



Nueva York después de muerto (Spanish Edition)

Antonio Hernández

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En este libro singular de Antonio Hernández se anudan tres mitologías. Nueva York (mito y realidad), Federico García Lorca y Luis Rosales toman la palabra para hacer hablar a la conciencia poética, a la conciencia histórica, a la conciencia a secas que tal vez juntas sean la misma. Hernández parte (y toma el título) del último libro imaginado, acaso apenas iniciado, de Luis Rosales, Nueva York después de muerto, e inicia una fascinante aventura en búsqueda de lo que el propio Rosales denominaba la poesía total; es decir, una dicción poética en la que la reflexión, el diálogo, las acotaciones, la información reveladora, el montaje cinematográfico, el lirismo y todo aquello de lo que el pensamiento poético pueda echar mano para enriquecerse, dialogan y componen el poema contemporáneo. La Guerra Civil —que acabó atrozmente con la vida de Federico y con su posible voz futura, hecho que marcó de forma tan apesadumbrada como políticamente escéptica la vida de Rosales—, atraviesa este libro que, a un tiempo, se enrosca a la totémica ciudad de Nueva York para dar cuenta, conversar y discutir con los mitos y voces de la cultura contemporánea: igualdad y diferencia, la libertad real y su espejismo, los hijos pródigos y los pródigos despreciados, las alturas que hemos pretendido alcanzar y los infiernos a los que nos hemos precipitado. Libro trinitario de afán totalizador, la voz de Antonio Hernández, sin dejar de ser su voz, se metamorfosea sin recato ni prejuicio en otras voces: toma la voz de Rosales, reescribe poemas de Federico, piensa, reflexiona, escribe, sugiere, trae a escena a Hiroshima, los belenes de Granada, el Holocausto, el Plan Marshall, Chopin, Buddy Bolden o Proudhon... Definitivamente, el libro más arriesgado, reflexivo, poético y totalizador de Antonio Hernández.

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Richard Valadez:

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