

A NEW LOOK AT JOHN STANLEY RICHARDSON IN SPAIN

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ABSTRACT

Subsequent research, the growth of information on Internet and the discovery in Madrid's Federico García Lorca Foundation of three unpublished documents (a letter from the English poet Stanley Richardson to Federico García Lorca, a telegram sent to Lorca, signed by Richardson and others, and the mention of Richardson in a letter to Lorca sent by Rafael Martínez Nadal) lead to interesting conclusions which could not be formulated by James Valender in his 1983 article "Stanley Richardson and Spain." The present article offers new insights into the relationship of Stanley Richardson with Federico García Lorca and with other Spanish intellectuals in Spain in the 1930's, among them Carlos Morla Lynch and, most particularly, Luis Cernuda.

KEY WORDS: John Stanley Richardson, Federico García Lorca, Luis Cernuda, Spain 1935, unpublished correspondence.

RESUMEN

La investigación posterior a la publicación por James Valender en 1983 del artículo "Stanley Richardson and Spain," junto a la información ahora disponible en Internet y con el descubrimiento de tres documentos en la Fundación Federico García Lorca (una carta inédita de Richardson a Lorca, un telegrama a Lorca firmado por Richardson y otros, y la mención de Richardson en una carta a Lorca de Rafael Martínez Nadal), nos llevan a conclusiones interesantes. El presente artículo ofrece nueva perspectiva sobre la relación entre Richardson y Lorca y entre Richardson y otros intelectuales en España durante los años 30, entre ellos Carlos Morla Lynch y, sobre todo, Luis Cernuda.

PALABRAS CLAVE: John Stanley Richardson, Federico García Lorca, Luis Cernuda, España 1935, correspondencia inédita.

In Madrid's Federico García Lorca Foundation we find an unpublished letter from the English poet John Stanley Richardson (Lincolnshire, 1911-London, 1941) to the Spanish poet Federico García Lorca. The undated letter, written on hotel stationery while Richardson was visiting in Madrid in 1935, had not been catalogued when James Valender wrote his definitive essay ("Stanley") on Richardson,



and has remained unpublished until now.¹ Of interest, too, in the same Foundation is an unpublished telegram sent to Lorca and signed by Richardson and others, as well as an unpublished letter from Lorca's close friend Rafael Martínez Nadal which mentions Richardson. Research subsequent to Valender's essay, the growth of information on Internet and the discovery of these three documents lead to interesting conclusions which could not be formulated in 1983. The present article offers new insights into the relationship of Stanley Richardson and Federico García Lorca and with other intellectuals in Spain, among them Carlos Morla Lynch and, most particularly, Luis Cernuda.²

The "mysterious English student" (Foster 43), John Stanley Richardson graduated from St. John's College, Cambridge in 1932 with first-class honours in modern languages. At the University he was active as an actor and dancer and poet. He founded the Merry Meeting Poetry Club,³ edited the student magazine, and published a collection of his verse, *Road to Emmaus* (Cambridge: S.G. Marshall & Son, 1934). He began graduate work on the *Poema de Mio Cid* but did not complete his thesis. *Time Magazine* (Jan. 15, 1940) called him the "young Cambridge poet Stanley Richardson, protégé of the Archbishop of York."⁴



¹ I am indebted to James Valender's work ("Stanley") for much of the biographical information contained in the present article. Of great interest is the information he provides in the footnotes. James Valender is also the editor of the *Epistolario de Cernuda* which has been of great help in the writing of the present article. On Cernuda, see also Antonio Rivero Taravillo's invaluable studies (*Luis*; "París").

² My thanks to the staff of the Fundación Federico García Lorca for their help in making these documents available for consultation and to the heirs of the poet for permission to publish them.

³ *Poems Read at the Merry Meeting* (Spring 1935) was published by Cambridge University Press in 1935. In his essay, "Vida y poesía: cuatro poetas íntimos," Manuel Altolaguirre writes that the Merry Meeting Club at Cambridge sponsored an exhibition of books published by his press and that the exposition was "adornada con tulipanes amarillos" (Altolaguirre, "Vida").

⁴ 22 Oct. 2010. <<http://www.time.com/time/magazine/article/0,9171,772319,00>>.

In London in late 1933 Richardson met the Spanish poet Manuel Altolaguirre⁵ and his wife and fellow poet Concha Méndez.⁶ The Spanish couple prepared a bilingual poetry review, *1616* (the review published ten numbers) which counted among its contributors: Rafael Alberti, Luis Cernuda, T.S. Eliot, Federico García Lorca, A.E. Housman, and Ramón Pérez de Ayala. John Stanley Richardson's work appeared in most of the ten issues of the review, with several of his own poems and his translations from the Spanish of poems by Alberti, Altolaguirre, Méndez and García Lorca. He also translated English poems to Spanish (see, for example, the versions of A.E. Housman translated to Spanish by Altolaguirre and Richardson in issue number 3, 1934).⁷



⁵ The Malagueñan poet Manuel Altolaguirre Bolín (1905-1959) studied law at the University of Granada but became a poet, publishing some ten books of verse between 1926 and 1955. With his intimate friend and collaborator, the poet Emilio Prados, Altolaguirre published the literary magazine *Litoral*. Federico García Lorca published several poems in the magazine and dedicated to Altolaguirre and Prados his *suite* "Españas del mar" and presented them too in his "dialogue" *La doncella, el marinero y el estudiante* "enharinados por el miedo del mar." Prados, Altolaguirre and José María Hinojosa formed the editorial board of their press, also called *Litoral*, and were the editors of Lorca's book of poems, *Canciones*. James Valender has edited Altolaguirre's memoirs, *El caballero griego* (Madrid:Visor, 2006) and edited, too, Altolaguirre's *Obras completas* (Madrid: Istmo, 1986). Altolaguirre makes reference to Richardson in the following correspondence: in a letter (25 Nov. 1934) to J.B. Trend (Valender, *Viaje* 298); a letter (Feb.? 1935) to Juan Ramón Jiménez (Valender, *Viaje* 308); and in three letters (March 1935) to Concha Méndez (Valender, *Viaje* 312, 314, 316).

⁶ Concepción (Concha) Méndez Cuesta (1898-1986) had a love affair with Luis Buñuel which lasted for several years, and she was also a great friend of Rafael Alberti, Luis Cernuda and Federico García Lorca. In 1931, García Lorca introduced her to Manuel Altolaguirre and the two were married one year later (Lorca and Cernuda were two of their witnesses). The couple created the press "La Verónica" and edited there the literary magazine *Héroe*. Between 1933 and 1935 they lived in London where they edited poetry collections and magazines such as *1616*, *Poesía* and *Caballo verde para la poesía*. After the Spanish Civil War they moved to Havana where they published another periodical, "La Verónica," and produced a poetry series, "El ciervo herido." In 1944 they moved to Mexico where their marriage ended.

⁷ Richardson's *Way into Life* was to be published as a supplement to *1616*. See <http://www.proyectorosaleda.blogspot.com/2009_02_01_archive.html>.



The telegram sent to García Lorca, dated January 31, 1935, is signed by Concha Méndez, Manuel Altolaguirre, Stanley Richardson and Antonio Pastor:⁸

[Telegram. January 31, 1935]⁹
García Lorca Alcalá 102 Madrid
Después exitosa conferencia¹⁰ Rafael [Martínez Nadal] saludamoste como poeta amigo
Concha [Méndez]
Manolo [Altolaguirre]
Stanley [Richardson]
and
[Antonio] Pastor

One month later, Richardson went to Spain (February 1935) where he hoped to meet many of the Spanish contemporary poets whose work appeared in *1616*.¹¹ He carried a letter of introduction from Manuel Altolaguirre to Carlos Morla Lynch, the Chilean consul in Madrid who was a friend of many of the young Spanish poets of the time. In his written memoirs, Morla Lynch recalls that on the 16th of February 1935 he had as a house guest García Lorca, the poet ill with a fever, and that Richardson appeared at the door:

Pero he aquí que aparece en el umbral de la puerta un jovenzuelo inglés, muy rubio, muy risueño —veintitrés años— con una cara dispareja de *clown*. Viene de Londres provisto de una carta para mí de Manolito Altolaguirre. Sin darme tiempo para imponerme del contenido de la epístola, el muchacho se presenta él mismo ‘como el mejor poeta actual de Inglaterra’ (así como suena): Stanley Richardson. Inmediatamente se me hace simpático por su franqueza y su espíritu comunicativo, lleno de viveza y no exento de picardía. En su carta, Manolito me dice que, efectivamente, es, además de un excelente amigo, el poeta que más destaca de la nueva generación [...] Stanley ha venido varias veces a almorzar y a cenar—o simplemente a vernos—y se ha hecho, desde el comienzo, amigo de Federico y de Luis Cernuda. Tiene dulzura, suavidad y un físico favorable..., a pesar de que no es guapo. Es un ‘feo’ con gracia’. (Morla Lynch 457-458).

From Morla Lynch’s memoirs, we learn that on March 12 he took Stanley Richardson to a special performance of *Yerma*: “Lo llevo a la función de *Yerma*”¹²:

⁸ Antonio Pastor (b. 1894) held the Cervantes Chair at the University of London. Among his publications, *Breve historia del hispanismo inglés* (1948).

⁹ De Paepe, et. al., COA-668. The date taken from the postmark.

¹⁰ See the references to Martínez Nadal’s conference in his letter of March 3, 1935, herein transcribed.

¹¹ In a letter (Feb.? 1935) to Juan Ramón Jiménez, Altolaguirre wrote that Richardson would visit that Spanish poet “en mi nombre, llevándole un poco del buen recuerdo que siempre me viene de usted” (Valender, *Viaje* 308).

¹² *Yerma* premiered with the company of Margarita Xirgu at Madrid’s Teatro Español on the 29th of December 1934. See Antonina Rodrigo (295-296). The special *Yerma* of which Morla

beneficio de Federico con carácter de homenaje. Al final, el gran actor [Enric] Borrás recita pasajes de su drama *Mariana Pineda*, y por último, declama la elegía a [Ignacio] Sánchez Mejías” (Morla Lynch 458). The next day, accompanied by Cernuda, Richardson attended a lecture recital by Pablo Neruda at the University of Madrid (Olivares Briones 170).

The archives of Madrid’s García Lorca Foundation house an unpublished letter sent to Lorca by Rafael Martínez Nadal, an intimate friend of both García Lorca and Luis Cernuda.¹³ Dated March 3, 1935, the letter includes a reference to Richardson:

[Letter. March 3, 1935]¹⁴
3-3-35

Mi querido Federicón:

Habrás recibido la visita de Stanley Richardson poeta inglés de Cambridge y típico producto de aquella universidad. —Te advierto que tiene gran influencia en Cambridge y sobre [John Brande] Trend.¹⁵ Es “fellow” de la Universidad y ha traducido el poema del Mío Cid, íntegro, al inglés. Creo que te conviene quedar bien con él porque cuento con Stanley para arreglarte unos cursos en Cambridge donde lo pasarás admirablemente.

[Antonio] Pastor va pronto a Madrid y me pide que le dé una carta para ti, porque desea mucho conocerte y ser muy amigo tuyo. —Creo que también lo tengo convencido para traerte.

Hace tres días estuve en Oxford invitado para dar la misma conferencia en King’s College. Gustó y me invitan de nuevo en Mayo.

No te digo que me escribas porque no lo harás.

Un gran abrazo de
Rafael

In his memoirs, Carlos Morla Lynch writes that Stanley Richardson left Spain in mid March, two days after the special *Yerma* performance:

Lynch writes was in celebration of 100 performances of the play. Ian Gibson finds that among the gay friends at that performance of *Yerma* was the Granadan José (Pepe) García Carrillo, an old friend of Lorca (*Lorca* 323).

¹³ After the Spanish Civil War, Martínez Nadal (1904-2001) taught at King’s College (University of London). He edited several works by Lorca and published books on the poet and his life and had in his possession the manuscript of *El público*. In his book on Cernuda (1983), Martínez Nadal recalls that he met the blond, almost albino (18) Stanley Richardson in the home of Altola-guirre and Méndez, that Richardson had met the Spanish couple through John B. Trend (19), and that Richardson died in the flaming ruins of London’s Café de Paris (20) during a German bombardment. According to Martínez Nadal, Cernuda was put off by Richardson’s “exageradas, estudiadas extravagancias del inglés” (21) and that in London Cernuda “rehusó vivir bajo su mismo techo” (25).

¹⁴ De Paepe, et. al., COA-643.

¹⁵ John Brande Trend (1887-1958), English writer, musicologist and music critic. Professor of Spanish literature at Cambridge, he published in *1616 2* (1934) his translation of a “Cantiga” de Gil Vicente. See the correspondence from Trend to García Lorca (Tinnell 129-132).



13 de marzo. Despedida de Stanley Richardson, que se marcha mañana y que manifiesta una emoción sin duda sincera. No olvidará jamás—dice—los días que acaba de vivir en España. También lamentamos su partida. Uno se pregunta a qué misterio obedece la facilidad con que algunos seres pasan—en el espacio de breves días—a formar parte de nuestro ambiente, en tanto que otros nunca logran penetrar en él. (Morla Lynch 461)

Was this camaraderie in large part caused by shared homosexuality? On Morla Lynch's sexuality, see Gibson (*Lorca* 378-379). José Teruel suggests that Richardson was gay when he writes that the Englishman had a "pequeño idilio" with Luis Cernuda and Rivero Taravillo calls Richardson Cernuda's "antiguo amor inglés." We do not know if there ever a sexual relationship between García Lorca himself and Cernuda (Gibson, *Lorca* 310-311). The two men had met in 1927 in Seville and stayed close friends until Lorca's untimely death.¹⁶ Both Lorca and Cernuda's homosexuality has never been in doubt and we know that Cernuda briefly had a lover, Serafín Fernández Ferro, whom he met through García Lorca and to whom he dedicated the poem "Como leve sonido" in 1931,¹⁷ while Martínez Nadal (97) hints openly that Cernuda had a sexual relationship with a "joven escocés" in Glasgow. Román Gubern writes about the gay group which surrounded Dalí and Lorca (among them, Luis Cernuda, Benjamín Palencia, Juan Gil-Albert, Vicente Aleixandre, Gustavo Durán y Eduardo Blanco-Amor) men who were "compañeros de [la] constelación cultural de García Lorca" (126).¹⁸

Soon after returning to England, Richardson published his essay, "Spanish Poetry," in which he praised Cernuda (Cernuda, the "poet of unhappy love," "is his poetry" and "will inevitably reach greatness"¹⁹) and he offered in his essay translations of, among others, Cernuda, Altolaguirre, Méndez and García Lorca. In 1936 Richardson assisted the Spanish Aid Committee and briefly returned to Spain as a volunteer translator. Testimony by his collaborator Kenneth Sinclair Loutit (1913-2003) is explicit in its reference to Richardson's open homosexuality during that second visit to Spain:

Stores and staff were beginning to arrive. Among the first new faces were those of Peter Spencer (Viscount Churchill)²⁰ and of Stanley Richardson [...] it is impossi-

¹⁶ See the photographs of Lorca with Cernuda in April 1931 and April 1936 (Estrella de Diego, et. al, 216, 217).

¹⁷ See Lorca's letter to Cernuda (Spring 1931?): "Tengo el gusto de presentarte a Serafín Fernández Ferro" (707-708). Cernuda's "amor malagueño" in 1933 was Gerardo Carmona. In exile in Mexico he has a perhaps "platonic" relationship with Salvador Alighieri (See, for example, Antonio Rivero Taravillo's "Cernuda a/en los cincuenta.").

¹⁸ On the sexuality of Lorca's *pandilla*, see, also, Ángel Sahuquillo.

¹⁹ María Teresa León called Cernuda "uno de los más altos poetas" (260).

²⁰ Victor (Peter) Spencer (1890-1973) and Kenneth Sinclair Loutit established the First British Hospital at Grañén a small town near Huesca on the Aragon Front. "They were helped by Churchill's friend, Stanley Richardson, who had joined him on the way and was a fine interpreter" (Fyrth).

ble to remember these two without remembering also some of their more outrageous goings-on. [...] I had known Stanley at Cambridge. Without question he was a talented poet. He was also wildly gay and oddly innocent. Indeed I believe him to be unique in that he really and truly was once afraid that he was going to have a baby after a series of country walks he had been taking with a Rugby blue. [...] Stanley Richardson I had not seen since Cambridge where he had been a brilliant Spanish scholar and had since become a superb interpreter. Despite their talents I doubted whether, either separately or together, they were suited to the current atmosphere of Barcelona. I was not entirely right, as I later found that Stanley went down surprisingly well with macho types, especially big, ferocious, pistol-toting anarchists [...] For someone of Stanley's temperament it was not possible to be in a city like Barcelona and to go to bed early [...] he and Peter Spencer went out one evening [...] it seems that they had discovered a Café with a night life that suited them [...] Stanley went back alone to the Café in question, which turned out to be a resort of the Partida Obrera Unificada Marxista [sic], the Trotskyist grouping (POUM). Stanley told me that he had had a wonderful evening and had heard a lot of "terribly naughty conversation." It seems that the people in that place made fun of absolutely everybody and everything. He had met with great success in that café "because you see I know Llorca [sic] by heart and they were making spontaneous poetry, each table contributing a line with me throwing in a line of Llorca [sic] or one of my own." It was clear that this was the safe harbour of a broad anti-Stalinist wedge of the population, as well as being the meeting place of left-wing gays and other non-conformists. But fun though it may have been this second visit allowed Stanley to smell danger and he drew back. Soon after this Stanley took fright; in Barcelona the noise and the killings became too much for him and he went home.

On his return to London, Richardson became the press attaché for the Spanish ambassador and was one of the founders of the Arden Society for Artists and Writers Exiled in England. During the Spanish civil war, he continued to publish in Spain, for example in *Hora de España*, the Republican journal founded in Valencia by Rafael Alberti, Juan Gil Albert and others. Richardson's work appeared in that magazine's number 13 (January 1938) which contained also Antonio Machado, Jacinto Benavente, Emilio Prados and others. Richardson's work also appeared in Stephen Spender and John Lehmann, eds., *Poems for Spain* (London, The Hogarth Press, 1939). In 1938 Richardson published a 4-pp-leaflet, "Air-Raid over Barcelona."²¹

Richardson helped his intimate friend Luis Cernuda leave Spain²² for England by providing him with a visa and organizing for him a series of talks on the

²¹ Among Richardson's other published work: "Un nuevo romance del Cid," *Revista de Filología* 2 (1935): 246; "Christmas 1937, A Christmas Poem for Spain"; the broadside "The Calpe Hunt" (1937), "Dark Blue Sunlight" (1938); "To a Certain Priest" (*Spain at War* 3 (June 1938)), a translation of José Moreno Villa's poem "Madrid Front" in *New Writing* 1 (Autumn 1938), and "The Heart's Renewal" (1940).

²² Federico García Lorca had been assassinated in August of 1936, friends of the openly gay Cernuda had been arrested and he was quite obviously in danger in his own country. Of interest is



topic of the Spanish civil war. However the “relación sentimental” (Rivero Taravillo, “París” 11) between the two men apparently had gone sour. Cernuda wrote to his friend Rafael Martínez Nadal in August of 1938 that Richardson had come to see him in Paris but that he had not wanted to see him: “Esa criatura es incorregible. Es un ejemplo del vicio como lo pintan en los libros morales para niños: repulsivo y de una pieza” (Letter of 6 August in Martínez Nadal, 42, and in Valender, *Luis* 246). Rivero Taravillo writes that Cernuda fled England not only because he did not fit in there but that he also fled from Richardson: “No quería estar pegado a las faldas de Richardson, con el que la amistad se ha convertido en desapego, cuando no en abierta enemistad (sólo por parte del sevillano)” (Rivero Taravillo, “París” 10). By all accounts Cernuda was a difficult person,²³ but after a brief return to Spain he again came to England, and Richardson helped him find a teaching position in the Granleigh School, Surrey. In 1938 Richardson and Cernuda translated the Wordsworth sonnets “El roble de Guernica” and “Cólera de un español altanero.” They worked on an (unpublished) anthology of Spanish poetry translated to English. Cernuda and Richardson had become very intimate, Richardson dedicating to Cernuda the poem “Swan Lake” and Cernuda to Richardson his “Por unos tulipanes amarillos” (*Invocaciones*).²⁴

the play “La realidad es otra” by José Maestro which includes Stanley Richardson as a character who urges Cernuda to leave Spain and come live with him in his London home: <<http://www.cervantes-virtual.com/servlet/SirveObras/12475074233470495654657/004200.pdf>>.

²³ In his review of Rivero Taravillo’s *Luis Cernuda* book, Luis Antonio de Villena writes: “El propio Rivero Taravillo insiste a menudo (aunque no sin benevolencia) en la dificultad psicológica de Cernuda, que le hizo tener siempre muy pocos amigos, y aún esos—como Aleixandre o Stanley Richardson—siempre en riesgo de caída.”

²⁴ Cernuda’s passion for the young Englishman is apparent in his verses. Derek Harris (61, footnote) refers to the obvious phallic symbol of the tulips in Cernuda’s poem: “Por unos tulipanes amarillos”: Tragando sueño tras un vidrio impalpable / Entre las dobles fauces, / Tuyas, pereza, de ti / también, costumbre, / Vivía en un país del claro sur / Cuando a mí vino, alegre mensaje de algún / dios, / No sé qué aroma joven, / Hábito henchido de tibieza prematura. [...] Con gesto enamorado / Me adelantó los tiernos fulgores vegetales, / Sosteniendo su goteante claridad, / Forma llena de seducción terrestre, / En unos densos tulipanes amarillos / Erguidos como dichas entre verdes espadas. [...] Tendido en la yacija del mortal más sombrío / Tuve tus alas, rubio mensajero, / En transporte de ternura y rencor entremezclado; / Y mordí duramente la verdad del amor para que no pasara / Y palpitará fija / En la memoria de alguien, / Amante, dios o la muerte en su día. [...] Tú, lluvia que entierras este día primero de la / ausencia, / Como si nada ni nadie hubiera de amar más, / Dame tierra, una llama, que traguen puramente / Esas flores borrosas, / Y con ellas / El peso de una dicha hurtada al rígido destino. Cernuda returns to the yellow tulips in his poem “Impresión de destierro” in which he also refers to the young man with foreign accent, surely Richardson: Fué la pasada primavera, / Hace ahora casi un año, / En un salón del viejo Temple, en Londres, [...] Un hombre silencioso estaba / Cerca de mí. Veía / La sombra de su largo perfil algunas veces / Asomarse abstraído al borde de la taza, / Con la misma fatiga / Del muerto que volviera / Desde la tumba a una fiesta mundana. [...] Tras largas escaleras casi a oscuras, / Me hallé luego en la calle, / Y a mi lado, al volverme, / Vi otra vez aquel hombre silencioso, / Que habló indistinto algo / Con acento extranjero, / Un acento de niño en voz envejecida.

When the Spanish Republic fell in 1939, Richardson lost his post at the Spanish Embassy but continued his work with the Arden Society. He began an autobiography (he was only 27 years old) and another collection of poems but was killed in a bombardment in London in 1941. Among his papers in the archives of St. John's Library: the manuscript of the poem "Be Blind My Soul," the short story "The Prodigal Brother," the announcement of his memorial service (of 8 March 1941) and nine letters.

It is unfortunate that Luis Cernuda destroyed the letters he received from Richardson²⁵ and that we have no letters from Lorca to the English poet.²⁶ The previously unpublished, handwritten letter to Federico García Lorca now housed in the García Lorca Foundation is a welcome addition to the Richardson legacy. In the salutation, he addresses the Spanish poet as his "Admirado amigo," indicating that he has already met Lorca. Perhaps he wrote the letter to Lorca on the 12th or 13th of March, immediately after seeing *Yerma* with Morla Lynch and in the letter was written to express his hopes of seeing Lorca once again before leaving Spain:

[Handwritten letter²⁷ on hotel stationery:]

Gredos-Hotel
Madrid
Eduardo Dato, 8 (Gran Vía)
Teléfono 22,843

[February-March 1935]²⁸

Admirado amigo,
He visto a su obra *Yerma* que me entusiasma. Le saludo con toda apreciación.

¿Cuándo le veo cara a cara para decirle cuanto me gusta?

Sinceramente,
Stanley Richardson

These recently discovered documents offer new information on Stanley Richardson and his sojourns in Spain and shed new light on Anglo-Spanish literary

²⁵ In exile, Cernuda had left his books and papers in Madrid. See the letter (of October 27, 1956) to his friend José Luis Cano there: "debes romper las cartas de Concha de Albornoz y de Stanley Richardson" (Cernuda correspondence edited by Valender, *Luis Cernuda* 603).

²⁶ Richardson's translation of Lorca, "Bells of Cordoba" was set to music (for voice and piano) by Lennox Berkeley (London, Chester, 1940).

²⁷ The letter is Number COA-844 (De Paepe et. al.).

²⁸ De Paepe and his collaborators date this letter December 1934. I correct the date to fall between Richardson's arrival in Spain in February 1935 and his departure on the 13th of March and I conjecture here that he wrote the letter immediately after the March performance of *Yerma* which he attended with Carlos Morla Lynch.



relations in the mid twentieth century and on the Spanish literary circles that to an extent centered on Federico García Lorca and his close-knit group of fellow writers and intellectuals.

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