

Si Lorenzo está «enganchado» a los culebrones, las convenciones estilísticas y trama de *Diario de un jubilado* también acusan la influencia de los melodramas televisivos. Don Tadeo se deja estafar por un amigo de su amante, «Toni». Lorenzo es fotografiado con las manos en la masa durante una cita con Faustina, una prostituta que forma parte de una banda de chantajistas. El suspense creado por el desvarío carnal del sesentón termina con la persecución y captura de uno de los «malos» en plena carretera y la desarticulación del grupo. La sobredosis de sexo, los diálogos parafraseados entre Lorenzo y los demás personajes, los rápidos cambios de escena, el intrincado tejido de relaciones personales y el final abierto ponen de manifiesto la influencia de las telenovelas. Irónicamente, don Tadeo alecciona a Lorenzo sobre la necesidad de evitar una «poesía facilona», pero en este *Diario* Delibes levanta un monumento al ludismo español y a la literatura «light». No obstante, es una novela que se lee con gran deleite, de un tirón. Asimismo, encierra y supura agudas observaciones acerca de la España finisecular.

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Gabriel Miró. *Corpus y otros cuentos*. Gregorio Torres Nebrera, ed. Alicante, Instituto de Cultura «Juan Gil-Albert», 1995, 435 pp.

*Corpus y otros cuentos* is a welcome addition to the on-going project of the Instituto Juan Gil-Albert to produce a new, more truly complete edition of Gabriel Miró's works (both previous «complete works» —the Biblioteca Nueva and the «Amigos de Gabriel Miró»— have long been out-of-print). Gregorio Torres Nebrera has chosen to keep the title Miró gave a collection of his short narrations published in 1927, although he has expanded that collection to include all the stories in which the central character or consciousness Sigüenza does not appear (these form the books *Del vivir*, *Libro de Sigüenza*, and *Años y leguas*). The word «cuento» in the title is somewhat misleading, given that Miró's writing (especially the kinds of pieces included here) is anomalous and difficult to classify according to traditional generic categories. In employing the term «cuento» Miró (and now Torres Nebrera) may have been attempting to mainstream his work. Few of Miró's pieces are short stories in the same sense as those of Edgar Allen Poe or Jorge Luis Borges, which contain a definable plot. Even Miró's novels lack the structural markers (beginning, middle and end) that we associate with the fictional genres; they are composed of a series of the kinds of sketches or vignettes (the Spanish word *estampa* is most apt) that comprise the volume under review.

Torres Nebrera's informative introduction provides a complete review of the sinuous history of Miró's story collections, and he also gives the

complete, often highly peripatetic, publication history for each piece. It is an invaluable service to have all of these «independent» narrations brought under one cover (Torres Nebrera even includes several stories that have not appeared in previous volumes). The 36 *estampas* included here were, for the most part, written in the period from 1907 to 1911 and were originally published in periodicals. Taking into account Edmund L. King's redatings and adding some of his own sleuthwork, Torres Nebrera meticulously reconsiders Miró's own faulty dating of some of the stories. This edition thus represents the most accurate chronology we have of Miró's short fiction, and Torres Nebrera has felicitously arranged the stories in chronological order.

The editor's introduction situates Miró's stories within the context of other finesecular story collections by Pardo Bazán, Valle-Inclán and Baroja and theorizes its place within the author's own *oeuvre*. The role of these short and seemingly occasional pieces in Miró's development as a fiction writer should not be underestimated. Many of them have clear links to the novels and were important testing grounds for character types and narrative technique. But of perhaps greater significance is that the short fiction gave Miró the opportunity to keep his craft alive during moments when demands on his time from income-producing activities precluded his working in a sustained fashion on a longer novel.

Torres Nebrera's introduction and notes point out numerous specific passages that echo themes and style in Miró's longer works. All the hallmarks of Miró's better-known later narratives (for example, *Nuestro Padre San Daniel* and *El obispo leproso*) emerge here —nature, death, cruelty couched within a subtle and complex moral framework. The interplay between people and nature as death hovers near and the pervasive presence of unfulfilled passions are delivered with Miró's consummate irony. Perhaps it is easier to appreciate the salient aspects of Miró's narrative in these shorter sketches where, even though we are immersed in the same dense style we associate with all Miró's work, the economy of scale is less overwhelming. Miró's uncanny ability to draw a deftly ironic character portrait is especially notable here; the collection is replete with sketches of the common folk who populate Alicante's small provincial towns and whose lives are caught in a web of natural and social contradictions.

Torres Nebrera's own analyses of the «stories» in the introduction are not particularly original, as they rely rather heavily on Marta Alisent's book *La narrativa breve de Gabriel Miró* (these borrowings are fully acknowledged). I don't consider the absence of new and startling interpretations a serious flaw in the edition, however, because Miró's prose is best read fresh and without introduction. Thus each reader can experience in an unmediated fashion the way in which Miró's intricate style and structures guide him or her through an inevitable conundrum of moral complexity that each story embodies.

As are all the volumes in the «Juan Gil-Albert» series, this is a hand-

some, readable edition with the judiciously selected notes placed unobtrusively at the end. The notes strike a happy balance between those of interest mostly to specialists and those intended for readers who are unfamiliar with the historical, literary and mythological references that abound in Miró's narratives. Torres Nebrera's notes also provide a detailed account of variations in the different versions of the same story, and he includes a very helpful glossary of regional, archaic and arcane words that are so prevalent in Miró's prose.

Specialists will appreciate having these heretofore widely dispersed texts reprinted in one place, and many Hispanist-teachers will find in the collection accessible material to renew their acquaintance with Miró or to share the joys of reading one of Spain's great stylist-narrators with their students.

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Eva Aladro Vico. *Imagen de la luz*. Madrid, Devenir, 1995, 68 pp.

Ya Hölderlin cantó la crisis de la poesía ante los avances de la modernidad. En parte, la lírica pura buscó un refugio en el poema para así huir de dicha destrucción temporal. En esta línea neopurista, la celebración del objeto, de la comunión y del silencio en busca de la quietud parecen ser tres de los caminos trazados por las voces primerizas de esta antología de Eva Aladro Vico. En esta línea intimista que mira a una poética del silencio, el lenguaje huye de la retórica y busca su autocelebración.

Pero este poemario fracasa en su objetivo de levitación trasparente anunciado por su título, porque los poemas van cargados del lastre de su epigonismo y de las mezclas que proceden de una disparidad de registros, rompiendo así las posibilidades redentoras de una estructura organicista que hubiera ocultado algo sus muchos defectos. Así se filtran poemas donde la voz plañe con veta egocéntrica la pérdida del otro, con textos en donde la norma parece ser la huida del sujeto. A su vez, no hay en este libro títulos o versos que sorprendan por su tensión o novedad. Al contrario, al lector avezado le asaltan los ecos de un abanico de tradiciones. El poema iniciático nos anticipa que estamos ante una «fe de vida», «la accidental vida» (7). Títulos como «La obra bien hecha» del segundo poema nos llevan de bruces al Jorge Guillén de los dos primeros *Cántico* o al Juan Ramón Jiménez de la *Segunda Antología*. Versos como «surco de la luz, premonición de vuelo» (17), etérea celebración del surco del péndulo, nos devuelven la memoria diamantina del poeta murciano. Pero al neopurismo se le mezclan otros ecos: «En el nombre de dios» (20) o «Por estar en paz contigo quiero la paz» (54) o el Blas de Otero civil; el García Lorca de las qasidas: «duele tanto/ y duele y duele sólo» (55); el Neruda neoromántico de *Veinte poemas de amor y una*