

Nicolás Guillén

Cartas de amor a María Luisa Santamarina



Catálogo 83. Carmichael Alonso Libros

Nicolás Guillén. Cartas a María Luisa Santamarina

The Cuban poet Nicolás Guillén visited Uruguay from the 13th February until the 26th October 1947. His stay was part of his long and extensive *gira* through South America, which started on the 20th of November 1945, and continued until 28th February 1948, when he returned to Cuba from Brazil. Much of Guillén's adult life was spent outside Cuba. He lived in exile from the persecutions of the Batista regime in Paris from 1953 to 1959, but otherwise his expatriations suggest an immense wanderlust, as well as an occasional necessity. In January 1937, he left Cuba for Mexico, returning in the summer of 1938, having spent long periods in war stricken Spain and in Paris. Even in his sixties, comfortably installed as president of the influential UNEAC (Unión de Escritores y Artistas de Cuba) under the sympathetically disposed Castro government, the poet just couldn't stop travelling. Between 1970 and 1971 he visited Berlin, Budapest, Moscow, Ulan Bator, Madrid, Lima, Vietnam, Moscow (again), Santiago de Chile, and Moscow (for a third time), on top of numerous official acts in Cuba with the UNEAC. During this time he was hospitalized on two occasions with cardiovascular problems.

But Guillén's long visit to South America stands out among his other long foreign visits; in Angel Augier's *Nicolás Guillén: Estudio Biográfico-Crítico*, it occupies four chapters, almost a hundred pages, a fifth of the entire book. He travelled first to Venezuela, then to Colombia, then Peru, Chile, Argentina, Uruguay (moving backwards and forwards between the two countries, across the river Plata as we shall see from his correspondence with María Luisa), and finally Brazil. He would visit each country on an invitation for a few weeks and then spend months, delaying his next step, which would be announced in the national press, put off, announced again (each time with photographs and selections of his poetry), so that there was a tide of expectation, almost like that of visits of British royalty to the States, or a pop star. In fact, the key to Nicolás Guillén's long tour of the South American continent is that he was received as a rock star. Though the subject is not broached by Augier, he was surely paid for his recitals and conferences, and there was no shortage of audiences, whether in the capitals or in the provinces. These were the years that cemented his fame, especially with the publication of *El Son Entero*, in the Argentinian collection *Pleamar*, directed by the Spanish Republican poet Rafael Alberti. Guillén received standing ovations at his recitals; the audience would beg him for encores, even in the most staid and conservative of settings. When he formed part of a recital at the Federación de Sociedades Gallegas, in Buenos Aires with poetry readings and lectures by Pablo Neruda, Rafael Alberti, María Teresa León, Rafael Dieste, León Felipe, Alejandro Casona and José González Carbalho – the superstars of poetry in Spanish in a decade and a

continent where poetry had superstars, it was Guillén's long applause that was mentioned in the headlines.

In the first days of his stay in Uruguay, the Cuban poet met María Luisa Santamarina. External documented information about María Luisa has proved practically impossible to compile, beyond what we were given on the purchase of the archive: she was a classical concert pianist, aged 30 (in 1947), white, blonde, beautiful, the daughter of a Spanish emigrant who owned the Hotel Lanata in Montevideo. Her affair with a black, communist, foreign, married poet was kept secret from her bourgeois family, and her correspondence with Guillén was transmitted via friends, in particular María Esther Gilio, who was later to become a well-known Uruguayan journalist. María Luisa, according to this undocumented account, broke off her affair with Nicolás on discovering that he was carrying out a parallel affair with a woman from Santa Fe, Argentina (he visited Santa Fe briefly for a conference on the 10th March, barely a month after meeting María Luisa, and then for nearly a week in August, with a tight schedule of recitals and conferences.) She had a later affair with a married conductor, (who was apparently also romantically involved with María Luisa's sister), and we have found references to her appearances as a concert pianist in Montevideo in the forties and fifties, and giving courses on classical music in the seventies, but we have found no other information about her. And no photos.

María Luisa passed Guillén's letters, poems and drawings to her friend María Esther Gilio for safekeeping, and María Esther sold them to a Uruguayan bookdealer in 2009.

This archive offers a unique insight into the life of Nicolás Guillén, Cuba's national poet, one of the most prestigious writers in the Spanish language of the twentieth century, and undoubtedly the greatest black writer of all the Spanish speaking nations. The *Epistolario de Nicolás Guillén*, published by Letras Cubanas, La Habana in 2002, contains 160 letters to other poets, critics and intellectuals; a small collection of his letters to his wife, Rosa Portilla was published in La Gaceta de Cuba in 2009, others have been sold by this bookshop. But this collection represents a previously undocumented Nicolás Guillén, the most private and personal Guillén: Guillén in love. There is no mention of María Luisa Santamarina in the poet's autobiography, *Páginas Vueltas* (La Habana 1982), or in Angel Augier's *Nicolás Guillén: Estudio Biográfico-Crítico* (La Habana 1984). Indeed, even Rosa hardly features in either book; in *Páginas Vueltas*, I only noticed one reference (!) – there were none at all to his daughter Raquel - while her appearances in Augier's work are almost equally fleeting. Though his extra marital affairs were the subject of rumour, there appears to be no documentary evidence.

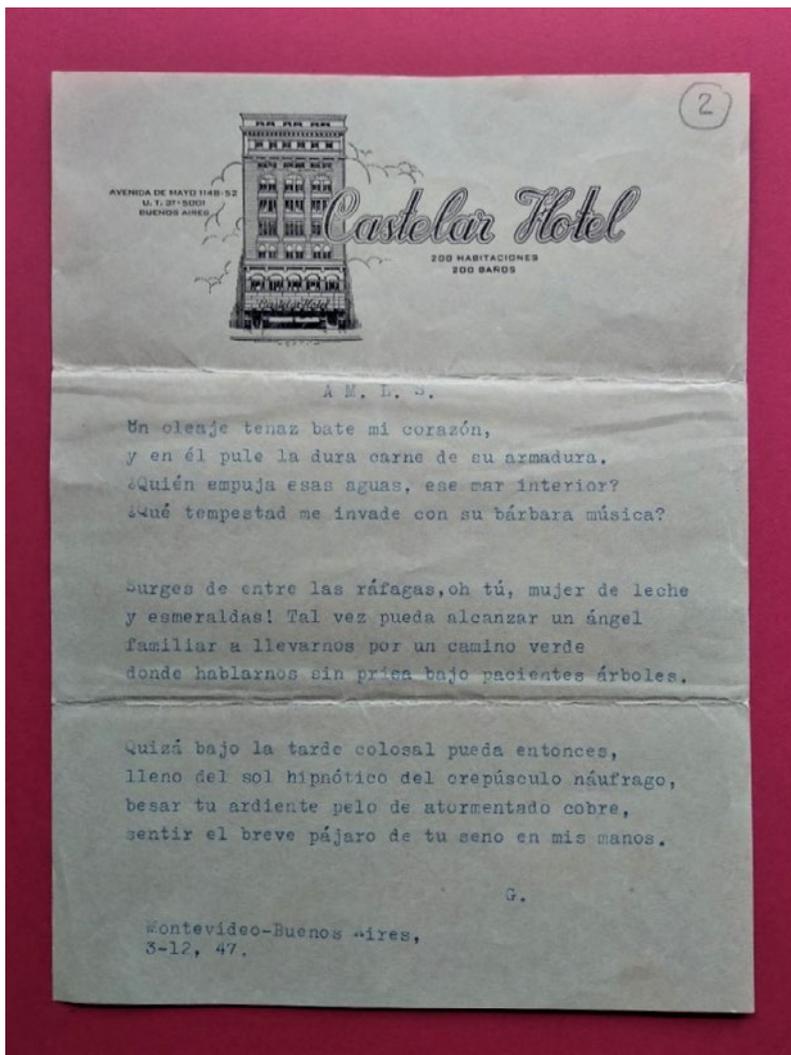
Augier's account of the Guillén's months in Uruguay and Argentina is remarkably detailed, but recounts only his engagements as a poet. We have come across a

number of articles in the internet about his time in Uruguay, but they focus almost entirely on his relations with Afro-Uruguayans, with an emphasis on Guillén as a black writer.

This collection of twelve letters, two telegrams, various sheets with cartoons, games and jokes, as well as an unpublished love poem open a window on an otherwise unknown Nicolás Guillén; the rest of the material – an unpublished conference, and press cuttings help us complete our understanding of this important stage of his tour of South America.

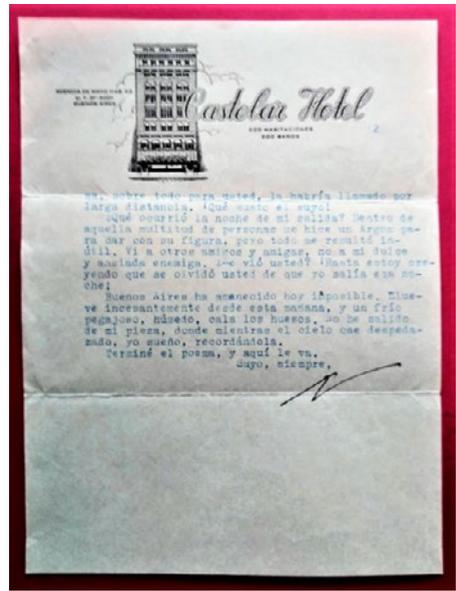
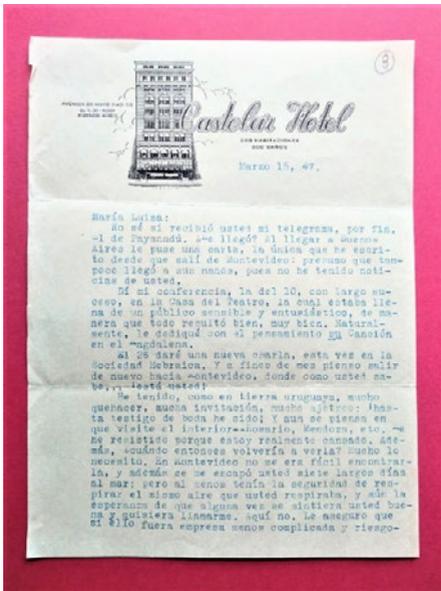
a) Sheet (21x28) with coloured letterhead of Cervecería Rodelu signed Nicolás Guillén 1947; on verso ink self-portrait by Nicolás Guillén showing the poet holding a Cuban flag while saying "Viva María Luisa" in a speech bubble. At the bottom "Montevideo feb. 25 / 47. Recuerdos para M.L. de N." Rodelu was an enormous popular pizza restaurant and beer hall in Montevideo: It still exists, but no longer in the beautiful art deco premises that Guillén must have known. Guillén had arrived in Montevideo around the 13th February (Augier p. 348, note); his first public event was a talk with a poetry reading in the Universidad de Montevideo on the 25th February "Nicolás Guillén llenaba totalmente los tres pisos de la sala de actos de la Universidad... Más de cinco minutos duró la ovación del público, de pie en las diversas instalaciones de la sala. No recuerdo haber asistido nunca a tal muestra de adhesión y simpatía en nuestra severa Universidad" (Jesualdo: Adelanto sobre Nicolás Guillén en Uruguay. Hoy, La Habana 6th April 1947, quoted by Augier, p. 349, note.) It appears quite possible that the poet had met (and fallen for) María Luisa after this triumphal first Uruguayan poetry reading, and that she formed part of the "público tan numeroso como expectante". 21.0206



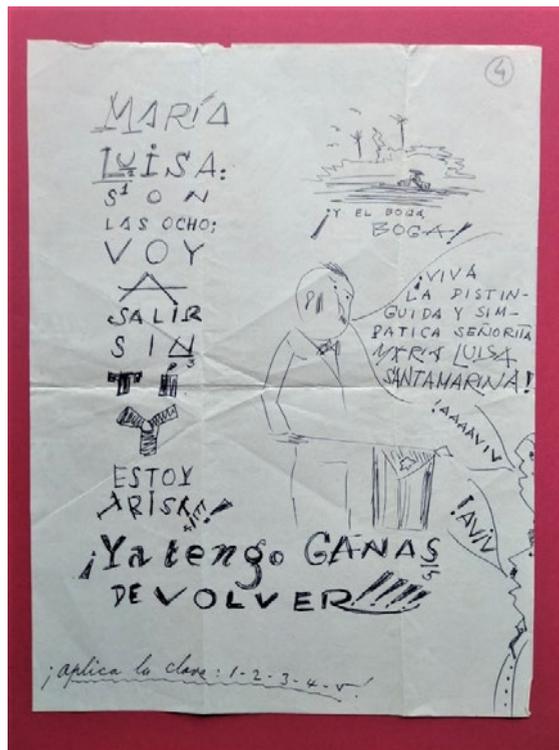


b) Typed poem on headed sheet (15.5x21) of Castelar Hotel, Buenos Aires (200 Habitaciones 200 Baños), headed A M.L.S.; at the foot of the poem G. / Montevideo-Buenos Aires 3-12, 47. The 12 line poem "Un oleaje tenaz bate mi corazón..." appears to be unpublished. It is not a generic love poem, but appears to have been written for María Luisa, with references to her appearance "mujer de leche", and to their secret love affair. Guillén had returned to Buenos Aires on the 8th March, to give the first of a series of conferences 'Presencia Negra en la Poesía Cubana' on the 10th in the Casa del Teatro in Santa Fe. The Hotel Castelar had also been used by Federico García Lorca on his extended stay in Buenos Aires in the 1930s. 21.0207b

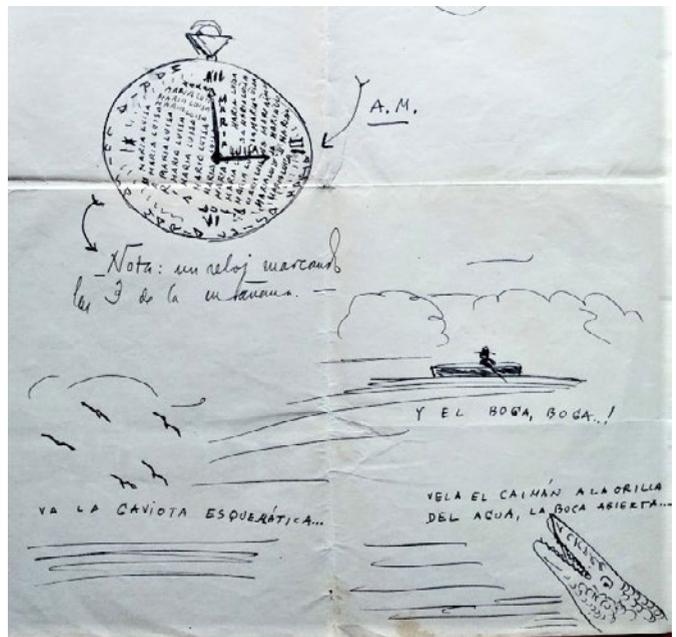
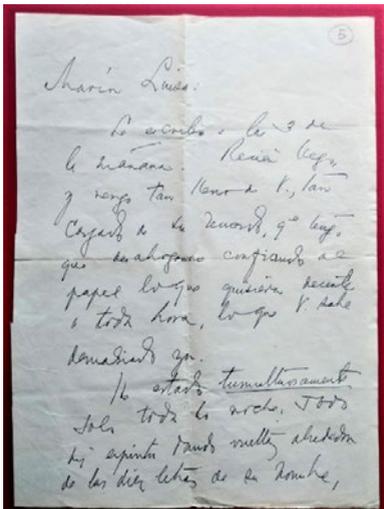
c) Two page typewritten letter, dated Marzo 15, 47, on headed sheet (15.5x21) of Castelar Hotel, Buenos Aires; with headed envelope addressed to María Esther Queijeiro (the married name of María Esther Gilio, María Luisa's friend and confidant) in Montevideo. Guillén, who is clearly enjoying the pop star treatment that he receives in Argentina and Uruguay - "He tenido, como en tierra uruguaya, mucho quehacer, mucha invitación, mucho ajetreo: ¡hasta testigo de boda he sido!... Dentro de aquella multitud de personas" (Lorca, fifteen years earlier had remarked on the same tumultuous reception in Argentina) - writes about his activities in Argentina, describing a lecture in Las Casa del Teatro "le dediqué con el pensamiento SU Canción en el Magdalena", referring to a poem about a sea crossing in Colombia, published in June 1947 in *El Son Entero*. Much of the letter is taken up with poetic expressions of Guillén's love for María Luisa: "...mi dulce y ansiada enemiga... No he salido de mi pieza, donde mientras el cielo cae despedazado, yo sueño, recordándola". He finishes the letter "Terminé el poema, y aquí le va." This is probably the poem A. M.L.S., which we have catalogued above. 21.0208c



d) Undated sheet (21x28) with printed text and drawings: On the left there is a brief text printed in a variety of letters ("María Luisa, son las ocho; voy a salir sin tí y estoy triste! Ya tengo ganas de volver", which contains another of Guillen's games, a code which spells out Lunes, perhaps the day they were to meet. On the right another self-portrait - Guillén holding a Cuban flag and announcing "Viva la distinguida y simpática señorita María Luisa Santamarina" to an enthusiastic crowd who reply with Vivas (written backwards, this one a popular trick with the Cuban poet). Above, there is another smaller picture of a man rowing in a tropical sea, and the words ¡Y el boga boga! This would appear to illustrate the recital that Guillén had referred to in his letter of 15th March: as he recites HER poem 'Una Canción en el Magdalena', he is mentally dedicating it to María Luisa. This sheet was probably enclosed with the previous letter and poem. 21.0209d

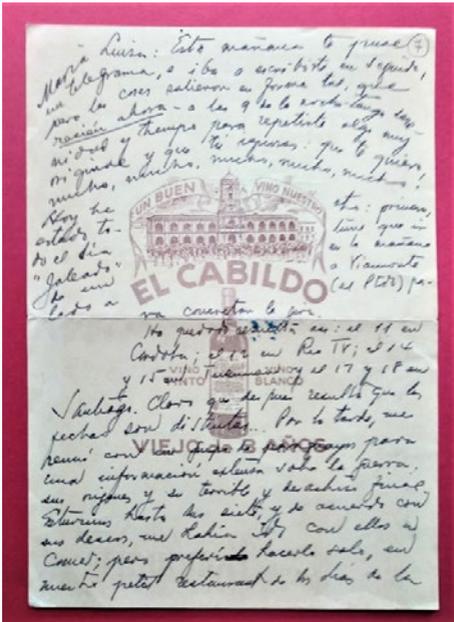


e) Four page handwritten letter, undated: "María Luisa, le escribo a las tres de la mañana. Recién llego y vengo tan lleno de V., tan cargado de su recuerdo que tengo que desahogarme confiando al papel lo que quisiera decirle a toda hora, lo que V. sabe demasiado ya. / He estado tumultuosamente solo toda la noche. Todo mi espíritu dando vueltas alrededor de las diez letras de su nombre, y con el remordimiento de no haberle tenido a mi lado por mi propia torpeza. / Siento que V me crece cada día y que me hace falta a cada latido de mi sangre. / No sé cómo se llama esto, pero pudiera ser algo más que una simple amistad de que V habla algunas veces. ¡Qué sé yo! ¡Siempre, siempre usted! Y ahora (?) a esperar que usted llame, a que quiera llamar; a esperar a que la casualidad me permita verla un instante. ¡Cuánto no diera yo porque V. supiera lo que yo sufro, pues al menos sabía también cuánto yo la ansío!" At the end a drawing of a pocket watch showing 3 in the morning, its face covered in the words María Luisa written over and over again; and three small drawings illustrating María Luisa's favourite poem 'Una Canción en el Magdalena'. 21.0210e





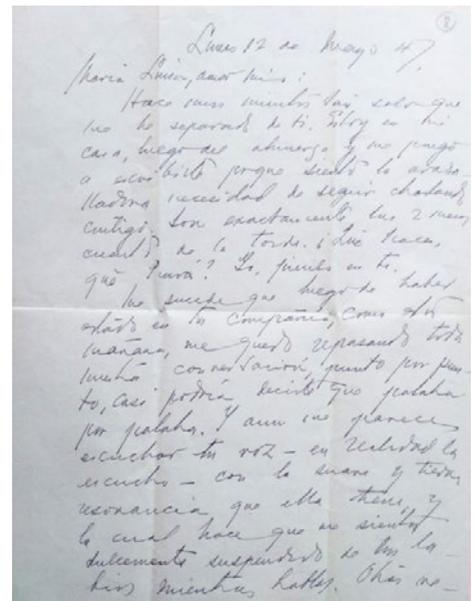
f) Sheet (20.5x28.5), Montevideo, abril 15 de 1947, with various drawings and phrases: at the top "Montevideo abril 15 de 1947, Confitería La Liguria", with an ink drawing of a strange vehicle with the words María Luisa, there is another small drawing which we cannot identify, and various phrases: "Je vous aime! SI! (in large capitales); Ojo! manteca! and María Luisa Santamaría written backwards in mirror image (this ability to reverse his own handwriting was a party trick of Guillén's, and is reproduced in his 1960 publication *¿Puedes?*). Below, under a heading of "Brasil! María Luisa María Luisa María Luisa", the Guillén figure, with his Cuban flag is greeting (or waving goodbye to) an ocean liner, while shouting "Viva María Luisa! Vivaaaaa!" and two disapproving middle aged figures (perhaps María Luisa's parents) look on. On the 10th April Guillén had returned to Montevideo, using his apartment at Paysandú 1394 as his base while he travelled around the country giving conferences; Augier mentions an engagement in San José on the 12th, and another in Minas, in the Departamento de Lavasleja (p. 353). Brazil was to be the next stage of Guillén's South American tour, but his stay in Uruguay and Argentina was extended by various months. 21.0211f

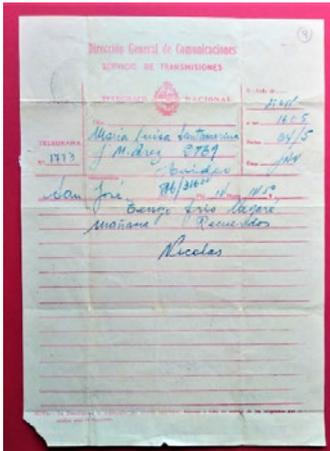


g) Handwritten letter on the back of the menu (14x20) of Restaurant Petit, Buenos Aires, dated 5. 9. (9th May) 1947. After his customary declaration of undying love, Guillén writes of his plans for his forthcoming tour of Argentina and Chile, with lectures in Córdoba, Tucumán, Santiago, etc.; a meeting with a group of Paraguayans who tell the poet about the country's recent civil war (the war had ended in July 1947, and there were large numbers of exiled rebels in Argentina). A reference to "nuestro petit restaurant" suggests that María Luisa has earlier been with Guillén in Buenos Aires. This letter, which is incomplete, is the first in which Guillén addresses María Luisa as 'tú', rather than 'Usted' ('V'). Augier places the poet in Uruguay throughout May 1947, and does not mention

any trips to Buenos Aires. 21.0213g

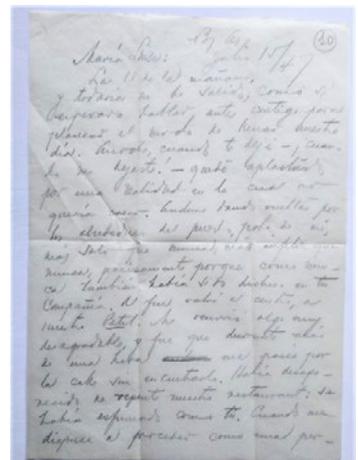
h) Three page handwritten love letter (21x28), dated "12 de mayo 47". No place given, but Guillén mentions having just left María Luisa's company, so probably Montevideo – and, as we mentioned above, Augier places the poet in Uruguay throughout May 1945. Guillén describes his feelings of love for María Luisa: "María Luisa, amor mío...Y aun me parece escuchar tu voz - en realidad la escucho - con la suave y tierna resonancia que ella tiene, y la cual hace que me siento dulcemente suspendido de tus labios mientras hablas... Recuerdo mis días de infancia en mi lejana provincia, en el invierno, con un tibio sol como el que ha hecho hoy, con un cielo altísimo y azul, con la misma vibración de vida perfumada que este fino día de mayo ha traído sobre Montevideo, y siento como el alma dormido se me despierta para volver a amar como en aquellas lejanas horas, tan hondas y tan puras..." 21.0212h



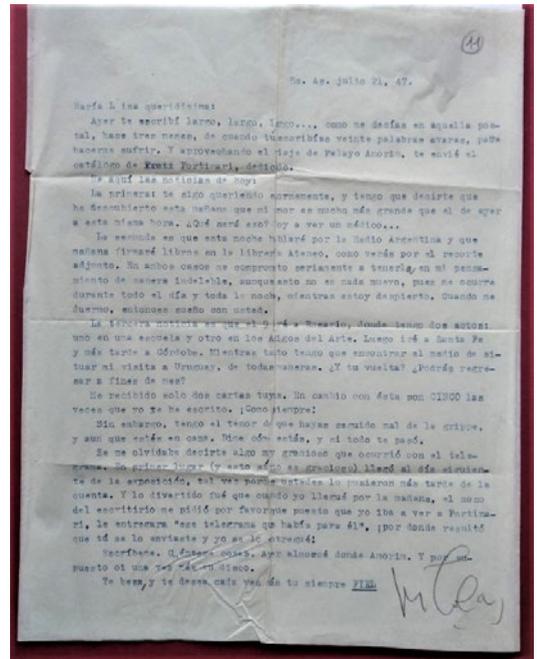


i) Telegram from Nicolás Guillén to María Luisa Santamarina, dated 24/5 (24th May 1947), sent from San José (de Mayo), Uruguay to María Luisa at Calle Juan María Pérez 2869, Montevideo. El text is "Tengo frío llegaré mañana Recuerdos Nicolás." "Tengo frío" is a recurrent theme in the tropical poet's correspondence from Paris in the following decade. Augier (p. 353) tells us that on the 24th May, Guillén spoke in San José in the Salón de la Sociedad Española, invited by the Asociación Cultural Eloy Santos. 21.0214i

j) Five page letter (18.5x26) in pencil ("¡Qué vergüenza! Una carta a lápiz. ¿Podrás creer que no tengo pluma ni tinta?"), dated Buenos Aires, Julio 15, 1947; with a hand addressed envelope. Guillén talks of having been with María Luisa the previous day (she had visited him in Buenos Aires), of a letter that he had written to her in the Restaurante Petit "en nuestra mesa" (a letter which appears not to have survived); of a possible visit to Uruguay, depending on friends there, naming (Alberto) Britos (Serrat), an Afro-Uruguayan writer (1915 - or 1916 - 1999), author of *Antología de Poetas Negros Uruguayos* (1996) and *Glosario de Afronegrismos Uruguayos* (1999); Bretos helped Guillén with the booking of lectures in Uruguay, which would have been the Cuban poet's principal source of income during this period. In the postscript he mentions ??Mario?? who has visited Buenos Aires and sends regards to María Esther (Gilio) and Ana?? and refers to some enclosed photos, which are not among these papers. The last leaf is a list of instructions ("Hablar con Britos... No olvidar el telegram a Portinari...") Although Augier (p. 356) describes July in Buenos Aires as a month of intense activity for Guillén, he makes no mention in this letter of having been the guest of honour the previous day (which Augier dates 14 de Junio, clearly an errata for 14 de Julio) at the annual banquet of the Sociedad Argentina de Escritores, where he had been presented with the Gran Premio de Honor 1945, in the form of a medal (at Guillén's insistence bronze rather than gold, perhaps in deference to Antonio Maceo, the Afro-Cuban hero of the War of Independence, popularly known as El Titán de Bronce). 21.0215

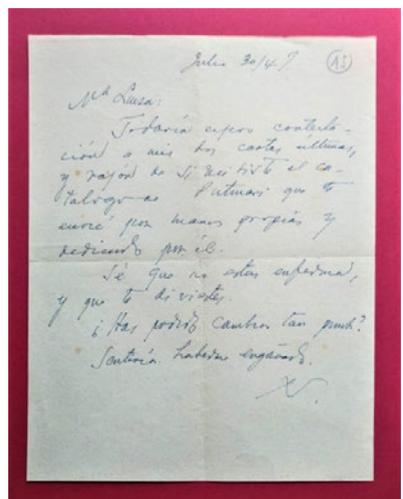


k) Typewritten letter (one page, 22x28), dated Buenos Aires 21st July 1947, with an envelope addressed to María Luisa Santamarina at María Esther Gilio's address in calle Juan B. Blanco, Montevideo. Guillén refers to a long letter written the day before (presumably lost), his activities on Radio Argentina, book signings, and forthcoming lectures in Rosario, Santa Fe and Córdoba; he mentions an exhibition by the Brazilian artist Candido Portinari (Guillén had met Portinari in Buenos Aires, and they became close friends. He was to write 'Son para Portinari', which was published in *La Paloma de Vuelo Popular*, Buenos Aires, 1958, but written in 1947), and encounters with Pelayo Amorim, the brother of Enrique Amorim, putative lover of Federico García Lorca. The address typed on the back of the envelope is 'Galería Güemes, Florida 165, Bs. As.' Guillén was no longer staying in the Castelar Hotel while in the Argentinian capital, but had moved to an apartment in this iconic building, Argentina's first skyscraper, in the centre of the city. Perhaps this would explain his lack of pen and ink for the letter of the previous week. 21.0216k



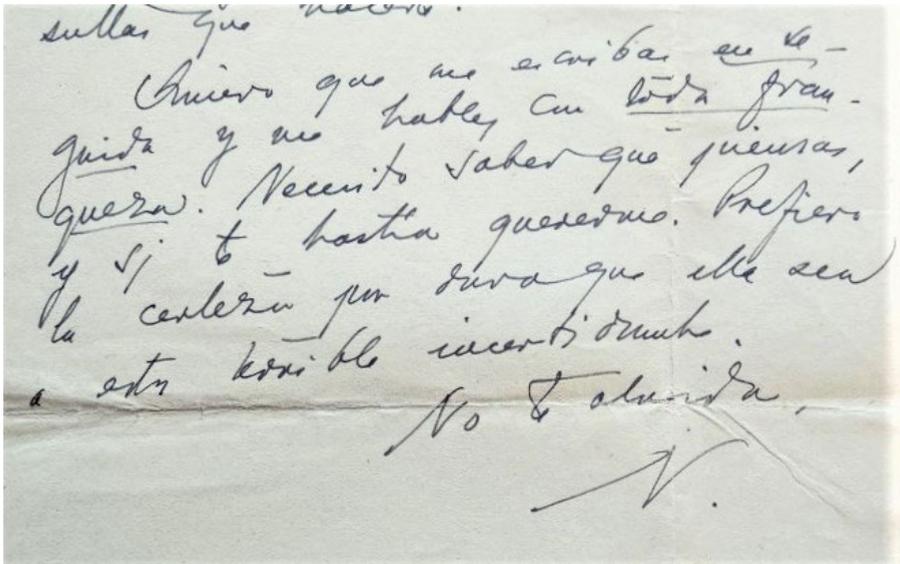
l) Press cutting from *La Prensa*, Buenos Aires, July 21st 1947 (11.5x16.5) with a photo of Guillén, announcing his appearance on Radio Argentina and his book signing in El Ateneo. Although the cutting refers to "sus obras" in general, this was, according to Agier (p. 357) a recital and signing of copies of the recently published *El Son Entero*. The date and information typed in blue by the poet, who included the cutting in his letter written that day to María Luisa. 21.0217l

m) Press cutting with an article on a poetry reading and conference that took place on the 28th July 1947(?) in the Federación de Sociedades Gallegas, with poetry readings and lectures by the Spanish exiles Rafael Alberti, María Teresa León, Rafael Dieste, León Felipe and Alejandro Casona, the Chilean poet Pablo Neruda, the Argentinian José González Carbalho and Nicolás Guillén; with a photo of Neruda, Alberti, León Felipe and Guillén. An encounter of this type was quite remarkable, bringing together half a dozen of the greatest Spanish language writers of the time – Neruda had flown in from Chile for the occasion. Augier describes the event in detail, quoting *La Nación*, *La Prensa* and an unnamed Panamanian paper. In the upper margin (which has been repaired) there is a brief handwritten text which we have been unable to decipher. 21.0218m

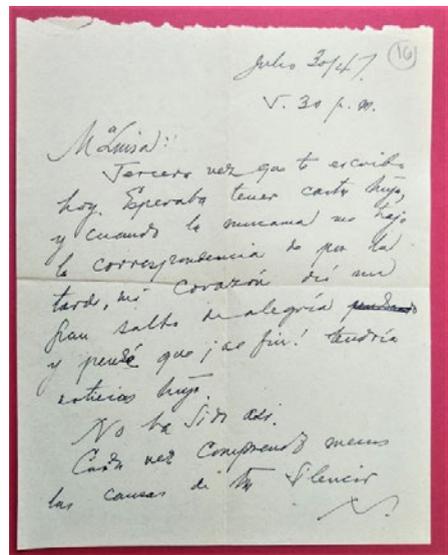


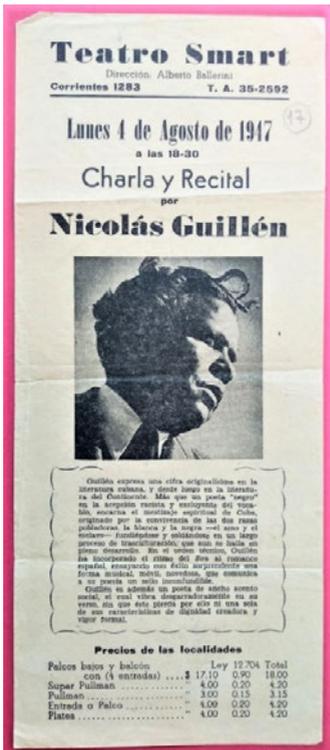
n) One page (18x23) handwritten letter, dated July 30th 1947, requesting a reply to his previous two letters, and asking whether María Luisa had received the dedicated Portinari book. Brief but full of reproaches, as is the other letter sent later on the same day. 21.0220o

o) Three page handwritten letter, on rough note paper, dated July 30th. No place given, but in an Argentinian prepaid envelope (addressed to María Luisa at María Esther Gilio's Montevideo address), postmarked Buenos Aires, 31st July 1947. Three pages of complaints and laments because María Luisa has not written to Nicolás in ten days (which he describes as "siglos de siglos...") The reproachful tone is remarkably similar to that of many of the letters that Guillén was to write to his wife Rosa from Paris in the following decade. 21.0219n



p) One page handwritten letter, dated July 30th 1947, in a prepaid envelope addressed to María Luisa at the address of María Teresa Gilio. "Tercera vez que te escribo...", this time after the disappointing arrival of the afternoon post. 21.0221p

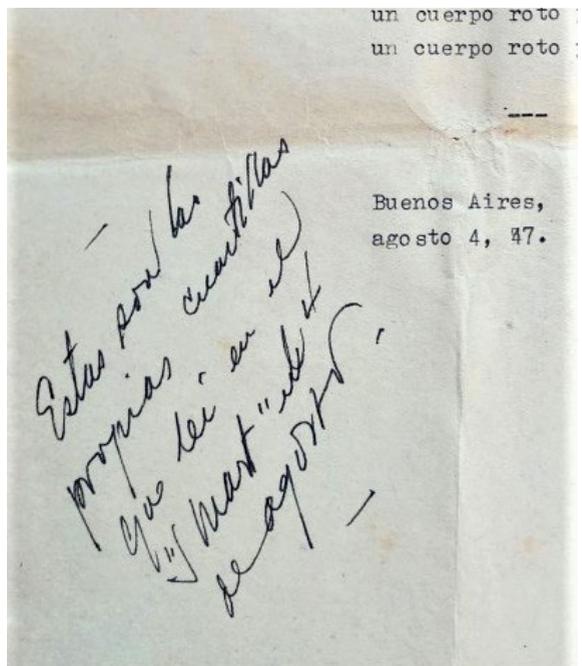




q) Flyer (11.5x28) announcing a talk and recital by Nicolás Guillén in the Teatro Smart in Buenos Aires, 4th August 1947. With a photograph of the poet and a brief text in praise of his poetry. Augier p. 358. 21.0222q

r) Eight page typed text of the speech given by Nicolás Guillén in the Teatro Smart, Buenos Aires on the 4th August 1947. In this interesting conference, Guillén talks about public readings of his verse, suggests the possibility of presenting poetry in posters in public places (an idea so successfully put into practice in many underground trains in different cities around the world some forty years later), with a reference to the "liricografías" published by Spanish poet Rafael Alberti. He continues with an extensive passage on the god Eleguá, and other deities of Cuban Santería; about slavery, and the current conditions of black people in

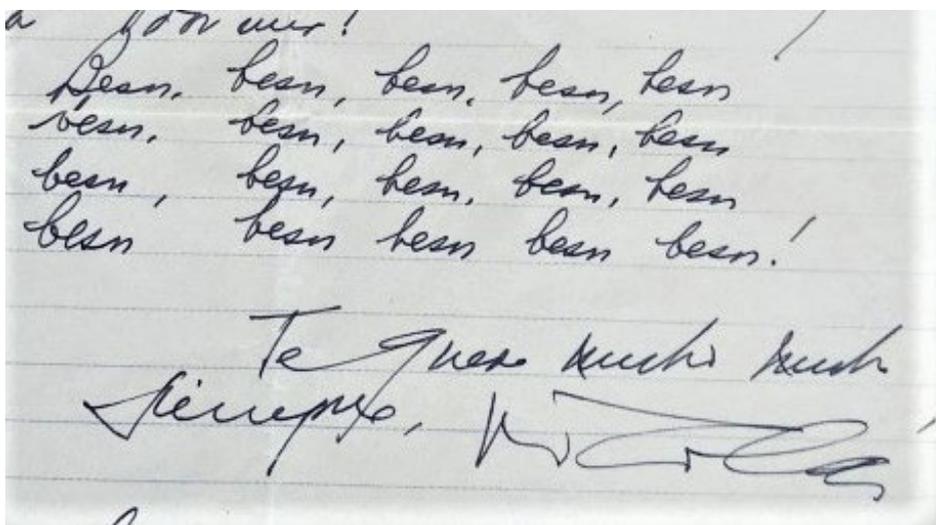
Cuba, other Latin American countries, and, particularly the United States. Guillén finishes his conference with a homage to the common man, and recites his poem "La sangre es un mar inmenso / que baña todas las playas...", which is published in *El Son Entero*, in the final section, Poema con Niños. Buenos Aires, agosto 4, 47. Manuscript note added to page 8 "Estas son las propias cuartillas que leí en el [Teatro] Smart el 4 de agosto". Although Guillén, with his tight schedule of public appearances would have reused his set piece conferences, this text would appear to have been written specially for the occasion, and does not seem to have been published. 21.0223r



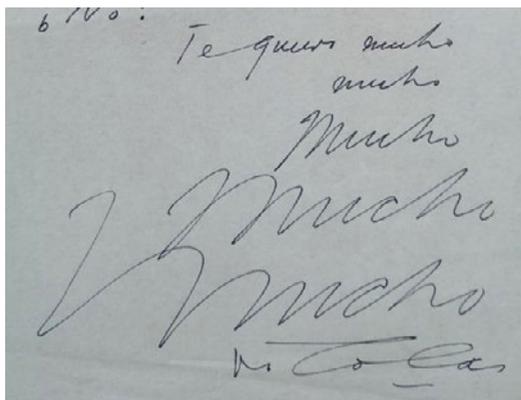
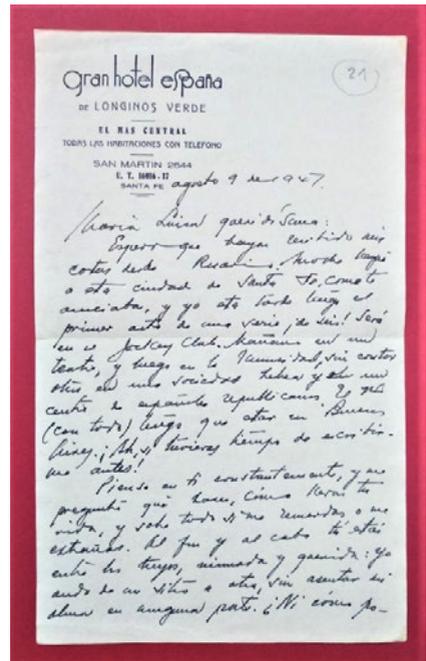


s) "Aplaudieron a Guillén". Press cutting (11x11) from an Argentinian newspaper with a short article on the conference and poetry recital given by Nicolás Guillén in the Teatro Smart, Buenos Aires, on the 4th August 1947. Among the audience - and it was a full house - were Pablo Neruda and the Brazilian painter Cândido Portinari. 21.0224s

t) Two page handwritten letter (21.5x28) to María Luisa Santamarina on headed paper from Palace Hotel, Rosario, dated 6th August 1947. Guillén recounts his journey from Buenos Aires, and his schedule of conferences over the following 10 days. Rosario was the first conference stop of Guillén's tours of the Argentinian provinces (Augier erroneously dates this visit to the 9th, by which time Guillén was in Santa Fe). Guillén's tone has recovered its joviality after the complaints of the previous letters. He closes with "Besos, besos, besos..." 25 times in all. In an envelope addressed to María E. Gilio de Queigeiro, but this time to an address in Calle Vázquez Ledesma, 3079, Montevideo. 21.0225t



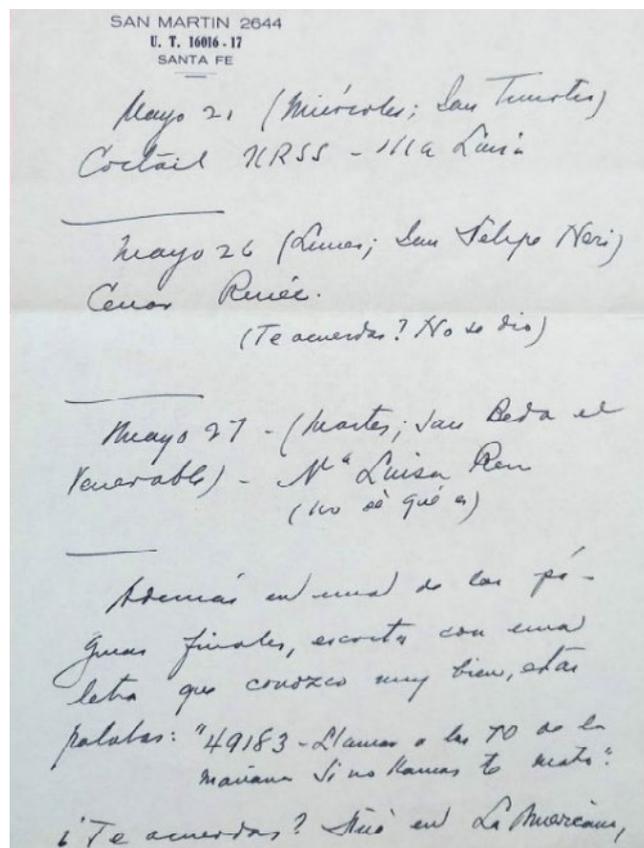
u) Four page (14x23) handwritten letter on headed paper from Gran Hotel España, Santa Fe, Argentina, dated August 9th 1947. "...Yo soy un hombre deshabitado con el cuerpo mecánico moviéndose mecánicamente, y el espíritu que lo llevaba bien guardado en un sitio que sólo tú conoces... Yo te soy fiel, verdaderamente (?) fiel: te juro que no podría estrechar entre mis brazos otro cuerpo que no fuera el tuyo...". It was in Santa Fe that Guillén was reportedly believed by María Luisa to have had another lover. In one of the three (!) appendices, Guillén adds "Mira (?) si ya le entregaste la corbata a nuestro almacenero. Me interesa también saber el nombre para ponerlo unas líneas. No tienes idea de la pena que me da haberme portado tan mal con él". 21.0226u



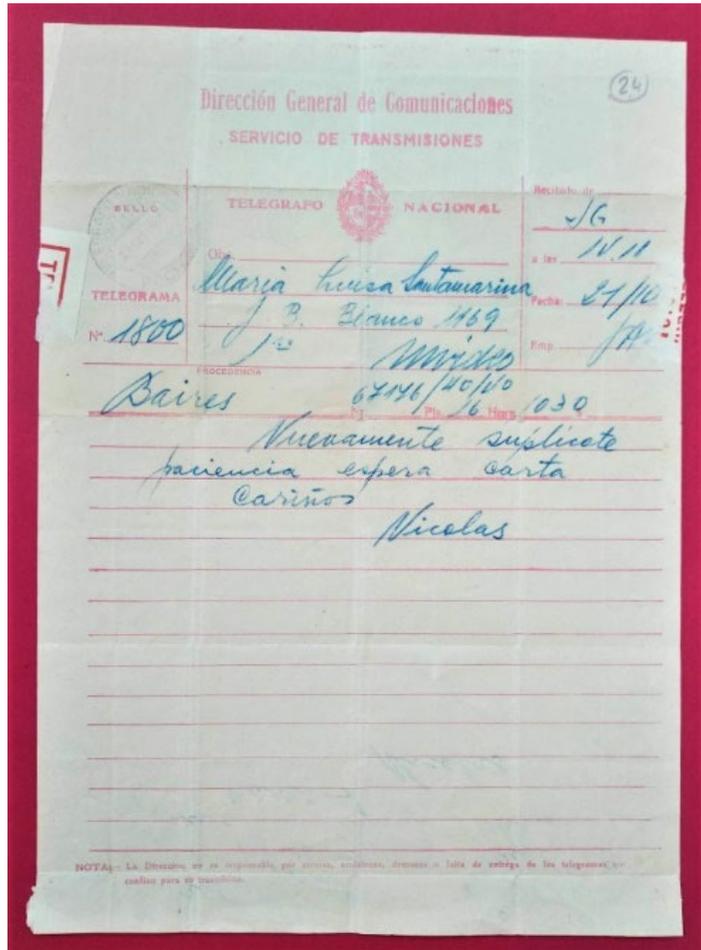
v) Two page (14x23) handwritten letter on headed paper from Gran Hotel España, Santa Fe, Argentina, dated August 10th 1947, with a hotel envelope addressed to María Luisa Santamaría, at María Esther Gilio's address in calle Juan B. Blanco 1169, Montevideo. "Anoche se realizó mi recital en el Jockey Club: fue estupendo. Un público inmenso - desde luego bastante pituco(???) - que me acogió con un calor que me sorprendió no poco dado el ambiente social en

que el acto tuvo lugar. Hubo después lunch, charla y toda suerte de agasajos. Total, que quedaron muy satisfechos. Esta mañana fue lo del Teatro Colón, también con gran público, y luego un banquete..." Indeed, the success of a black communist poet in the exclusive Jockey Club of Santa Fe is quite remarkable. He mentions an attached press cutting which does not appear to have survived; it was probably from *El Orden* or *El Litoral*, the two local papers which both included reports on Guillén's recital, and can be found on <http://www.santafe.gov.ar/hemerotecadigital/diario/5276/>. Augier (pp. 358 – 359) describes the poet's busy agenda in Santa Fe, with numerous recitals, conferences and homages, sometimes with two events on a given day. 21.0227v

w) Five page (14x23) handwritten letter on headed paper from Gran Hotel España, Santa Fe, Argentina, dated August 11th 1947, with a hotel envelope addressed to María Luisa Santamaría, at María Esther Gilio's address in calle Juan B. Blanco 1169, Montevideo. "Siempre querida M^a Luisa, amor mío: un siglo sin saber de ti: un siglo sin saber de ti. ¿Te imaginas lo que son cien años?" In the last three pages of the letter, Guillén has copied down eight dates from an old notebook: "Abril 14 (Lunes; San Justín) Almuerzo Britos; cenar M^a L. -Esto no se dió / Abril 18 (Viernes; Sta Clara) Cine - M^a Luisa - 6 1/2 / ... Mayo 21 (Miércoles; San Timoteo) Coctail URSS - M^a Luisa / Mayo 26 (Lunes; San Felipe Neri) Cenar Renée (Te acuerdas? No se dió)..." These eight dates help fill some of the gaps in the sketchy information that can be gleaned from the correspondence, and form an excellent complement to the information provided by Augier for the same period: while Augier records Guillén's public engagements, here we are offered a privileged view of his private life, his extremely private life with this account of his adulterous love affair with María Luisa Santamarina. 21.0228w



x) Telegram from Nicolás Guillén to María Luisa Santamarina, sent from Baires (Buenos Aires), dated 21/10 (21st October 1947) to María Luisa at Calle J.B. Blanco 1169, Montevideo. The text is "Nuevamente suplicate paciencia espera carta / Cariños / Nicolás." Augier (p. 364) mentions that when Guillén left Argentina for Brazil on the 26th October, "le acompañaba Rosita, su mujer". However Rosita had been with Nicolás since the 21st September at the latest, as we have seen a dated photograph of the poet, Rosa and Enrique Amorim in Buenos Aires. 21.0229x



Carmichael Alonso Libros

libros@carmichaelalonsolibros.com · 651 852 790

Barrio Llagüera, 86. Lloreda de Cayón. 39694 Cantabria (Spain)

