

NELSON R. ORRINGER. *Lorca in Tune with Falla. Literary and Musical Interludes*. Toronto: University of Toronto Press, 2014. 320 pp.

Of García Lorca's innumerable friends, the two who probably had the most effect on his poetry – on his lyric poetry, at least – were a painter and a composer, Salvador Dalí and Manuel de Falla.

Although the friendship with Dalí has often been examined in detail, this book is the first to study Lorca and Falla. Sharing a wealth of knowledge about these two and their cultural circumstances, Orringer suggests that Falla decisively shaped the techniques, cultural ideology, themes and style of Lorca's poetry for the last 16 years of his life. Until he met Falla in 1920, Lorca merely "wrote *about* music," Orringer argues. His "mature writings, aided by Falla and the avant-garde, approach musical performance" (199-200); they aspire "to *be* verbal music" (53). Lorca "uses his verbal tools" as musical instruments (27); his use of metaphor imitates Falla's "polyphony" (189).

Lorca in Tune With Falla spans Lorca's production, from the early essay "Divagación: las reglas en [sic] la música" to *Llanto por Ignacio Sánchez Mejías*; but the works on which Orringer lavishes the most attention – often with line-by-line commentary – are *Poema del cante jondo* (chapters two to eight) and *Primer romancero gitano* (chapters nine to ten). An additional essay analyzes "Lorca's Artistic Tributes to Falla," including a sonnet and the "Oda al santísimo sacramento del altar." A "Postlude with Coda" offers conclusions and evokes Falla's failed attempt to save Lorca's life in 1936.

In a wide-ranging "Introduction," Orringer reviews criticism on the Lorca-Falla relationship; identifies philosopher Juan David García Bacca as his theoretical guide; discusses Lorca's impact on Falla; and reveals the influence of the nineteenth-century concept of *Volksgeist* on both of them. Chapter one considers musical references in Lorca's early prose and verse, when he "passed from modernism to Falla over the bridge of the avant-garde, whose influence sharpened [his] skills in musical metaphor" (46).

Orringer's detailed comparison (in chapter two) of Lorca's "Baladilla de los tres ríos" with Falla's *Fantasia baética* advances the critical idea that informs this book. Lorca "gathered conceptions for his poetry from Falla's music" (86) and responded to Falla's artistic ideals and techniques: his view of *cante jondo* and folk music as a sacred part of the Andalusian identity; his ambivalent attitude toward the local and the picturesque; his vision of the Gypsy as a part of nature; his pairing of contrasting tempos and "antithetical emotions" (65); his habit of "plunging listeners swiftly into pieces" (91) and his brusque shifts of rhythm and tone. Both men pursue "self-conscious art at a pictorial and sentimental distance" from

their subjects (63). Both reject a documentary, mimetic approach to the use of folk music. These ideas developed as the two men worked together on projects as diverse as the *Cante Jondo* Festival of 1922, puppet plays, the comic opera *Lola la comediante*, and the celebration of Luis de Góngora (Falla drew on Lorca's lecture on the Baroque poet, just as Lorca repeats some of Falla's ideas on *cante jondo*.)

Lorca's "skill consisted of drawing verbal analogies with [Falla's] music," Orringer writes, but "he always added to the analogy an individual flourish, as a rubric is added to a document to individualise the signer" (19). Many of the "musical analogies" (93) or "parallel[s] to Falla" (138) studied by Orringer are elaborately argued, so that even when unconvinced of Falla's presence in a specific piece, the reader will profit from his commentaries, attentive both to sound and to sense.

Though the book creates a welcome new context for many poems – musical depths little explored until now – the language describing Falla's influence on Lorca sometimes feels mechanistic or imprecise. Lorca "transfers forms of music to literary forms [and fills] them with his own emotional content" (199). He draws "creative analogies between Falla's music and his own writings" (124) by "passing folk images through the filters of new avant-garde metaphors" (6). Orringer's claims that Lorca writes "with Falla's musical theory and practices in mind" (64) are sometimes overstated. When he affirms that "Falla's presence in Lorca's poetry endows it with depth, a third conceptual and intuitive dimension that it might otherwise lack" (64), or that Falla's "impact largely explains Lorca's differences from other artists of his age group" (124), one wonders to what extent Lorca's originality – as poet, musician, dramatist, actor, artist, person – can be measured by ingredients he "added" to Falla's teaching.

Throughout the book, Orringer's translations add a welcome exegetical dimension. Some will spark discussion. "Lleva azahar" can be translated as a third-person verb (the water "carries orange blossoms"), not only as an imperative (56, 61). In "Sorpresa" (80, 123), "Nadie asomó a sus ojos" can mean, "No one looked *into* (rather than *out of*) his eyes." In Lorca's letter to Adolfo Salazar (5), *retablo* probably means reredos – altarpiece, not "puppet theater," as in Cervantes and Falla; Lorca uses the same expression to describe *Primer romancero gitano* and Góngora's *Soledades*. In "Concierto interrumpido," the oldest star "has placed a damper" not on its "edge" (48) but on its music box. By "aristón" Lorca is referring to a hand-cranked "órganillo Aristón," with a revolving perforated cardboard disk that looks something like a star chart; a playful, irreverent allusion to the music of the spheres cranked out by Jehovah?

Typos and quibbles. *Canciones* was published in 1927, not 1924 (48) and the “elaborate joke” played on Falla and his sister was on New Year’s Eve 1922, not 1920 (175). Alfredo García-Casas (153) is Alfonso García Valdecasas. Where does Francisco García Lorca call his brother’s images of the Eucharist “outlandish,” “offensive,” “reprehensible,” and “inappropriate” (185, 187, 193)? It seems odd to call Lorca’s books of poetry anthologies (5, 12, 48, etc.).

Such missed notes are infrequent, and Orringer’s performance deserves applause. This rewarding book will surely lead to further study of Lorca, Falla and the fruitful relationship between Spanish music and poetry.

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JOSÉ V. SAVAL. *Vázquez Montalbán, una biografía revisada*. Barcelona: Alrevés, 2013. 227 pp.

A diez años de la muerte de Manuel Vázquez Montalbán (1939-2003), José V. Saval publica una biografía que repasa tanto los momentos más importantes en la vida del escritor catalán como su extensa obra. Con esta “biografía revisada”, Saval nos acerca a las obras de Vázquez Montalbán que más eco social han tenido, así como a aquellas que, si bien no tuvieron una respuesta popular en su momento, merecen ser revisitadas por su incidencia en la actualidad. Se trata de una biografía que hace de la escritura y la vida una relación intrínseca a propósito de un escritor que hizo de esta correspondencia un compromiso fiel con la literatura, la política y lo social.

Tras un prólogo del también escritor Eduardo Mendoza, la biografía de Saval se estructura en siete capítulos que dan cuenta de la vida y producción intelectual de Vázquez Montalbán. A partir de versos seleccionados del escritor español, la biografía de Saval organiza temática y cronológicamente cada capítulo: “Introducción: En vuestro fin no empezó vuestro principio”, “1. Nací en la cola del ejército huido”, “2. Aprendí la interminable lista de reyes godos y el mundo no fue mío”, “3. Jamás saldré de ningún laberinto”, “4. Había muerto al intentar hacer la vertical”, “5. Vida, historia, rosa, tanque, herida”, “6. Inútil escribir con minúscula nuestra Historia” y “7. El cartero ha traído el Bangkok Post”. La elección de los versos sintetiza con precisión las principales experiencias de vida del escritor y la orientación de su producción literaria en cada etapa de su vida: 1) la infancia en la posguerra del Raval barcelonés; 2) su