

Lorca Studies: Into The Next Decade.

Lorca's prophetic stance is often noted in his works so that, for this fiftieth anniversary of his death, an untimely death he predicted variously, a dip into the future may justify this brief commentary if not "far as human eye could see," at least toward the threshold of that frequently feared second millennium, namely into the next decade. Where may one encourage and expect the efforts of *lorquistas* at home and abroad and at whatever point in their careers?

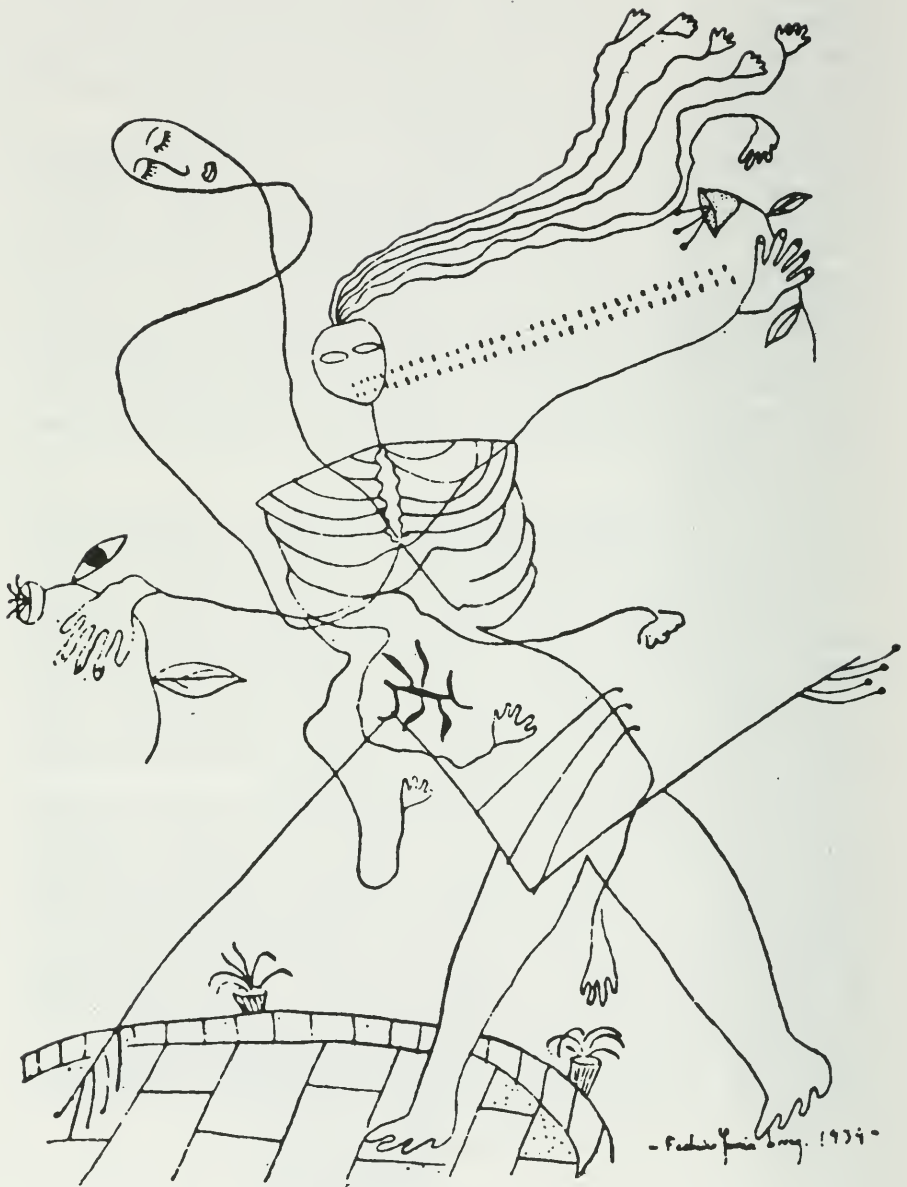
In these few lines, mention can be made only of three areas promising and needed for developments and investigations. *Poeta en Nueva York* will probably be considered Lorca's major success in terms of personal achievement, influence, and status. The manuscript problems, with the early texts of Bergamín and Humphries as well as variants in the family archives, have received attention from Eisenberg and Martín, but the book is still an issue of much contention. Critical evaluations of these poems have gathered momentum in the last five years with books by García-Posada, Predmore, and Craige. The play that is increasingly of interest is *Doña Rosita la soltera* which blends a Spanish ambience with themes encountered in Lorca's counterparts, Chekhov and O'Neill, unlike the so-called three "rural tragedies" with Peninsular, specifically Andalusian settings, although this theatrical trio will always remain in a forefront of popular and critical appeal.

A great deal must be done in the matter of authoritative and accurate editions in addition to the indispensable publications of Laffranque and Belamich in France; and Lorca studies owe much to all the French investigators not only before the change of Spanish regime in 1975 but certainly also up to the present. A reprinting by Aguilar of the twenty-first edition of Lorca's *Obras completas* (1980) which appeared in a very limited number of copies, almost impossible to locate even in academic libraries, is clearly a requirement. Those latest two volumes with the lack of good proofreading like all their predecessors since 1954 are still basic holdings for texts and research. Hernández and Maurer are providing editions and the correspondence, and their endeavors show Lorca's brilliance and personality during all the periods of his life.

The exciting development for the future is the establishment of the *Fundación Federico García Lorca* with a center in Granada and in Madrid under the directorship of Manuel Fernández Montesinos García, the nephew and executor of the Lorca estate. It has been impossible to give deserved recognition to other Lorca students, no less important than the ones indicated previously; but this international group, i.e., Martínez Nadal, Menarini, Siebenmann, and Anderson, should be able to convene at intervals at the center. There are likewise plans for a *Boletín*, a journal devoted to articles, news items, reviews, and with general information about membership and activities of the proposed Foundation.

At any rate, it will be curious to check the progress of these views the next time around—after another ten years for the sixtieth anniversary of Lorca's death.

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Death