

on realism and naturalism (Becker, Furst, Grant, Levin, Hemmings, Stone) and some good articles usually cited. Also, Brown and Pattison make several nuanced statements, the consideration of which might have assuaged the argumentativeness of Hemingway's presentation and made his very good book even better.

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KLIBBE, LAWRENCE H. *Lorca's "Impresiones y paisajes": The Young Artist*. Madrid: José Porrúa Turanzas, 1983. Paper. 157 pp.

In the past ten years, interest in Lorca and his work has increased considerably, and the publication of critical studies as well as editions of his poetry and theater has significantly advanced Lorca's popularity in many countries, including Spanish-speaking areas. Nevertheless, criticism of Lorca's first book in prose, *Impresiones y paisajes* (Granada, 1918), written between 1916-1917 when Lorca traveled through Castilla, León, Galicia, and Andalucía with Don Martín Domínguez Berrueta, Professor of Theory of Art at the University of Granada, has remained virtually unknown. In spite of some critical mention of Lorca's first book, particularly in Marie Laffranque's *Les idées esthétiques de Federico García Lorca*, (Paris, 1967) pp. 57-84, there has never been a complete study or a critical edition devoted to this first book of Lorca. The main reason for this neglect, according to Professor Klibbe, "is that the book disappeared quickly as sales, as gifts, and perhaps deliberately on the part of the somewhat embarrassed young author whose father had subsidized the cost of the publication. Lorca made little mention of this initial work during his lifetime in extant interviews and correspondence, and contemporary criticism before his death in 1936 is likewise shy about discussion of these essays" (p. ix).

In Lorca's *"Impresiones y paisajes": The Young Artist*, Professor Klibbe has chosen to concentrate his attention on the innate aesthetic values of Lorca as a young artist rather than on a "portrait of the poet as a young man" (p. 1). As the subtitle indicates, the book intentionally centers on Federico's young artistry. The author is most intent on examining the texture of these earliest essays. In fact, four separate chapters of his book are devoted to the study of Lorca's lexicon, syntax, themes, ideas, and influences. Certain essays are subjected to his close stylistic scrutiny, and some passages are studied in the light of what they reveal about Lorca's great capacity to synthesize what he admired in other authors, among them Bécquer, Darío and Azorín. Professor Klibbe succeeds in penetrating quite deeply into the relationship between the poet's early personality, attitudes about Spanish society, style, and transformation from an almost adolescent poetic prose writer to a promising artist and even a potential poet and playwright. This is one of the most illuminating studies on Lorca's earliest work that this reviewer has seen in many years and one which at the same time shows Lorca importantly in the vanguard of those authors of the Generation of 1927, such as Dámaso Alonso, Gerardo Diego, Jorge Guillén, and Pedro Salinas.

Klibbe's study is extremely useful, because it gives the careful Lorcan scholar the information necessary to arrive at an intelligent interpretation of Lorca's early cultural formation, aesthetic ideas, attitudes about politics, art, architecture, Catholicism and the Church, life and death.

A bibliography and an analytical index complete this indispensable book for scholarly research.

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COBB, CARL W. *Lorca's "Romancero Gitano": A Ballad Translation and Critical Study*. Jackson: University Press of Mississippi, 1983. vii + 116 pp. \$20.

For the reader already familiar with Cobb's earlier study of Lorca in the Twayne Series, it should be noted that many of the theses advanced there are extended and given more detailed consideration here. Thus, the *Romancero gitano* is still an expression of Lorca's tragic frustration with modern civilization, and love—in typically Freudian fashion—is still basically a form of aggression which culminates in violence and death. And similarly, there reappears the same emphasis on Lorca's talent for combining traditional and avant-garde elements in a vision grounded in myth. Cobb now asserts the need to refocus critical attention more sharply on the distinctively *modern* character of the book, and he makes a concerted effort to integrate his earlier conclusions into a broader and more complex ethos. His real interest seems to be in the total context from which the poems spring to life, and he moves easily from a concern with Lorca's dream of a "closed society of comrades-artists" (a refuge from the malady of civilization), and a vision of the "poem achieved" as an attempt to regain the paradise of a childhood irremediably lost, to a consideration of the demonic as it relates to the quest within Western culture for a total, though thoroughly ambiguous, freedom. Although none of this is, of course, entirely new, and despite a tendency to allude to these aspects rather than to explore them in depth, Cobb does manage to weave together biographical, psychological, historical, and philosophical motifs to produce an account that is balanced, coherent, and truly comprehensive. Of particular interest is the fourth chapter, in which Cobb provides judicious analyses of each of the ballads, demonstrating how Lorca uses the gypsy myth "as a giant metaphor to express his own tragic sense of life." In brief, the critical study that comprises the largest part of this volume can serve as an excellent introduction to Lorca and to the gypsy ballads.

The most original, and in this reviewer's estimate, the most significant part of the book, however, is to be found in the translation Cobb has provided at the outset. After rightly lamenting the absence of an English version which might awaken the respect and enthusiasm of non-Spanish readers, and after carefully setting out his rationale, Cobb goes on to present a superb English rendering of this seminal work of Lorca. It is necessary, we are told, to make use of the popular and artistic ballad tradition in English poetry (Wordsworth, Coleridge, Auden, and especially, A. E. Housman) to overcome the embarrassing fact that until now we have had only flat and disappointing versions of the ballads. Cobb's sensitivity to nuance and his grasp of the unique rhythm, musicality, and mystery of Lorca's *romances* are extraordinary. In poem after poem, one feels the rightness of so many of his choices and the unmistakable power of the originals. The result—and the value of Cobb's book lies preeminently here—is a beautiful contribution to our growing knowledge of the *Romancero* and a labor of love.

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PÉREZ FIRMAT, GUSTAVO. *Idle Fictions. The Hispanic Vanguard Novel, 1926-1934*. Durham: Duke University Press, 1982. xi + 174 pp. \$25.75.

As problematic now as it was in its day, Hispanic vanguard fiction has found in Gustavo Pérez Firmat a knowledgeable and perceptive reader. His book, a major contribution to our understanding of this important and often unjustly neglected movement, studies the narrative of the

vanguard and its critical reception during the fleeting decade that constituted its apogee. The search and experimentation of Hispanic prose fiction during this brief but exciting period ended abruptly when historical and social circumstances brought about a dark, dramatic change in the spiritual atmosphere of the Western world. For aesthetic reasons as well, as the author reaffirms in his conclusion, vanguard fiction was inherently parenthetical.

Idle Fictions consists of six chapters, divided into two parts. The notes, at the end, are followed by an extremely useful bibliography and index. Part One (Chapters 1 and 2) is devoted to a study of the vanguard novel as seen through the critics of the period, most of them vanguard writers as well. That this fiction was problematic in its time is evidenced in Chapter 1, where we find critics trying, almost desperately, to define the vanguard novel, which, by its very nature, eludes all attempts at categorization. Thus, it came to be most adequately defined in terms of what it was *not*, that is to say, in opposition to the old, or traditional novel—a contrast developed by the author throughout his book. In Chapter 2, a study of the language and imagery of vanguard-fiction criticism, this contrast is seen in the duality between the dissolving “pneumatic effect” characteristic of many metaphors and the “architectural impulse” that tends toward form.

Part Two contains a series of detailed and brilliant analyses of eight representative vanguard texts (two per chapter) by Jarnés, Torres Bodet, Salinas, and Azorín, intended to illustrate—or “test”—the conclusions reached in Part One. The aforementioned duality is well illustrated in Chapter 3, where vanguard fiction is characterized as a “closed world, but a closed world in orbit.” A similar tension will be found in Pérez Firmat’s study of “decharacterization” (Chapter 4), authorial control (Chapter 5), and novelistic structure (Chapter 6).

Both Parts of *Idle Fictions* are interdependent, as the author points out in his introduction, and they could be read in reverse. Indeed, the entire book is a kind of organic, many-faceted exploration of the relationship between criticism and fiction, something of which Pérez Firmat is very conscious (Introduction). One of the principal motifs in the book is that of reading: vanguard critics as readers, the theme of reading in the vanguard novel, the collaborative role of its reader then and now. In *Idle Fictions*, Gustavo Pérez Firmat has combined careful scholarship with great literary sensitivity. In addition, the book is superbly written, with nary a trace of pedantry. It is a fine example of criticism as a creative act.

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DAYDÍ-TOLSON, SANTIAGO. *The Post-Civil War Spanish Social Poets*. Boston: Twayne Publishers, 1983. vii + 174 pp.

La poesía española contemporánea por fin se está introduciendo en el mundo de habla inglesa. El estudio de Andrew Debicki (*Poetry of Discovery*, 1982) y el presente libro se complementan, abriendo el horizonte hacia las generaciones menos conocidas. Si el primero ofrece varios trabajos centrados en aspectos estilísticos, Daydí-Tolson da unidad a su libro subordinando la investigación a un tema: la protesta social. Esto habrá motivado la selección de las figuras representativas. Tras un capítulo introductorio donde se comenta la obra de Dámaso Alonso y Vicente Aleixandre, presenta el grupo de *España* y luego se detiene en la creación de Blas de Otero y de Gabriel Celaya, con mención más breve de Ildefonso-Manuel Gil y Angela Figuera Aymerich. Entre los poetas de la generación

siguiente, José Angel Valente y Angel González reciben más atención, incluyendo de paso también a Caballero Bonald, Gil de Biedma, Gloria Fuertes.

Siempre es difícil condensar en pocas páginas toda una época. Daydí-Tolson intenta presentar el fondo general y luego procede por generaciones. Por otra parte, algunos capítulos están subdivididos temáticamente. Este tipo de organización causa a veces cierta redundancia. El énfasis en el tema no permite hacer resaltar las diferencias estilísticas. Algunas afirmaciones en la introducción y en la conclusión resultan demasado generalizadoras o, a veces, tajantes (así su juicio sobre Rafael Morales o la afirmación que “the older poets failed to create an authentically mature poetry”). Admite que ni Dámaso Alonso, ni Aleixandre pueden ser considerados como “poetas sociales,” pero les dedica mucho espacio, escatimándolo cuando se trata de Miguel Hernández. Apenas se hace mención del resurgimiento del romance. Cabría preguntarse si es justo clasificar a Valente como “poeta social” o separar tajantemente “social commitment” y “aesthetically demanding domain.” ¿Será por eso que las alusiones a José Hierro resultan harto breves? La breve discusión de “Types of Imagery” no agota el tema. Por otra parte, da debida importancia a *Antología Consultada y Poesía Última* y sitúa bien a estos poetas. En general, sus juicios son acertados y demuestran buen conocimiento de toda la época.

El libro se concentra sobre el aspecto social, así que ninguno de los poetas comentados surge como figura completa. El número de los representantes escogidos impide un tratamiento más profundo de cada uno, quedando más bien en lo descriptivo. La presentación del fondo, el resumen esencial de cada poeta así como de los grupos atestiguan la familiaridad del autor con el tema. Son útiles la “Cronología” y la breve bibliografía. El libro es una contribución valiosa, único en su género en lengua inglesa. Es de esperar que suscite más interés por esta poesía tan poco traducida, como consta de la bibliografía.

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CELA, CAMILO JOSÉ. *El juego de los tres madroños*. Barcelona: Ediciones Destino, 1983. 415 pp.

The cover of this book—with its colorful sketch of a small branch of the madrone or strawberry tree with three pieces of fruit—suggests both its title and content. Cela chose the emblematic tree of Madrid as an appropriate term for the short newspaper articles he published on a regular basis in the *ABC*. While, unfortunately, the original dates of publication are not given, it can be surmised by numerous references to current events both in Spain and abroad (e.g., President Carter and Khomeini) that they were published within the last three or four years. The jacket also announces that the *madroños* follow the chronological order in which they were written and published.

“Acabo de inventarme el juego de los tres madroños, entretenimiento bien intencionado y ejercitador de las paciencias,” says Cela in the first *madroño*. The *madroños* are entertaining, to be sure, but the reader will have to exercise more than some patience because the 389 *madroños* included in this collection cannot be digested in one sitting. Reading one *madroño* in the newspaper is not the same as reading an entire volume all at once. These articles touch on an infinite number of topics, from the most trivial to the most imaginative, and while they never fail to arouse our interest, they do not allow us to pursue any topic in depth. It is simply not in the nature of *madroños* to expect anything different; they are meant to be short pieces written “para leve solaz propio y ajeno.” Most of them are immedi-