

Díez de Revenga, aunque es un muy buen ejemplo de la historiografía literaria española. Las palabras que la Academia Sueca dedicó a Vicente Aleixandre ('por su gran obra creadora enraizada en la tradición de la lírica española y las modernas corrientes poéticas iluminadoras de la condición del hombre en el cosmos, y de las necesidades de la hora presente') le parecen a Díez de Revenga aplicables al resto de sus amigos. Y sirven de colofón a su estudio. Un estudio que a diferencia de su magnífico libro de 1988 presta más atención a lo particular y utiliza referencias bibliográficas menos contemporáneas. El efecto, por tanto, no es el de una puesta al día, sino el de una lectura, 'su' lectura, desde la madurez del saber profesoral.

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Federico García Lorca/Guillermo de Torre: correspondencia y amistad. Edición de Carlos García. Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2009. 574 pp.

This edition of the correspondence between Federico García Lorca (1898–1936) and the poet, critic, journalist and editor, Guillermo de Torre (1900–1971), forms part of an ambitious research project, begun in 1995, in which Carlos García uses letters and posthumous documents in order to explore the Spanish literary scene in the early decades of the twentieth century. Torre composed the Ultraist manifesto in 1919. Four years later he published *Hélices* (1923), his only collection of poems. After the outbreak of the Spanish Civil War, he fled to Paris and then settled permanently in Buenos Aires, where he co-founded the publishing house Losada and oversaw the compilation of Lorca's *Obras completas*. Unlike Lorca, his creative and critical *oeuvre* has not been studied in any depth. García claims that Torre's 'condición de exiliado voluntario' (33) has meant that neither Spanish nor Argentinian critics have accorded his 'vasta obra' (33) the attention which it deserves. García aims to show that 'no se puede dejar [...] de lado a Guillermo de Torre al momento de estudiar la literatura española de la primera mitad del siglo xx' (21). He has already published extensively on Torre's connections with the eminent authors Alfonso Reyes, Juan Ramón Jiménez and Ramón Gómez de la Serna. He believes that Torre's letters and criticism, which detail his involvement in the publishing world and his knowledge of European *avant-garde* art and literature, offer the researcher a unique insight into 'la época de la llamada "vanguardia histórica"' (25).

The book is divided into two sections. The first part ('I. 1921–1936'), is structured around twenty-seven letters and postcards exchanged between Torre and Lorca, as well as letters written in conjunction with other people. In his concise introduction, García states that his intention is to 'tornar visible el marco en que surgieron los documentos reproducidos' (18). His commentaries on the cultural references contained in the texts provide the reader with a wealth of information about key literary events in 1920s Spain, such as Góngora's tricentenary, and Torre's early career as a poet and critic. García discusses Torre's collaboration with the journal *Cosmópolis*, he examines unfavourable reviews of *Hélices* and he traces the evolution of Torre's groundbreaking book, *Literaturas europeas de vanguardia* (1925). A considerable amount of undiscovered material is incorporated into this study. García analyses an unpublished autobiographical essay, 'Memoranda estética' (1924), which describes Torre's non-conformist nature. He also reproduces the original manuscript of Lorca's lecture on Góngora, which literary historians presumed had been lost. He compares it with subsequent versions in order to 'fijar un texto más correcto de este esencial texto lorquiano' (145). In the lecture, Lorca draws on the work of the poet and film maker Jean Epstein, author of *La Poésie d'aujourd'hui. Un nouvel état d'intelligence* (1921). García contends that Lorca discovered Epstein's theories on poetry through Torre's articles rather than from Luis Buñuel, as critics have supposed.

Despite the fact that Lorca and Torre corresponded infrequently, the respectful and at times intimate tone of their missives reveals the close personal and professional bond which

developed between them. García lists all the poems and the books which they dedicated to one another, further proof of their friendship and mutual affection. Torre's interest in and relationship with the Andalusian poet and playwright spanned half a century: from his first postcard sent in 1921 to his final article, published in 1971. The second section ('II. 1936–1972'), deals with his mature scholarship on Lorca, produced in exile in Argentina. It contains rare and important essays, such as the prologue which he wrote for his first edition of Lorca's *Obras completas*, and a selection of his unpublished letters. The letters, addressed to Jorge Guillén, Rafael Santos Torroella and Ernesto Giménez Caballero, refer to Torre's editorial work and his plans to publish Lorca's correspondence, but they rarely mention Lorca's assassination. García interprets this silence as a 'triste cifra de la época' (22) and an example of 'autocensura' (22).

Each chapter of *Federico García Lorca: Guillermo de Torre* has informative footnotes and useful suggestions for further reading. There is an index of names, an extensive bibliography and an Appendix with the transcript of Lorca's lecture on Góngora. On occasions, the background information on the writers' common activities and acquaintances is presented in a slightly disjointed manner. However, García alerts the reader to this fact in the introduction. He writes: 'En varios pasajes el texto conforma [...] un *collage*, un mosaico de informaciones, una cantera de datos poco conocidos o que no fueron tenidos hasta hoy en cuenta a la hora de hacer historia literaria' (21). This is a meticulously researched and carefully prepared volume of letters. Both sections shed light on the editorial skill, the critical acumen and the intellectual development of a neglected yet highly influential figure in modern Spanish and Spanish-American literature. Specialists will find it an invaluable resource.

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CARMEN GARCÍA DE LA RASILLA, *Salvador Dalí's Literary Self-Portrait. Approaches to a Surrealist Autobiography*. Lewisburg: Bucknell University Press. 2009. 196 pp.

'Pictorial, surrealist, parodic' (16). This is how Carmen García de la Rasilla describes *The Secret Life* in the introduction to her reading of Salvador Dalí's autobiography. These terms neatly encapsulate the central argument of García de la Rasilla's book in which she considers *The Secret Life's* major themes, its production and intertextuality, the dialogue between text and image, and the text's impact on the autobiographical tradition.

Chapter 1 discusses the drafts of *The Secret Life* and compares the original manuscript held in the Gala-Salvador Dalí Foundation in Figueras with the 1942 Dial Press English edition, on which subsequent translations of the text have been based. Dalí's creative writing and editing process is privileged over the significant involvement of Haakon Chevalier, the translator of Dalí's text, and Gala, Dalí's wife, who transcribed and edited the manuscript. Key to the reading in this chapter is the archival work undertaken by García de la Rasilla, who seeks to contextualize *The Secret Life* within its historical moment, notably through an examination of contemporary reviews of the text, as well as within Dalí's wider *obra*. She also highlights the pedagogical quality of the text, which is suggested by the use of *The Secret Life* to introduce Dalí to a new American public. While I would argue this observation distances Dalí's book from its surrealist foundations, the text's debt to surrealism is analysed in the chapters which follow.

Chapter 2 is concerned with autobiography and its problematic reinterpretation by Dalí. *The Secret Life* marks a return to 'classicism, Catholicism, and tradition' (40). Comparisons are made between the illustrated *Secret Life* and autobiographical models (possibly) referenced by Dalí, including the notebooks of Leonardo da Vinci, Cellini's *Vita*, Saint Ignatius of Loyola's *Spiritual Exercises*, Rousseau's *Confessions* and Nietzsche's *Thus Spoke Zarathustra*. García de la Rasilla suggests Dalí subverts these models in *The Secret Life* as much as he copies them. An engagement with the self, a feature of work produced by Dalí's *avant-garde* contemporaries, in which the subject is either neurotic, grotesque or surrealist is also discussed.