's skill, as well as a wealth of literary information, and undoubtedly deserves wide readership.

—Duleep Deosthale
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NOTA

1. J. Alberich "Más sobre el teatro de Lorca y el de Valle-Inclán: Variedades del drama rural"; A. Anderson "Who Wrote *Seis Poemas Gallegos* and in What Language?"; R. Anderson "*Prólogos* and *Advertencias*: Lorca's Beginnings"; A. Bergero "Federico García Lorca; frases hechas y prejuicios para la delimitación del asfixiante espacio de la tragedia"; A. P. Debicki "Metonymy, Metaphor, and Myth in the *Romancero Gitano*"; N. Dennis "Lorca in the Looking-Glass; on Mirrors and Self-Contemplation"; C. Feal "La idea del honor en las tragedias de Lorca"; J. Herrero "The Horned Moon, Queen of the Waters, Images of Death in Lorca"; P. Ilie "Three Shadows on the Early Aesthetic of Lorca"; L. Nord "Ironic Tension in the 'Romance de la Guardia Civil Española' "; H. Ramsden "Round Perspective and Lyric Tension in *Romancero Gitano*"; J. K. Walsh "The Social and Sexual Geography of *Poeta en Nueva York*"; H. Young "Breaking the Rules in *Impresiones y paisajes*".

MUJICA, HUGO. *Brasa blanca*. Buenos Aires, Sitio del silencio, 1983. 106 pp.
——— *Sonata de violoncello y lilas*. Buenos Aires, Sitio del silencio, 1984. 117 pp.

Poesía hecha de panes ácimos y piedra, de polvo y lluvias, *Brasa blanca* es la primera entrega que nos ofrece Hugo Mujica de su buceo visceral y lacerante en el profundo interior de sí mismo. Poemas despojados, esenciales, que revelan "más que encontrar/el buscarte" (98), esa búsqueda afanosa del Ser, del Todo, búsqueda sin desmayos ni concesiones, búsqueda que acepta al menos revelaciones parciales, momentáneas, de esa inmensidad a la que indaga el poeta. Y esta búsqueda la realizará desde la más profunda soledad, en ese "destierro de tierra" (11) desde donde precisa comunicarse el autor para convertirse en Hombre, y de este modo intenta dialogar con ese "tú" al que invoca cuando dice "es mi sombra mi seguirte" (18).

"Este largo erial/de ser hombre" (14), este "destierro" producen en el poeta marcas indelebles. Su dolor es mentado reiteradamente en el libro a través de expresiones como "cicatriz de barro" (18), "llaga abierta" (12), "dolor callado" (20). Y no sólo dolor siente el poeta al atravesar el inmenso abismo que media entre el hombre y el Ser, siente también un miedo helado ante ese vacío que es necesario salvar: "hebras del/miedo/hilando/puentes/hacia siempre atrás" (17). Y estos puentes parecen estar hechos del único sentimiento que trasciende el dolor, el miedo, la soledad y la angustia: el amor, el amor como fe, como esperanza: "le pedimos al amor ser puente sobre/barrancos" (21).

Finalmente, como síntesis de esta búsqueda están las difíciles nupcias del silencio y la palabra, de esa palabra oclusiva, que se manifiesta a medias, entrecortada, que desconoce la fluidez del habla cotidiana, y que, por este motivo, presenta un ritmo sincopado en estos poemas que son como