

# Notes

## Introduction

All nonpublished correspondence quoted in this book was authorized by Octavio Paz during his lifetime, as the introduction explains. I have, however, adhered closely to the copyright laws of “fair usage” and have thus directly quoted only sparingly from these letters. All the translations used in this book are my own.

Note on translation of book titles. When a work of fiction or poetry has been translated into English, the English title is given in italics. When no published translation exists, the title is given in quotation marks.

1. Guillermo Sheridan, “Octavio Paz: editor,” *Letras Libres* 96 (December 2006): 67.
2. Christopher Domínguez Michael, “Un árbol hemerográfico de la literatura mexicana,” *Letras Libres* 7 (July 1999): v.
3. Raymond Williams, “The Bloomsbury Fraction,” in *Problems in Materialism and Culture*. (London: Verso, 1980): 148–150.
4. See John King, *El Di Tella y el desarrollo cultural argentino en la década del sesenta* (Buenos Aires: La Marca Editora, 2007).
5. For a commentary on this “happening” and other avant garde events in Argentina, see, Octavio Paz, “Letter to Eduardo Costa,” in *Listen, Look, Now! Argentine Art of the 1960s: Writings of the Avant Garde*, ed. Inés Katzenstein (New York: Museum of Modern Art, 2004), 233–236.
6. Octavio Paz, “Antevíspera: *Taller* (1938–1941),” *Vuelta* 76 (March 1983): 12.
7. Among the many titles that cover this area, see: Roderic Camp, *Intellectuals and the State in Twentieth Century Mexico* (Austin: University of Texas Press, 1985); Alan Knight, “The Peculiarities of Mexican History; Mexico Compared to Latin America,” *Journal of Latin American Studies* 24 (1992): 99–144; Nicola Miller, *In the Shadow of the State: Intellectuals and the Quest for National Identity in Twentieth-Century Spanish America* (London: Verso, 1999); Deborah Cohn, “The Mexican Intelligentsia, 1950–1968: Cosmopolitanism, National Identity

- and the State,” *Mexican Studies/Estudios Mexicanos* 21, I (Winter 2005): 141–182; Kristine Vanden Berghe, “La cultura en México (1959–1972) en dos suplementos: *México en la Cultura de Novedades* y *La Cultura en México de Siempre!*” (MA thesis, UNAM, Mexico City, 1989); Jorge Volpi, *La imaginación y el poder. Una historia intelectual de 1968* (Mexico City: Era, 1998); Claire Brewster, *Responding to Crisis in Contemporary Mexico. The Political Writings of Paz, Fuentes, Monsiváis and Poniatowska* (Tucson: The University of Arizona Press, 2005).
8. Alfonso Reyes and Victoria Ocampo, *Cartas echadas: Correspondencia 1927–1959*, (Mexico City: UAM, 1983), 32.
  9. See Enrique Krauze, “La comedia mexicana de Carlos Fuentes,” *Vuelta* 139 (June 1988): 15–27, reprinted in Krauze, *Mexicanos eminentes* (Mexico City: Tusquets, 1999).
  10. See in particular, Guillermo Sheridan, *Los Contemporáneos ayer* (Mexico City: Fondo de Cultura Económica, 1985); *México 1932: la polémica nacionalista* (Mexico City: Fondo de Cultura Económica, 1999); *Poeta con paisaje: ensayos sobre la vida de Octavio Paz* (Mexico City: Era, 2004).
  11. See *Le discours culturel dans les revues latinoaméricaines de l'entre-deux guerres, 1919–1939, América, Cahiers du CRICCAL* 4–5 (Sorbonne: Paris, 1989). Two further volumes on the topic of literary magazines covering the periods 1940–1970 and 1970–1990 were published in *América, Cahiers du CRICCAL* no. 9–10, 1992 and no. 15–16, 1996.
  12. The most relevant studies to this book are María Eugenia Mudrovcic, *Mundo Nuevo: Cultura y guerra fría en la década del sesenta* (Rosario: Beatriz Viterbo, 1997); and Saúl Sosnowski, ed. *La cultura de un siglo: América Latina en sus revistas* (Buenos Aires: Alianza, 1999).

## 1 Mapping the Field: Paz, Politics, and Little Magazines, 1931–1968

1. Octavio Paz, “Nocturno de San Ildefonso,” *Plural* 38 (September 1974): 24–27.
2. Enrique Krauze, “Octavio Paz: Facing the Century. A Reading of *Tiempo nublado*,” *Salmagundi* 70–71 (1986): 130.
3. Enrique Krauze, “Octavio Paz. Y el mantel olía a pólvora...,” in *Mexicanos eminentes* (Mexico City: Tusquets, 1999): 154.
4. The best single guide to the world of Vasconcelos is Claude Fell, *José Vasconcelos: los años del águila (1920–1925)* (Mexico City: UNAM, 1989).
5. Lorenzo Meyer, “Mexico in the 1920s,” in *Mexico Since Independence*, ed. Leslie Bethell (Cambridge: Cambridge University Press, 1991), 207–210.
6. Meyer, 210.
7. Guillermo Sheridan, *Poeta con paisaje: ensayos sobre la vida de Octavio Paz* (Mexico City: Ediciones Era, 2004), 126.

8. Octavio Paz, "Itinerario," in *Ideas y costumbres I. La letra y el cetro. Obras Completas* 9 (Mexico City: Fondo de Cultura Económica, 1995): 20.
9. For Paz's views on Gide and an analysis of this episode, see Octavio Paz, "La verdad frente al compromiso," introduction to Alberto Ruy Sánchez, *Tristeza de la verdad: André Gide regresa de Rusia* (Mexico City: Joaquín Mortiz, 1991).
10. See in particular Sebastiaan Faber, *Exile and Cultural Hegemony: Spanish Intellectuals in Mexico, 1939–1975* (Nashville: Vanderbilt University Press, 2002).
11. Diana Ylizarriturri, "Entrevista con Octavio Paz, editor de revistas," *Letras Libres* 7 (July 1999): 54.
12. Paz, "Itinerario," 29.
13. Octavio Paz, "Profesión de fe," in *El peregrino en su patria, Obras Completas* 8 (Mexico City: Fondo de Cultura Económica, 1994): 569.
14. *El Hijo Pródigo* 1 (April 1943): 8 I have consulted the facsimile edition of the magazine published in the Revistas Literarias Mexicanas Modernas series, published by the Fondo de Cultura Económica in Mexico in 1983.
15. See Sheridan, "Octavio Paz: editor," 73.
16. Octavio Paz, "Poesía de soledad y poesía de comunión," *El Hijo Pródigo* 5 (15 August 1943): 278.
17. Octavio Paz, "Un catálogo descabellado" and "Cronología del surrealismo," *Plural* 17 (February 1973): 36–42.
18. Octavio Paz, *¿Aguila o sol?* (Mexico City: Fondo de Cultura Económica, 1951): 117.
19. Kristal argues that one must see Paz's writings in their totality at every stage in his career. Here he teases out the affinities between Paz's own poetry and his reading of the paintings of Rufino Tamayo. See Efraín Kristal, "La palabra y la mirada de Octavio Paz: eros y transfiguración," *Boletín de la Fundación Federico García Lorca* 9 (June 1991): 125.
20. Paz wrote of his friendships in Paris in this period in an introduction to a book of poems by Blanca Varela published in 1959. See "Destiempos de Blanca Varela," in Octavio Paz, *Obras Completas* 4 (Mexico City: Fondo de Cultura Económica, 1994): 349–353.
21. Quoted in Mariella Balbi, *Szyszlo: Travesía* (Lima: Universidad Peruana de Ciencias Aplicadas, 2001), 55.
22. See Octavio Paz, "Itinerario," 41–42.
23. Interview with Sergio Marras, in Octavio Paz, *Obras Completas* 9, 144.
24. For an excessive and passionate account of the Paz-Garro-Bioy triangle from a daughter's point of view, see Helena Paz Garro, *Memorias* (Mexico City: Océano, 2004).
25. Octavio Paz, "De Octavio Paz," *Sur* 346 (January–June 1980): 92.

26. This would be a constant theme in a number of the discussions I had with Paz over the years. Knowing my work on *Sur*, he would always point out the similarities and, more importantly, the differences between *Sur* and his later magazines, *Plural* and *Vuelta*. This comparison will be developed in later chapters. For an analysis of *Sur*, see J. King, *Sur: An Analysis of the Argentine Literary Journal and its Role in the Development of a Culture, 1931–1970* (Cambridge University Press: Cambridge, 1986).
27. Sheridan, *Poeta*, 407.
28. Octavio Paz, “Los campos de concentración soviéticos,” in *Obras Completas* 9: 167.
29. *Ibid.*, 170.
30. Elena Poniatowska, *Octavio Paz: Las palabras del árbol* (Barcelona: Plaza Janés, 1998), 58.
31. Interview in *Excélsior*, January 1954, quoted in Poniatowska, 56.
32. Quotations from José Luis Martínez, “Esquema de la cultura mexicana actual,” *Revista Mexicana de Literatura* 8 (November–December 1956): 39–45 and 55–56.
33. José Emilio Pacheco, “El Puente de Nonalco y el avión de balderas,” *La Jornada*, 8 October 1995.
34. *Ibid.*
35. T. Segovia, “Periodistas y escritores,” *Revista de la Universidad de México* 12, 10 (June 1959): 28.
36. *La Cultura en México* 1 (1961).
37. Gabriel Zaid, “Tres momentos de la cultura en México,” *Plural* 43 (April 1975): 14. Reprinted in G. Zaid, *Como leer en bicicleta: problemas de la cultura y el poder en México* (Mexico City: Joaquín Mortiz, 1975), 189.
38. Cohn, “The Mexican Intelligentsia,” 158–159. For a detailed analysis of the two supplements, see Kristine Vanden Berghe, “La cultura en México (1959–1972) en dos suplementos: *México en la Cultura*, de *Novedades* y *La Cultura en México*, de *Siempre!*” (MA thesis, UNAM, Mexico City, 1989). Dr. Vanden Berghe kindly provided me with a copy of this thesis.
39. Annick Lempérière, *Intellectuels, États et Société au Mexique. Les Clercs de la Nation* (Paris: L’Harmattan, 1992).
40. Typescript copy of the conversation, “Los espacios de la literatura: *Revista de La Universidad*,” between Jaime García Terrés and Alvaro Matute, Wednesday 29 June 1983, Museo Carrillo Gil, Mexico City, 1983, 4–5. Jaime García Terrés kindly gave me a copy of this typescript.
41. Interview with the author, Mexico City, 28 August 1985.
42. “Los espacios de la literatura,” 9. For a detailed account of the activities of the Casa del Lago, see Ana Luisa Vega, *Casa del Lago: Un anhelo colectivo* (Mexico City: UNAM, 1988).

43. For an analysis of the Joaquín Mortiz publishing house, see Danny J. Anderson, "Creating Cultural Prestige: Editorial Joaquín Mortiz," *Latin American Research Review* 31, 2 (1996): 3–37.
44. Juan García Ponce, *Pasado presente* (Mexico City: Fondo de Cultura Económica, 1993).
45. For an account of the activities of the Centro Mexicano de Escritores, see Martha Domínguez, *Los becarios del Centro Mexicano de Escritores* (Mexico: Aldus, 1999).
46. Huberto Batis, *Lo que 'Cuadernos de Viento' nos dejó* (Mexico City: Diógenes, 1984), 27.
47. Michael K. Schuster, *Elenísima: Ingenio y figura de Elena Poniatowska* (Mexico City: Diana, 2003).
48. Carlos Monsiváis, *La Cultura en México* 202 (1965): 4. Quoted in Kristine Vanden Berghe, "Los mafiosos del boom. Literatura y mercado en los años setenta," in *Literatura y dinero en Hispanoamérica*, eds. N. Lie and Y. Montalvo Aponte (Brussels: Vlaams kennis-en Cultuurforum, 2000), 54–55.
49. *Revista Mexicana de Literatura* 6 (July–August 1956): 68.
50. R.X., "Epígrafe," *Diálogos: Revista Bimestral de Letras y Artes* 1 (November–December 1964): 2.
51. "Entrevista con Salvador Elizondo a cargo de Héctor de Mauleón," *Confabulario* 21 (11 September 2004), reprinted in the facsimile edition of *S.Nob.* (Mexico City: Editorial Aldus).
52. For a thorough study of the development of counterculture in Mexico, see, Eric Zolov, *Refried Elvis: The Rise of Mexican Counterculture* (Berkeley: University of California Press, 1999).
53. Gerald Martin, "The Boom of Spanish American Fiction and the 1960s Revolutions," in *The Blackwell Companion to Latin American Culture and Literature*, ed. Sara Castro Klaren (New York: Blackwell, 2007, forthcoming).
54. Mario Vargas Llosa, *García Márquez: historia de un deicidio* (Barcelona: Seix Barral, 1971).
55. Marshall Berman, *All That is Solid Melts into Air: The Experience of Modernity* (London: Verso, 1983), 33.
56. Mario Vargas Llosa, *Making Waves* (London: Faber and Faber, 1996), 73.
57. Jean Franco, *The Decline and Fall of the Lettered City: Latin America in the Cold War* (Cambridge, Mass.: Harvard University Press, 2002). For an analysis of U.S. cultural policies toward the arts in the sixties, see, J. King, *El Di Tella*.
58. Quoted in Valerie Fraser, *Building the New World: Studies in the Modern Architecture of Latin America, 1930–1960* (London: Verso, 2000), 244.
59. Angel Rama, "El boom en perspectiva," in *Más allá del boom. Literatura y mercado* (Mexico: Siglo XXI, 1981), 98.

60. Gabriel García Márquez, *Vivir para contarla* (Barcelona: Mondadori, 2002), 137–138.
61. José Donoso, *Historia personal del boom* (Barcelona: Anagrama, 1972), 113.
62. “Dialogue. Carlos Fuentes, “Situación del escritor en América Latina,” *Mundo Nuevo* 1 (July 1966): 5–21.
63. Both these letters are printed in *L’Herne: Fuentes*, eds. Claude Fell and Jorge Volpi (Paris: Éditions de L’Herne, 2006), 54–57.
64. For extracts from this correspondence see María Eugenia Mudrovic, *Mundo Nuevo: Cultura y guerra fría en la década del 60* (Rosario: Beatriz Viterbo, 1997), 11–13.
65. “Carta abierta de los intelectuales cubanos a Pablo Neruda,” *Marcha* 1315 (5 August 1966).
66. Letter, Carlos Fuentes to Pablo Neruda, Paris, 2 November 1966, quoted in *L’Herne: Fuentes*, 72–73.
67. *L’Herne*, 73.
68. In an interesting analysis of Paz’s work in this decade, Anthony Stanton sees that: “three fundamental encounters shape this period: a careful reading of Mallarmé, a deep interest in the theories of structuralism, and a passionate study of the history and thought of Indian religion and civilization, especially those of Buddhism.” See Anthony Stanton, “Poetics of the Apocalypse, Spatial Form and Indetermination: the Prose of Octavio Paz in the 1960s,” *Siglo XX/20th Century Critique and Cultural Discourse* 10, 1–2 (1992): 127.
69. Octavio Paz and Arnaldo Orfila, *Cartas cruzadas* (Mexico City: Siglo XXI, 2005), 145. I am very grateful to Adolfo Castañón for sending me this book and other material relating to *Plural*.
70. *Cartas cruzadas*, 150.
71. *Cartas cruzadas*, 155–156.
72. See Kristal, “La palabra y la mirada” for an analysis of Paz’s reading of Lévi-Strauss and Duchamp in the late sixties.
73. *Cartas cruzadas*, 162.
74. *Cartas cruzadas*, 180.

## 2 The Genesis and Birth of *Plural*

1. On responses of intellectuals printed in *La Cultura en México*, see Jorge Volpi, *La imaginación y el poder. Una historia intelectual de 1968* (Mexico City: Era, 1998).
2. “Octavio Paz ante el detector de mentiras,” *La Cultura en México* 297 (18 October 1967): 1.
3. For an analysis of Monsiváis’s writings on the student movement, see Brewster, 40–47.
4. Quoted in Julio Scherer García and Carlos Monsiváis, *Parte de Guerra. Tlatelolco 1968* (Mexico City: Aguilar, 1999), 167.

5. Quoted in Volpi, 486.
6. For a discussion of these texts, see Volpi, 353–356 and 374–376.
7. Quoted in Scherer and Monsiváis, 246.
8. “Le parti gouvernemental est un obstacle au développement du pays, nous declare M.Octavio Paz,” interview with Jean Wetz, *Le Monde*, 14 November 1968, 2.
9. *Cartas cruzadas*, 183.
10. *Cartas cruzadas*, 189.
11. *Cartas cruzadas*, 225.
12. For a critique of the “mythic” elements of *Posdata*, see Javier Rodríguez Ledesma, *El pensamiento político de Octavio Paz: las trampas de la ideología* (Mexico City: Plaza y Valdés, 1996), 303–316; Roger Bartra, *La jaula de la melancolía: identidad y metamorfosis del mexicano* (Mexico City: Grijalbo, 1987).
13. Octavio Paz, *Posdata*, first edition, Mexico 1970. I am using the text of *Posdata* in Octavio Paz, *El peregrino en su patria. Historia y política de México. Obras completas 8* (Mexico City: Fondo de Cultura Económica, 1994), 269–324. Further references will appear in parentheses in the text.
14. See David Brading, *Octavio Paz y la poética de la historia mexicana* (Mexico City: Fondo de Cultura Económica, 2002), 77–87.
15. *Cartas cruzadas*, 243.
16. “En vísperas de sus 80 años, Octavio Paz hace relación y recuento de su pensamiento,” interview with Julio Scherer, *Proceso* 885 (18 October 1993): 8.
17. Carlos Monsiváis, “Octavio Paz y la izquierda,” *Letras Libres* 4 (April 1999): 32–33.
18. Octavio Paz, “Historia y prehistoria de *Vuelta*,” interview with Samuel de Villar and Rafael Segovia in 1981, quoted in Marie-José Paz, Adolfo Castañón, and Danubio Torres Fierro, eds., *A treinta años de Plural (1971–1976)* (Mexico City: Fondo de Cultura Económica, 2001), 18–19.
19. *Cartas cruzadas*, 262.
20. See in particular Fuentes’s appreciation of Goytisolo in *La nueva novela hispanoamericana* (Mexico City: Joaquín Mortiz, 1969).
21. Juan Goytisolo, *Realms of Strife: The Memoirs of Juan Goytisolo 1957–1982* (London: Quartet Books, 1990), 132.
22. All quotations from Goytisolo, 134.
23. Plinio Apuleyo Mendoza, “Introducción,” *Libre. Revista de Crítica Literaria (1971–1972)*, facsimile edition (Madrid: El Equilibrista/Ediciones Turner/Sociedad Estatal Quinto Centenario, 1990), x.
24. Goytisolo, *Realms of Strife*, 132.
25. For the text of these statements, see *Libre 1*, facsimile edition, 95–145.
26. Roberto Fernández Retamar would return on several occasions to the topic of Caliban revising some of his earlier opinions, but never

- quite apologizing to Fuentes. For a collection of his articles, see, *Todo Calibán*, *Milenio* 3 (November 1995).
27. Octavio Paz, "La autohumillación de los incrédulos," *La Cultura en México* 484 (19 May 1971): iv.
  28. Carlos Fuentes, "La verdadera solidaridad con Cuba," *La Cultura en México* 484 (19 May 1971): v.
  29. Goytisolo, 164.
  30. *Libre*, xi.
  31. Jorge Castañeda, *Perpetuating Power: How Mexican Presidents were Chosen*, (New York: The New Press, 2000), 22–23.
  32. Daniel Cosío Villegas, *Memorias* (Mexico City: Joaquín Mortiz, 1976), 269.
  33. *Ibid.*, 271.
  34. For the real reformist achievements of María Esther Zuno as well as her nationalist displays, see Sara Sefchovich, *La suerte de la consorte* (Mexico City: Océano, 2000), 345–362.
  35. Héctor Aguilar Camín and Enrique Krauze, "La saña y el terror," Sergio Sarmiento, "Traían efigies del Che," both articles dated 14 June 1971, in *La Cultura en México* 490 (30 June 1971): I and II.
  36. José Agustín, *Tragicomedia mexicana*, vol. 2 (Mexico City: Planeta, 1992), 26.
  37. Interview with Jaime García Terrés, Mexico City, 22 August 1985.
  38. Interview with Octavio Paz, Mexico City, 4 March 1995.
  39. Interview with Octavio Paz, Mexico City, 9 September 1993.
  40. *La Cultura en México* 500 (8 September 1971): II.
  41. *A treinta años*, 3.
  42. All the correspondence quoted is taken from the personal files of Octavio Paz and from the *Plural* archive, which, at the time I consulted it, in 1993, was in the possession of the magazine *Vuelta*. Paz personally gave me a number of photocopied letters from his archive and also had his staff at *Vuelta* photocopy material for me from the *Plural* archive.
  43. *La Cultura en México* 479 (14 April 1971): II.
  44. Interview with Alejandro Rossi, Mexico City, August 1985.
  45. His book on Lévi-Strauss, *Claude Lévi-Strauss o el nuevo festín de Esopo*, was published by Joaquín Mortiz in Mexico in 1967.
  46. Poniatowska, *Octavio Paz*, 81.
  47. Interview with Elena Poniatowska, Mexico, 25 August 1985.
  48. See Margo Glantz, *Onda y escritura en México: jóvenes de 20 a 33* (Mexico City: Siglo XXI, 1971).
  49. Zolov, *Refried Elvis*, 217–218.
  50. Interview, Adolfo Castañón with Efraín Kristal, Paris, December 2006.
  51. Susan Sontag, "En memoria de Paul Goodman," *Plural* 17 (February 1973): 11.



### 3 Politics in *Plural*, 1971–1976

1. See Sergio Zermeño, “Intellectuals and the State in the ‘Lost Decade,’” in *Mexico: Dilemmas of Transition*, ed. Neil Harvey (London: Institute of Latin American Studies, 1993), 279–298.
2. Carlos Fuentes, *Tiempo mexicano* (Mexico City: Joaquín Mortiz, 1971).
3. *Excélsior* 22 June 1972.
4. Carlos Fuentes, “Opciones críticas en el verano de nuestro descontento,” *Plural* 11 (August 1972): 3–9. Further references will appear in parentheses in the text.
5. Maarten van Delden, *Carlos Fuentes, Mexico and Modernity* (Nashville: Vanderbilt University Press), 125.
6. In a recent homage to Zaid, on the occasion of his seventieth birthday, critic Xavier Rodríguez Ledesma argues that Zaid took the letter initially to *La Cultura en México*, which refused to publish it, on the advice of Pagés Llergo. From that moment, according to Rodríguez Ledesma, Zaid would not contribute to *La Cultura* and would instead publish in *Plural*. See, “Por la Academia en bicicleta,” *Metapolítica* 38 (December 2004–January 2005): 69. Special edition entitled “Gabriel Zaid: el poeta en la ciudad.”
7. Gabriel Zaid, “Carta a Carlos Fuentes,” *Plural* 12 (September 1972): 53. Further references will appear in parentheses in the text.
8. José Emilio Pacheco, “México 1972. Los escritores y la política,” *Plural* 13 (October 1972): 25. Further references to this special issues appear in parentheses in the text.
9. Van Delden, *Carlos Fuentes*, 128.
10. Jaime Sánchez Sussarey, *El debate político e intelectual en México* (Mexico City: Grijalbo, 1993), 33–34.
11. “La crítica de los papagayos,” *Plural* 11 (August 1972): 41–42.
12. Octavio Paz, “La pregunta de Carlos Fuentes,” *Plural* 14 (November 1972): 8.
13. Enrique Krauze, *Daniel Cosío Villegas: una biografía intelectual* (Mexico City: Joaquín Mortiz, 1980), 262.
14. Daniel Cosío Villegas, “Política: acción estudiada y estudio accionado,” *Plural* 7 (April 1972): 4.
15. Rafael Segovia and Daniel Cosío Villegas, “¿Controversia?” *Plural* 18 (March 1973): 13–14.
16. Daniel Cosío Villegas, *Memorias* (Mexico City: Joaquín Mortiz, 1976), 294.
17. Daniel Cosío Villegas, “Pasan atropelladamente periódicos, gobierno e intelectuales,” *Plural* 32 (April 1974): 62.
18. Cosío, *Memorias*, 295.
19. Julio Scherer, *Los presidentes* (Mexico City: Grijalbo, 1986), 80.
20. *Ibid.*, 83.

21. Daniel Cosío Villegas, *El estilo personal de gobernar* (Mexico City: Joaquín Mortiz, 1974), 125.
22. Octavio Paz, "Daniel Cosío Villegas: las ilusiones y las convicciones," *Plural* 55 (April 1976): 80.
23. See Gabriel Zaid, "Este era un gato," in *Cómo leer en bicicleta: problemas de la cultura y el poder en México* (Mexico City: Joaquín Mortiz, 2nd edition, 1979), which contains a number of these *Plural* essays.
24. Mauricio Tenorio Trillo, "Zaidianas," *Istor* 19 (Winter 2004): 84. This edition of *Istor* has three essays on Zaid by Adolfo Castañón, Rafael Rojas, and Tenorio to celebrate his seventieth birthday.
25. Gabriel Zaid, "Anacrónico y hasta impertinente," *Plural* 40 (January 1975): 73.
26. Quoted in Tenorio, "Zaidianas," 83.
27. Gabriel Zaid, "Frágil: cuidado al acarrear," *Plural* 35 (August 1974): 80.
28. Gabriel Zaid, "Esa mayo...!," *Plural* 53 (February 1976): 76. See also Octavio Paz, "El desayuno del candidato," *ibid.*, 74–75.
29. Gabriel Zaid, "Tres momentos de la cultura en México," *Plural* 43 (April 1975): 16.
30. Gabriel Zaid, "Para entender la política mexicana," *Plural* 48 (September 1975): 50.
31. "Denuncias sin respuesta," *Plural* 48 (September 1975): 71.
32. Octavio Paz, "Carta a Adolfo Gilly," *Plural* 5 (February 1972): 16.
33. John Womack, Frederick C. Turner, and Octavio Paz, "México: presente y futuro," *Plural* 6 (March 1972): 3–8.
34. "Una bocanada de oxígeno," *Plural* 30 (March 1974): 77.
35. Octavio Paz, "Entre Viriato y Fántomas," *Plural* 21 (June 1973): 40.
36. "Los misterios del pedregal II," *Plural* 15 (December 1972): 39.
37. "Los misterios del pedregal III," *Plural* 16 (January 1973): 37.
38. Octavio Paz, "Monólogo en forma de diálogo," *Plural* 43 (April 1975): 79–80.
39. Octavio Paz, "El desierto político," *Plural* 22 (July 1973): 38.
40. Carlos Salinas, "Tríptico de la dependencia: frustración, concesión y limitación en la visión," *Plural* 38 (November 1974): 26–30.
41. Octavio Paz, "Hacia una política de población en México," *Plural* 12 (September 1972): 29; "Entre Herodes y la píldora," *Plural* 31 (April 1974): 79–80; "Ixtlilxóchitl y el control de la natalidad," *Plural* 46 (July 1975): 79–80.
42. Elena Poniatowska, "Octavio Paz y *Plural*," *A treinta años de Plural*, 132.
43. Mario Ojeda, "La política internacional," *Plural* 22 (July 1973): 15.
44. I.F. Stone, "La traición de la psiquiatría," *Plural* 6 (March 1972): 38.
45. Octavio Paz, "Polvo de aquellos lodos," *Plural* 30 (March 1974): 18. Further references are in parentheses in the text.

46. Octavio Paz, "Gulag: entre Isaías y Job," *Plural* 51 (December 1975): 74–77.
47. Mario Vargas Llosa, "Un franco tirador tranquilo," *Plural* 39 (December 1974): 74. Further quotations are given in parentheses in the text.
48. Octavio Paz, "Los centuriones de Santiago," *Plural* 25 (October 1973): 49. Further quotations are given in parentheses in the text.
49. Alejandro Rossi, "Manual del Distráido," *Plural* 25 (October 1973): 52.
50. "La lección chilena," *Plural* 27 (December 1973): 64–65. See also, "Chile: los 'antis' y sus cómplices inesperados," *Plural* 31 (April 1974): 80–81.
51. "Onetti, 'Marcha' y los militares," *Plural* 30 (March 1974): 77.
52. "Uruguay: cultura y represión," *Plural* 57 (June 1976): 70–72.
53. "La censura o el nuevo Buenos Aires Affair," *Plural* 31 (April 1974): 81–82.
54. Octavio Paz, "El espejo indiscreto," *Plural* 58 (July 1976): 74.
55. Gabriel Zaid, "Lo que pedía nacer," *A treinta años de Plural*, 51. I did not find that note in the correspondence. There is, however, a letter from Paz to Galbraith apologizing for the amount that he could pay for an article.
56. Octavio Paz, "Historia y prehistoria de *Vuelta*," in Octavio Paz, *Pasión Crítica* (Barcelona: Seix Barral, 1985): 264.
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58. Nadezda Mandelstam, "Mi testamento," *Plural* 10 (July 1972): 16.
59. Joseph Brodsky, "Más allá del consuelo," *Plural* 39 (December 1974): 20.
60. See Kostas Papaioannou's articles on "Superdesarrollo y revolución," published in issues 54 and 55 of *Plural* (March 1976): 6–11 and (April 1976): 26–31.
61. See, for example, Leszek Kolakowski, "Ambivalencia del dinero," *Plural* 17 (February 1973): 3–7 and "Georges Sorel: un marxismo jansenista," *Plural* 44 (May 1975): 6–18.
62. See, for example, Pierre Klossowski's article on "Sade y Fourier," *Plural* 11 (August 1972): 29–34.

#### **4 Cultural Criticism in *Plural*: Literature and Art**

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2. Interview with the author, 4 March 1995.
3. Ernesto Sábato, "El escritor y sus fantasmas, entrevista con Danubio Torres Fierro," *Plural* 41 (February 1975): 23–32; Silvina Ocampo,

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4. “Borges juzga a Borges,” *Plural* 35 (August 1974): 17–22.
  5. José Bianco, “En torno a Marcel Proust,” *Plural* 2 (November 1971): 36; José Bianco, “El ángel de las tinieblas (Paúl Léataud y Proust),” part I, *Plural* 31 (April 1974): 18–22; and part II, *Plural* 32 (May 1974): 34–41.
  6. Julio Cortázar, “Neruda entre nosotros,” *Plural* 30 (March 1974): 39.
  7. For the remaining quotations, *ibid.*, 40–41.
  8. Octavio Paz, “Polvos de aquellos lodos,” 18.
  9. Efraín Kristal, *The Temptation of the Word: The Novels of Mario Vargas Llosa* (Nashville: Vanderbilt University Press, 1998), 80–81.
  10. Mario Vargas Llosa, “Albert Camus y la moral de los límites,” *Plural* 51 (December 1975): 14. Further quotations are given in parentheses in the text.
  11. Kristal, *The Temptation*, 81.
  12. Mario Vargas Llosa, “Una pasión no correspondida,” *Plural* 37 (October 1974): 35.
  13. *Ibid.*, 37.
  14. Mario Vargas Llosa, “Historia de una sedición permanente,” Entrevista de Danubio Torres Fierro, *Plural* 47 (August 1975): 25 and 27.
  15. Mario Vargas Llosa, “La excepción a la regla,” *Plural* 57 (June 1976): 56.
  16. *Ibid.*, 56.
  17. Severo Sarduy, “Gran Mandala,” *Plural* 3 (December 1971): 14; “Big bang,” *Plural* 14 (November 1972): 6–7.
  18. Severo Sarduy, “Sobre *Juan sin tierra* de Juan Goytisolo,” *Plural* 48 (September 1975): 54.
  19. Vargas Llosa, “Historia,” 28.
  20. Emir Rodríguez Monegal, “Notas sobre (hacia) el Boom,” 1, *Plural* 4 (January 1972): 29; 2: “Los maestros de la nueva novela,” *Plural* 6 (March 1972): 35; 3: “Nueva y vieja novela,” *Plural* 7 (April 1972): 13; 4: “Los nuevos novelistas,” *Plural* 8 (May 1972): 11. The book is entitled *El boom de la novela latinoamericana* (Caracas: Tiempo Nuevo, 1972).
  21. See Gerald Martin, “The Boom of Spanish American Fiction and the 1960s Revolutions,” in *The Blackwell Companion to Latin*

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22. See Kristine Vanden Berghe, "Hacia una cartografía del boom. Una polémica en *Zona Franca*," in *Le discours culturel dans les revues latino-américaines de 1970 a 1990*, ed. Claude Fell, *América, Cahiers du CRICCAL*, 15–16 (1996): 21–30.
  23. Anthony Stanton, "Poetics of Apocalypse," *SigloXX/20th Century* (1992): 127.
  24. Interview with the author, Mexico City, August 1985.
  25. Claude Lévi-Strauss, "Etnología y literatura. Discurso del ingreso en la Academia Francesa"; Roger Caillois, "Las paradojas de la etnología. Discurso de recepción de Claude Lévi-Strauss en la Academia Francesa," *Plural* 37 (October 1974): 6–12 and 13–21.
  26. Roman Jakobson, "Los oximoros dialécticos de Fernando Pessoa (1)," *Plural* 7 (April 1972): 5; "Los oximoros dialécticos de Fernando Pessoa (2)," *Plural* 8 (May 1972): 36.
  27. Roman Jakobson, "P.S. (sobre lingüística y poesía)," *Plural* 27 (December 1973): 6–9.
  28. Roman Jakobson, "Ojeada al desarrollo de la semiótica (primera parte)," *Plural* 48 (September 1975): 6–11; "Ojeada al desarrollo de la semiótica (final)," *Plural* 49 (October 1975): 13–18.
  29. Roland Barthes, *Plural* 26 (November 1973): 18–21; Gillo Dorfles, "Los mass-media y la enfermedad del lenguaje," *Plural* 27 (December 1973): 33–34; Umberto Eco, "Acerca de la posibilidad de generar mensajes estéticos en una lengua edénica," *Plural* 29 (February 1974): 17–34.
  30. Harry Levin, "La tierra baldía: de ur a echt," *Plural* 13 (October 1972): 3–6; "Una enfermedad literaria," *Plural* 16 (January 1973): 34–36.
  31. Norman O. Brown, "Dafne o la metamorfosis," *Plural* 8 (May 1972): 5–8.
  32. Juan Goytisolo, "In memoriam F.F.B. (1892–1975)," *Plural* 52 (January 1976): 12–14.
  33. Octavio Paz, "El parlón y la parleta," *Plural* 18 (March 1973): 37–38.
  34. Octavio Paz, "La tradición del haiku," *La Cultura en México* 479 (April 1971): II.
  35. *Ibid.*, II.
  36. Interview with Octavio Paz, Mexico City, August 1985.
  37. Octavio Paz, Kazuya Sakai, "Cambio y continuidad," *Plural* 42 (March 1975): 82.
  38. Interview with José de la Colina, Mexico City, 7 February 1993.
  39. See Octavio Paz, "Lecho y mesa," *Plural* 2 (November 1971): 17–20 and "La mesa y el lecho," in *El ogro filantrópico* (Mexico City: Joaquín Mortiz, 1979), 212–234.

40. For both quotations, see Octavio Paz, “¿Por qué Fourier?” *Plural* 11 (August 1972): 10.
41. Paz, “Lecho y mesa,” 20.
42. Salvador Elizondo, “Introducción: Georges Bataille, *Madame Edwarda*,” *Plural* 26 (November 1973): 31.
43. Octavio Paz, “El ocaso de la vanguardia I parte,” *Plural* 26 (November 1973): 4–8; “El ocaso de la vanguardia, II parte,” *Plural* 27 (December 1973): 18–23; “El ocaso de la vanguardia, III parte,” *Plural* 28 (January 1974): 20–24.
44. Jason Wilson, *Octavio Paz* (Boston: Twayne, 1986), 132.
45. José Miguel Oviedo, “Octavio Paz y el drama de la modernidad,” *Plural* 39 (December 1974): 82–83.
46. Paz, *Plural* 26 (November 1973): 6.
47. Quoted in Sheridan, *Poeta con paisaje*, 97.
48. Kazuya Sakai, “Gato Barbieri: hacia un auténtico jazz latinoamericano,” *Plural* 37 (October 1974), 80–81.
49. Claude Lévi-Strauss, “‘Bolero’ de Maurice Ravel,” *Plural* 9 (June 1972): 9; “Escritos de Eric Satie,” *Plural* 56 (April 1976): 32–42.
50. Interview with José de la Colina, Mexico City, 7 February 1993.
51. For an analysis of the circumstances surrounding the screening of *Los olvidados* in Cannes, see the beautifully illustrated study *Los olvidados* (Mexico City: Televisa 2004). I am very grateful to Ignacio Durán for donating this book to me and for facilitating my work on Mexican cinema over many years.
52. Octavio Paz, “Razón y elogio de María Félix,” in *María Félix* (Mexico City: Secretaría de Gobernación, Cineteca Nacional, 1992).
53. Juan Villoro, “Alejandro Rossi,” at [www.sololiteratura.com/vill/villactalejandro.htm](http://www.sololiteratura.com/vill/villactalejandro.htm), accessed on 3 September 2005.
54. Rossi in *A treinta años*, 42.
55. Interview with Alejandro Rossi, Mexico City, August 1985.
56. Adolfo Castañón, “El ensayo en México a fin de siglo: Brevísima relación de los que ensayaron y sobrevivieron,” *Cuadernos Hispanoamericanos* 544–550 (March–April 1996): 70.
57. Interview with Rossi, Mexico City, August 1985.
58. Octavio Paz, *Obras Completas 7. Los privilegios de la vista II. Arte de México* (Mexico City: Fondo de Cultura Económica, 1995), 13.
59. Octavio Paz, *El signo y el garabato* (Mexico City: Joaquín Mortiz, 1973).
60. Octavio Paz, “Tamayo: transfiguraciones,” *Plural* 7 (April 1972): 17.
61. JGP, “El caso del museo Tamayo,” *Plural* 56 (May 1976): 75.
62. Juan García Ponce, “La obra de José Luis Cuevas,” *Plural* 54 (March 1976): 43–46.
63. Kazuya Sakai, “Ocho ejercicios para un homenaje a Ogata Korin,” *Plural* 50 (November 1975): 52. Article reprinted in Kazuya Sakai, *Itinerarios* (Buenos Aires: Centro Cultural Recoleta, 2005), 106.
64. See John King, *El Di Tella*.

65. For an appreciation of the work of Romero Brest, see the articles in the section, "Jorge Romero Brest: rewriting Modernism," in *Listen, Look, Now*, 76–153.
66. U.S. scholar Claire Fox is writing a history of the Pan American Union Arts Programme. I am grateful to her for sharing with me her ideas and her bibliography on this organization and on the broader context of inter-American cultural relations in this period.
67. Conversation with Sumiko Sakai, February 2007.
68. Donald Goodall, "Exposición *Plural*," *Plural* 50 (November 1975): 93.
69. "Exposición *Plural*: Doce artistas latinoamericanos," *Plural* 50 (November 1975): 95.
70. Damián Bayón, "Reflexiones sobre un simposio de arte," *Plural* 52 (January 1976): 78.
71. See Serge Guilbaut, *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War* (Chicago, University of Chicago Press, 1983), 11.
72. Mario Vargas Llosa, "La pintura de Fernando de Szyszlo," *Plural* 55 (April 1976): 43. My comments on Traba in this paragraph have been influenced by the ideas of Claire Fox.
73. For Cuevas's account of the Austin seminar, see José Luis Cuevas. *Gato macho*. (Mexico City: Fondo de Cultura Económica, 1994), 21; and José Luis Cuevas, *Confrontaciones*. (Mexico City: UAM, 1984), 28. For the attack on Bayón, see José Luis Cuevas, "La era de los tontos," *El Sol de México* 13 July 1975, 3–5.
74. Tomás Segovia, "Nunca más," in *A treinta años*, 46.

## 5 Literary "Creation"

1. Octavio Paz *Traducción: literatura y literalidad*. (Barcelona: Tusquets, 1971). Further references will appear in parentheses in the text. For a collection of Paz's translations of poetry, see Octavio Paz, *Versiones y diversiones* (Madrid: Círculo de Lectores, 2002).
2. See in particular, Efraín Kristal, "Jorge Luis Borges y Octavio Paz: Poéticas de la traducción y traducción poética," *Studi Ispanici* (2002): 261–270; and Maya Scharer-Nussberger, *Octavio Paz. Trayectoria y visiones* (Mexico City: Fondo de Cultura Económica, 1989).
3. Tomás Segovia, "Un lenguaje intraducible," *Plural* 8 (May 1972): 32–35.
4. Salvador Elizondo, "Traducciones: la poesía transformada," *Plural* 44. (May 1975): 75–76.
5. Octavio Paz, "Centro móvil," *Plural* 6 (March 1972): 29.
6. *Ibid.*, 30.
7. Wilson, *Octavio Paz*, 128.
8. Octavio Paz, "Manuel Alvarez Bravo," *Plural* 11 (August 1972): 37.

9. Octavio Paz, "Nocturno de San Ildefonso," *Plural* 36 (September 1974): 26.
10. Octavio Paz, "Aunque es de noche," *Plural* 30 (March 1974): 7.
11. Jorge Edwards, *Adios poeta...* (Barcelona: Tusquets, 1990): 164.
12. Quoted in Mario Vargas Llosa, *Touchstones* (London: Faber and Faber, 2007).
13. John Cage, "Mesosticos," *Plural* 5 (February 1972): 3–4.
14. Marco A. Montes de Oca, "Lugares donde el espacio cicatriza," *Plural* 5 (February 1972): 9–11.
15. Augusto and Haroldo de Campos, "Poesía concreta: configuración/textos," *Plural* 8 (May 1972): 21.
16. Haroldo de Campos, in Augusto de Campos, Haroldo de Campos, and Décio Pignatari, *Teoría de poesía concreta: textos críticos e manifestos, 1950–1960* (São Paulo: Duas Cidades, 1975), 151. I am using the translation by David Treece in Mike González and David Treece, *The Gathering of Voices: The Twentieth Century Poetry of Latin America* (London: Verso, 1992), 244–245.
17. Octavio Paz and Haroldo de Campos, *Transblanco (em torno a Blanco de Octavio Paz)* (Rio de Janeiro: Editora Guanabara, 1986).
18. Quoted in *Plural* 6 (March 1972): 21.
19. *Plural* 35 (August 1974): 74.
20. Mark Strand, "Nueva poesía norteamericana," *Plural* 50 (November 1975): 29.
21. Pierre Dhainaut, *Plural* 50 (November 1975): 41.
22. See Jean-Baptiste Para, ed., *Anthologie de la poésie française du XXe Siècle*. Vol. II (Paris: Gallimard, 2000).
23. See Claude Esteban, "El eco de una morada (la obra poética de Yves Bonnefoy)"; Yves Bonnefoy, "Dans le leurre du seuil," *Plural* 53 (February 1976): 10–16.
24. Octavio Paz, Roberto González Echeverría, and Emir Rodríguez Monegal, "Cuatro o cinco puntos cardinales," *Plural* 18 (March 1973): 18.
25. Octavio Paz, "Elizabeth Bishop o el poder de la reticencia"; Elizabeth Bishop, "El fin de marzo, Duxbury," *Plural* 49 (October 1975): 6–9.
26. Paz to Orfila, 20 October 1965, *Cartas cruzadas*, 32.
27. Roberto Juarroz, "Antonio Porchia o la profundidad recuperada," *Plural* 47 (August 1975): 34.
28. Alejandra Pizarnik, "Algunas claves," *Plural* 18 (March 1973): 8.
29. Julio Miranda, "Lucha armada, lucha escrita: Zona Franca e Imagen en la Venezuela de los '60,'" in Sosnowski, *La cultura de un siglo*, 409–419.
30. Guillermo Sucre, "Frasas y poemas," *Plural* 2 (November 1971): 7.
31. Gonzalo Rojas, "Poemas," *Plural* 44 (May 1975): 19–20.
32. Quoted in Guillermo Sheridan, "Tomás Segovia: Premio Octavio Paz de Poesía y Ensayo 2000," *La Gaceta de Fondo de Cultura Económica* 355 (July 2000): 22.



33. See, for example, Tomás Segovia, "El mirlo en la ciudad," *Plural* 27 (December 1973): 11; and "Secuencia del tiempo," *Plural* 42 (March 1975): 23–24.
34. Octavio Paz, "Respuestas a *Cuestionario*—y algo más: Gabriel Zaid," in *Obras Completas 3. Fundación y disidencia. Dominio Hispánico* (Mexico City: Fondo de Cultura Económica, 1993), 317 and 320.
35. Gabriel Zaid, "Poemas," *Plural* 49 (October 1975): 12.
36. Octavio Paz, "Prólogo," in Octavio Paz, Homero Aridjís, Alí Chumacero, and José Emilio Pacheco, eds., *Poesía en movimiento: México 1915–1966* (Mexico City: Fondo de Cultura Económica, 1966), 26–27.
37. José Emilio Pacheco, "Canciones tristes y otras conversaciones," *Plural* 19 (April 1973): 11.
38. Homero Aridjís, "Poemas," *Plural* 42 (March 1975): 30–31.
39. Carlos Montemayor, "Elegía 1968," *Plural* 20 (May 1973): 8.
40. Carlos Montemayor, "Cuando apareció *Plural*," in *A treinta años*, 126.
41. See José Joaquín Blanco, "Respuesta a Octavio Paz," in *Crónica literaria: un siglo de escritores mexicanos* (Mexico City: Cal y Arena, 1996).
42. Carmen Boullosa, "Bolaño in Mexico," *The Nation* 23 April 2007.
43. Daniel Balderston and José Maristany, "The Lesbian and Gay Novel in Latin America," in *The Cambridge Companion to the Latin American Novel*, ed. Efraín Kristal (Cambridge: Cambridge University Press, 2005), 204.
44. *Plural* 14 (November 1972): 15–16.
45. Angel Rama, "El libro de las divergencias," *Plural* 22 (July 1973): 36–37.
46. Balderston and Maristany, "The Lesbian and Gay Novel," 208.
47. Suzanne Jill Levine, *Manuel Puig and the Spider Woman: His Life and Fictions* (London: Faber and Faber, 2000), 177–184.
48. *Ibid.*, 171.
49. Alvaro Mutis, "El último rostro," *Plural* 31 (April 1974): 23–26.
50. Julián Ríos, "Las huellas de Robinson," *Plural* 48 (September 1975): 24–31.
51. In *Plural* 52 (January 1976): 13.
52. Fernando del Paso, "Una bala muy cerca del corazón," *Plural* 19 (April 1973): 29–31.
53. Elena Poniatowska, "Entrevista a Salvador Elizondo," *Plural* 45 (June 1975): 28–35.
54. Salvador Elizondo, "Taller de autocrítica," *Plural* 14 (November 1972): 5.
55. José de la Colina, "Juan García Ponce: la narración ensimismada," *Plural* 32 (May 1974): 61.
56. Octavio Paz, "Encuentros de Juan García Ponce," *Vuelta* 31 (June 1979): 34–35.

57. *A treinta años*, 35.
58. *Ibid.*, 35.
59. *Ibid.*, 68.
60. *Ibid.*, 67.
61. Margo Glantz, *Onda y escritura en México: jóvenes de 20 a 33* (Mexico City: Siglo XXI, 1971).
62. *Plural* 39 (December 1974): 84–86.
63. José Agustín, *Tragicomedia mexicana 2: La vida en México de 1970 a 1988* (Mexico City: Planeta, 1992), 20.
64. Jean de Milleret, *Entretiens avec Jorge Luis Borges* (Paris: Pierre Belfond, 1967), 60.

## 6 From *Plural* to *Vuelta*, 1976–1978

1. Quoted in Julio Scherer, *Los presidentes* (Mexico City: Grijalbo, 1986), 221.
2. See in particular, the accounts of several of the major protagonists: Julio Scherer, *Los presidentes* (Mexico City: Grijalbo, 1986); Vicente Leñero, *Los periodistas* (Mexico City: Joaquín Mortiz, 1978); Manuel Becerra Acosta, *Dos poderes* (Mexico City: Grijalbo, 1984).
3. See, for example, Luis Suárez, *Echeverría en el sexenio de López Portillo*, (Mexico City: Grijalbo, Mexico, 1983), 275–280.
4. Kenneth Johnson mentions this moment, while Claire Brewster has analyzed *Excélsior's* coverage of the incident. See Kenneth Johnson, *Mexican Democracy: A Critical View* (New York: Praeger, 1978), 60–61 and Claire Brewster, *Responding to Crisis*, 89.
5. See Marlise Simons's articles in the *Washington Post*, 7 and 11 July 1976.
6. Quoted in Brewster, 89.
7. Suárez, *Echeverría*, 279–280.
8. Suárez, *Echeverría*, 279.
9. See Scherer, *Los presidentes*, 243.
10. Quoted in *Dos poderes*, 153.
11. *Ibid.*, 227–228.
12. Scherer would also include García Cantú's recollection of this meeting in *Los presidentes*, 237–240. García Cantú's article, published in *Siempre!* 20 December 1978 is entitled "Posdata para Vicente Leñero. Con Echeverría, en el Salón Colima de Los Pinos."
13. This would happen in May 1977. Scherer had apparently told Alan Riding that he was looking to return to the newspaper with the backing of the new president. Riding's article was read on the teletext in the *Excélsior* offices and the newspaper ran a spoiler on 14 May 1977 that effectively put an end to this plan.
14. Tânia Maria Piacentini, "Vuelta; uma revista de autor" (Phd thesis, Universidade Estadual de Campinas, Brazil, 1996), 125. I am very

- grateful to Dr. Piacentini for sending me her valuable and engaging study.
15. *Ibid.*, 116.
  16. Paz published this poem in several places before it became part of the 1976 collection. I have chosen to quote the text from the book of photographs edited in Buenos Aires by Sara Facio and Alicia D'Amico. Paz sent them this poem as a "self portrait." See "Vuelta" in Sara Facio and Alicia D'Amico, *Retratos y autoretratos* (Buenos Aires: Ediciones de Crisis, 1973), 140–142. This book was published by the journal and publishing house Crisis. By 1976, Crisis had been closed down by the military coup in Argentina and its executive director, Federico Vogelius, and its editors Eduardo Galeano and Juan Gelman were in exile. When Fuentes speaks in this chapter about Mexico as an "island of tranquility," he is perhaps thinking of his fellow writers such as Galeano or Tomás Eloy Martínez, forced into exile after consistent death threats.
  17. *Vuelta* 1 (December 1967): 4. Further quotations are in parentheses in the text.
  18. *Plural* 59 (August 1976): 45.
  19. One might add as an aside that while Adolfo Bioy Casares anticipated the invention of holography in his novel *The Invention of Morel* (1940), in this story he also seems to be anticipating the unchecked freedoms of the internet.
  20. Quoted in Poniatowska, *Octavio Paz*, 173.
  21. Gabriel Zaid. "Legítimo repudio," *Vuelta* 8 (July 1977): 50–51.
  22. Elena Poniatowska, "El movimiento estudiantil de 1968," *Vuelta* 7 (June 1977): 15–27.
  23. *Vuelta* 10 (September 1977): 46.
  24. For the developing dispute, see Carlos Monsiváis, "Respuesta a Octavio Paz," *Proceso* 59 (19 December 1977): 39–41; Octavio Paz, "Aclaraciones y reiteraciones," *Proceso* 61 (2 January 1978): 29–31; Monsiváis, "Rectificaciones y relecturas: y sin embargo lo dijo," *Proceso* 62 (9 January 1978): 31–33; Paz, "Repaso y despedida," *Proceso* 63 (16 January 1978): 31–33; Monsiváis, "Recapitulación y conclusiones a cargo del lector," *Proceso* 64 (23 January 1978), 31–32.
  25. *Proceso* 62, 31.
  26. *Proceso* 64, 32.
  27. Octavio Paz, *Pasión crítica* (Barcelona: Seix Barral, 1985), 180.
  28. Danubio Torres Fierro in *Vuelta* 11 (October 1977). Further references are given in parentheses in the text.
  29. Juan Goytisolo, *Vuelta* 14 (January 1978), 18.
  30. Julio Cortázar in *Vuelta* 15 (February 1978). Further references are quoted in parentheses in the text.
  31. In *Vuelta* 15, 28–30.

32. Carlos Fuentes, "El límpido deseo de Luis Bunuel," *Vuelta* 14 (January 1978): 30–32.
33. Carlos Fuentes, "Tomás y Nicolás hablan de política," *Vuelta* 21 (August 1978): 29–32.
34. In *Vuelta* 5 (April 1977): 5.
35. Octavio Paz, "El ogro filantrópico," *Vuelta* 21 (August 1978): 38–44. Further references are quoted in parentheses in the text.
36. We remember of course the famous falling out among friends some twelve years later, in 1990, when Mario Vargas Llosa announced at a symposium organized by Paz and in a session chaired by Paz that Mexico was the "perfect dictatorship." This was a temporary rift, though opinion divided as to whether Vargas Llosa's phrase was ungrateful or well-aimed, or both.

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