

personal achievement of the poet. Unamuno had the honesty to admit that he was repelled by *gongorismo*, but also declared that Góngora deserved better. The tercentenary celebrations of 1927 sought to rehabilitate Góngora in precisely that way, even if Unamuno declined (politely, as Diego acknowledged and Harkema confirms) to participate. Diego's own vindication of Góngora as it appears in his account of the tercentenary celebrations makes use of the Unamunian metaphorical distinctions between old age, pretended youth and authentic youth, as well as echoing Unamuno's attack on erudite methodologies that focus on externals and hide the spirit of poetry. Unamuno was still respected by the young *gongorinos* despite his refusal. It was Giménez Caballero's gross interference that provoked Unamuno into his well-known and harsh denunciation in *Cómo se hace una novela*, but Bergamín, Altolaguirre, Guillén and Diego all paid homage to the embattled Unamuno and continued to see in him an inspiration for the younger generation. All this Harkema lays bare with commendable tenacity.

Chapter 4, centred on Ernesto Giménez Caballero and José Bergamín, both youthful devotees of Unamuno, shows how the latter's ideology could be reinterpreted to produce very different results. Wilfully manipulating his texts to turn him into a proto-fascist (he did the same with Baroja), Giménez Caballero betrayed Unamuno's vision of youth as protean and critical of received ideas, creating instead his own version based on Herculean strength and supremacy. Bergamín, on the other hand, remained close and faithful to Unamuno (as their correspondence, published by Nigel Dennis, demonstrates; see José Bergamín & Miguel de Unamuno, *El epistolario: 1923–1935*, ed. Nigel Dennis [Valencia: Pre-Textos, 1993]). Bergamín, like Unamuno, 'defends the notion of a poetic form of reason' (216), and built on Unamuno's view of poetic activity (not verse but *poiesis*) as a cognitive endeavour comparable to the mystics' venturing into a realm beyond the constrictive religion of textual exegesis and dogmatic pronouncement. As Harkema explains, Bergamín based his theory of hermetic art—art as a constant reaching out beyond the historical moment—on Unamuno's view of great literature as transcending our material and temporal circumstances, as a striving for eternity. For Giménez Caballero vanguard art was ultimately historical and mortal; for Bergamín it was characterized precisely by its refusal to accept the ageing process and perceiving its eternal youthfulness. The pages in which Harkema compares Giménez Caballero's and Bergamín's reinterpretations of Unamuno in the 1920s and 1930s are enlightening and leave no room for doubt as to who was closer to the master.

Leslie Harkema has written an excellent book on an important but neglected subject: the productive relationship between Unamuno and the younger writers of *la joven literatura*, and she has shed new light on both. For a superannuated *unamunólogo* like the present reviewer it is heartening to know that Unamuno studies have passed into the capable hands of discerning, well-informed and industrious young scholars like the author of this well-researched and informative book.

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ANDREW A. ANDERSON, *El momento ultraísta: orígenes, fundación y lanzamiento de un movimiento de vanguardia*. Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2017. 778 pp.

*El momento ultraísta* is a remarkable book that captures, with a luxury of detail in its almost 800 pages, the initial years of the *ultraísta* movement in Spain, with a focus on the period stretching from 1916 to 1919. Despite this short time span, the book is quasi-encyclopedic in its breadth and depth of analysis, a monumental achievement by a first-rate literary

historian of the Spanish *Avant-Gardes*. *Ultraísmo* (a term coined by Guillermo de Torre) began 'gestating' in 1916 but did not officially launch as a literary movement until 1919 with the publication of its first manifesto, and it lasted until c.1925. It began as a reaction against the lyrical exuberance of the preceding *modernismo*. *Ultraísmo* was part radical poetic innovation, part self-promotion and bluster, as we read in the pages of Anderson's opus.

*El momento ultraísta* is not a book steeped in theory or cultural studies approaches, as the author cautions in his Introduction: 'Este es un libro impenitentemente histórico, de metodología esencialmente positivista' (11). Indeed, Anderson's is an impeccably meticulous and elegantly written book, steeped in archival research and careful study of primary sources, including previously unpublished correspondence between leading *ultraístas*. If consumed cover to cover—a Herculean task given its length—it provides the reader with not only a detailed understanding of the development of this quintessentially Spanish *avant-garde* literary movement, but also knowledge of its links to other artistic vanguards, including *creacionismo*, cubism, futurism, Dada and more.

The book is also ingeniously structured around four main 'protagonists' that confer a sense of narrative flow and lessen the impact of the sometimes overwhelming level of detail: Ramón Gómez de la Serna, Rafael Cansinos-Asséns, Vicente Huidobro and Guillermo de Torre, all of them instrumental in the foundation and original development of *ultraísmo*. The book is subdivided in ten chapters, which Anderson further groups into four main sections. The first such section, which includes only the first chapter, provides a schematic presentation of these four leading figures and functions to enliven the latter chapters. Anderson affords fascinating insights into these poets' literary aspirations and hierarchical standing within Madrid's intelligentsia. In fact, much of the book's charm hails from the back-stories provided by the correspondence Anderson has painstakingly compiled. These texts furnish a window into the four protagonists' personal and professional rivalries, also reflected in the competing *tertulias* held by Cansinos-Asséns and Gómez de la Serna in *El Colonial* and *Pombo*, or in Guillermo de Torre's overambitious eagerness to shine in Madrid's literary scene, or in Huidobro's messiah-like arrival from Paris, as the self-anointed bearer of a radical new poetry.

The rest of Anderson's text follows a clear chronological development. The next section, comprising Chapters II, III and IV, elaborates on 'la pre-historia del ultra' (49), from 1910 to 1919. Chapter II is dedicated to Gómez de la Serna, examining the historical development of his earliest works, up to the culminating moment when he invented his *greguerías*, as well as the network of relations he cultivated with leading artists in Spain and throughout Europe. Anderson's assessment of Gómez de la Serna's position as a precursor and innovator, but not quite a preeminent *avant-garde* poet, seems both accurate and definitive: 'es sin duda un verdadero pionero, olfatea tendencias innovadoras antes que cualquier otro escritor español, su obra enriquece la oferta literaria del momento y apunta nuevas direcciones [...] pero [...] sus intervenciones y sus creaciones no van a ser, a la larga, determinantes' (178).

The next chapter studies the literary history concerning Cansinos-Asséns and Torre, paying attention to their incipient but troubled master-disciple relationship. The period between 1915 and 1918 constitutes the origins of the movement, as a vague concept of 'ultra' (a desire to go beyond) begins to take shape. According to Anderson, although the concept of *ultraísmo* was in the air, 'escaseaban las ideas específicas-las técnicas literarias, las innovaciones estéticas' (246). None the less, by autumn of 1918, 'Cansinos, Torre y sus compañeros están preparados para recibir con entusiasmo caluroso los modelos y los ejemplos concretos que Huidobro puede proporcionarles' (247).

The fourth chapter studies Vicente Huidobro's role, which Anderson estimates as 'absolutamente crucial' for the maturation of *ultraísmo* (333). His contribution is through both his poetry—exemplified by *Horizon carré* (1917)—and the knowledge he brings from his lengthy stay in France. Anderson tracks Huidobro's literary activities in Paris, including his

rivalry with Pierre Reverdy over who first developed *creacionismo*. Upon arriving in Madrid, Huidobro introduces the Spaniards to the poetry of Guillaume Apollinaire, Pierre Reverdy, Max Jacob, Blaise Cendrars and others. The Spanish poets will also come into contact with foreign artists living in Madrid during the Great War, notably the cubist painters Robert and Sonia Delaunay, who had a profound effect on Torre's poetry.

The remainder of the book is a whirlwind, as Chapters V through VII study the launching of *ultraísmo* in 1919, exploring an expanding cast of poets (Xavier Bóveda, Pedro Gafias, Rafael Lasso de la Vega, Pedro Iglesias Caballero, Gerardo Diego, Juan Larrea etc.) that Anderson presents with detail proportionate to their centrality in the movement. The final section, Chapters VIII through X, scrutinizes literary magazines published during 1919, including *Cervantes*, *Grecia*, *Perseo*, *Cosmópolis* and *Vltra* (Oviedo). Anderson offers critical readings of specific poems from those magazines, fleshing out the ultraist tendencies. The book closes with an appendix that reprints key programmatic documents, including the two ultraist manifestos from 1919, and some abbreviated biographies of *avant-garde* painters that were associated with the ultraists.

It is challenging to formulate any significant criticism against this carefully researched and magnificently written work. One aspect that might have been enhanced is the limited geographic scope of the text, which is centred primarily on Madrid and to a lesser extent Seville, but does not substantially include associations the Ultraists may have established with poets elsewhere (beyond Paris, of course). The exception is the Santander-Bilbao axis that Anderson considers when studying Larrea and Diego. But what about Barcelona? There is a passing reference to the contacts established by the painters Celso Lagar and Rafael Barradas with the Catalan *Avant-Garde*, but little else (686–89). Were there any communications with the Catalan futurist poets (Joan Salvat-Papasseit, Josep María Junoy, Joaquim Folguera, J. V. Foix)? Perhaps not, but that in itself might be worth a more extensive comment.

In the balance, I find *El momento ultraísta* to be a must-read for anyone interested in the Spanish *Avant-Garde*; it both tells a fascinating story, and provides a meticulously researched reference work. *El momento ultraísta* is, without a doubt, the definitive study on the initial phase of *ultraísmo*.

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SEBASTIAAN FABER, *Memory Battles of the Spanish Civil War: History, Fiction, Photography*. Nashville: Vanderbilt University Press. 2018. xii + 241 pp.; 21 black-and-white illustrations.

In *Memory Battles of the Spanish Civil War*, Sebastiaan Faber offers an impassioned discussion of the memory debates that have marked—and at times inflamed—Spanish civic, cultural and intellectual discourses over the course of the past two decades. The book discusses photography from the time of the war, historiography on the war since the period of the transition to democracy, and literature and documentary in so far as they have engaged with the topics of memory with which he is interested.

Chapter 1, 'Memory As Montage', is perhaps the most intriguing of the book, examining the circulation of famous war images, their manipulation and transformation in war photography and propaganda. Here, Faber provides a richly illustrated argument about the role of creativity and photomontage in conveying not documentary truth but a deeper human truth. Nevertheless, in an era of 'fake news', this minimization of the importance of verification is a little curious. It is not entirely clear that today 'we instinctively understand that the truth claim of a poster' (24) does not necessarily derive from verifiable evidence. There are