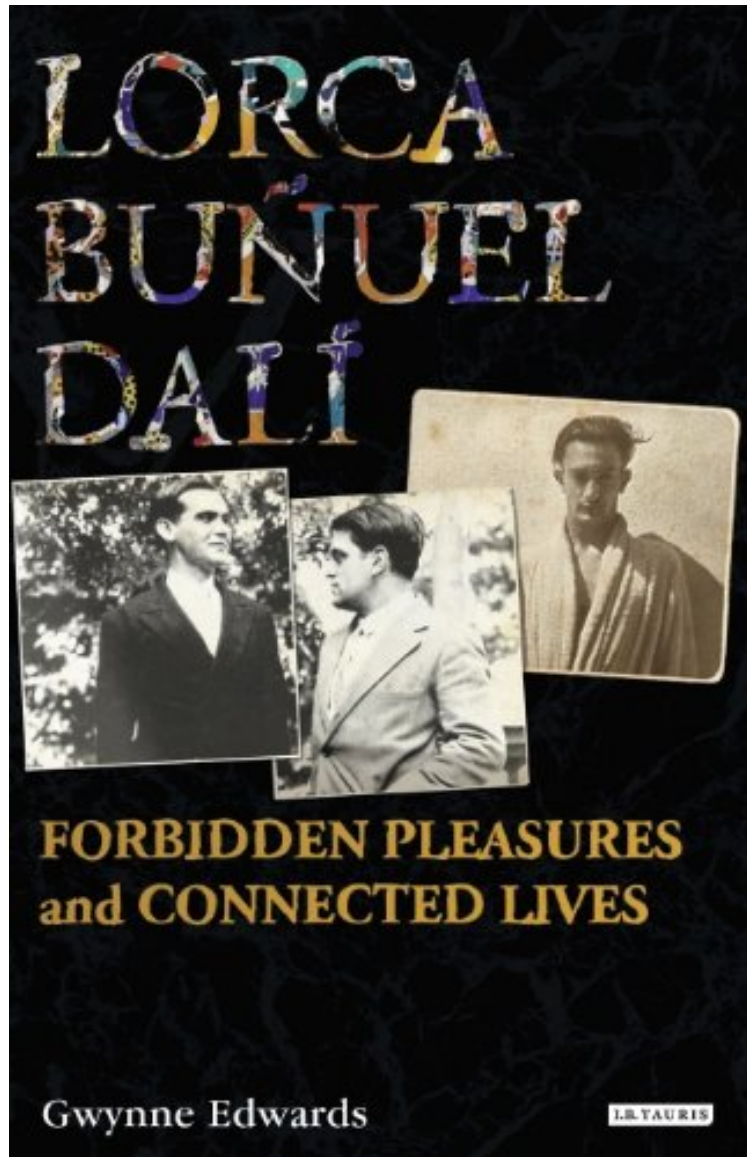


(Mobile ebook) Lorca, Buntilde;uel, Daliacutе;: Forbidden Pleasures and Connected Lives

## Lorca, Buntilde;uel, Daliacutе;: Forbidden Pleasures and Connected Lives

Gwynne Edwards

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Gwynne Edwards : Lorca, Buntilde;uel, Daliacutе;: Forbidden Pleasures and Connected Lives before purchasing it in order to gage whether or not it would be worth my time, and all praised Lorca, Buntilde;uel, Daliacutе;: Forbidden Pleasures and Connected Lives:

Lorca, Bontil;uel and Daliacut; were, in their respective fields of poetry and theatre, cinema, and painting, three of the most imaginative creative artists of the twentieth century, their impact felt far beyond the boundaries of their native Spain. But if individually they have been the subject of various studies, their connected lives have rarely been considered. The connections between them are the subject of this illuminating book. They were born within six years of each other and, as Gwynne Edwards reveals, their childhood circumstances were very similar. Each was affected by a narrow-minded society and an intolerant religious background which equated sex with sin and led all three to experience sexual problems of different kinds: Lorca the guilt and anguish associated with his homosexuality; Bontil;uel feelings of sexual inhibition; and Daliacut; virtual impotence. Having met during the 1920s at the Residencia de Estudiantes in Madrid, they developed intense personal relationships and channelled their respective obsessions into the cultural forms then prevalent in Europe, in particular Surrealism. Rooted in emotional turmoil, their work - from Lorcar's dramatic characters in search of sexual fulfilment, to Bontil;uel's frustrated men and women, and Daliacut;'s potent images of shame and guilt - is highly autobiographical. Their left-wing outrage directed at bourgeois values and the Catholic Church was strongly felt, and in the case of Lorca in particular, was sharpened by the catastrophic Civil War of 1936-9, during the first months of which he was murdered by Francor's fascists. The war hastened Bontil;uel's departure to France and Mexico and Daliacut;'s to New York. Edwards describes how, for the rest of his life, Bontil;uel clung to his left-wing ideals and made outstanding films, while the increasingly eccentric and money-obsessed Daliacut; embraced Fascism and the Catholic Church, and saw his art go into rapid decline.

""One can find numerous studies on each [artist] individually, but few scholars, if any, have dealt with the impact of their interconnected personal and creative lives. Edwards meets this challenge superbly. Thanks to his careful research, he clarifies many longstanding misconceptions and elucidates the sociopolitical circumstances in Spain that determined crucial personal decisions by each of these artists. An engrossing, noteworthy book."" --CHOICE