

Manuel Valero Gómez, 'La literatura ganada como literatura perdida. El canon en la literatura infantil y juvenil', *CRR*, 44:83–96, is a thought-provoking evaluation of the current situation of the children's and young adults' literature canon, drawing on the concept of 'gained literature' ('literatura ganada'), understood as a group of works that are not strictly written for children and young adults but that have become classic works for the readers of this age group (88). V.G. claims that in reality it can be considered 'lost literature' ('literatura perdida') owing to its literary mediocrity and the negative influence that it is having on the genre.

Two interesting and well researched articles compare poetry with visual arts: Paula Barreiro López, 'Tránsitos *concretos*: de la pintura a la poesía en la España franquista de los años sesenta', *BHS*, 95:977–998, writes an ambitious article anchored in aesthetic theory and the search for common elements between poetry and visual arts in the cultural Spanish panorama of the 1960s, focusing on the concrete art and poetry movement. B.L. describes the links between poets and artists and highlights the transnational dimension of this movement, to which critics and historians have not paid enough attention. Daniel Artesero Grande, 'El lenguaje que debemos tener para no morir a causa de la verdad: una aproximación al lenguaje espiritual de Tàpies y Valente', *Narrativas*, 49:13–19, compares and contrasts the theoretical reflections of Tàpies about the process of painting and Valente on the process of writing, noting their similar understanding of the creative process. Both try to be detached from matter to achieve a supra-rational state to reach unity with the cosmos. This is a dense essay, worthy of further expansion.

Poetry

Cosas que el dinero puede comprar. Del eslogan al poema, ed. Luis Bagué Quílez, Madrid, Iberoamericana–Frankfurt, Vervuert, 431 pp., takes an original approach in comparing and contrasting 20th- and 21st-c. Spanish poetry with the language of advertising, including political propaganda, civic emblems, and moral slogans, showing how poetic discourse has been widening through the development of persuasive strategies used in the language of advertising (10). Relevant for this survey are the chapters by Francisco Javier Díez de Revenga, 'Del entusiasmo al desengaño: marcas y signos de modernidad en Pedro Salinas' (81–96), analysing the first three books of Salinas written before 1936 and the poem 'Nocturno de los avisos', published in *Todo más claro y otros poemas* in 1949, to show the evolution of S.'s awareness for everyday objects and technological progress, though his initial interest became disappointment after the realisation of the false rhetoric used in advertising and the dehumanisation of society. A close reading of 'Nocturno de los avisos' provides interesting

hermeneutical keys to understanding how the language and culture of advertising becomes poetry. Claude Le Bigot, 'Las ambivalencias del estereotipo en la poesía social del 50' (97–122) focuses on the use of the stereotype as a tool of semantic innovation, showing how the stereotype functions as mediation between the individual and society and as a footprint of society in the literary text (102). Le Bigot goes through stereotypes of the 1950s such as the two Spains, repression, social injustice, and religious hypocrisy and shows how they are depicted in specific poems. He finishes by stating how authors such as Ángel González and Gil de Biedma use irony when a stereotype appears in their poems. Ángel L. Prieto de Paula, 'El alma en el tenderete: concordancias y fuga de tres poetas del 68' (125–150), summarises the aesthetic itinerary of Manuel Vázquez Montalbán, Antonio Martínez Sarrión and Aníbal Núñez as poets immersed in mass culture. Initially they coincide in their affinity for the beat rebellion and psychedelic culture, but during the late 1970s they follow different poetical paths. From another perspective, José Pablo Barragán, '“Isla Tortuga en venta”: el desenmascaramiento de la publicidad en la generación de 1968' (151–173) describes the more frequent uses of advertising in the poetry of the '68 generation (153), analysing the explicit use of advertisements, brands and slogans in the texts and proposes three ways in which advertising is used in the poems: iconic, critical, and pensive. Ángel Luis Luján Atienza, 'Eslogan, estribillo y epifonema. Qué poesía vendemos' (325–350), compares advertising and poetical discourse by delving into how the advertising slogan and the refrain and epiphonema, its equivalent figures in poetry—are used by poets writing during the second half of the 20th c., maintaining that the difference lies on the semantic level (348). María Dolores Martos Pérez, 'La poesía cotidiana del bodegón: de la visualidad barroca a la publicidad' (365–394) links still life in painting with its representation in poetry and illustrates the capacity of literary language to describe a specific object and its daily experience, with examples of how the language of advertising and photography are used in contemporary poetry when dealing with the thematics of still life. Marcela Romano and Sabrina Riva, 'Tecnologías de la persuasion en la canción de autor' (395–422), outline the impact that protest song had and still has in the emotional memory of several generations as a result of the adaptation of specific poems, with specific reference to the songs of Jesús Munárriz. More than a commercial product, the songs are seen as a way of expressing social problems.

El canon del compromiso en la poesía española contemporánea, ed. Miguel Ángel García, Madrid, Visor Libros, 2017, 332 pp., examines the key anthologies of poetry that have contributed to building a literary canon and its relationship with social engagement. Several contributors discuss its valuable contribution to 20th-c. Spanish poetry studies and its impact on Spanish literary studies