

to an extensive discussion of *Noli me tângere* (1887) and *El filibusterismo* (1891) by the Filipino José Rizal. The final chapter, 'Viajeros accidentales a Oriente', touches on Pablo Feced's *Filipinas: Esbozos y pinceladas* (1888), Juan Álvarez Guerra's *Viajes por Filipinas: De Manila a Albay. De Manila a Marianas* (1887), Adolfo de Mentaberry's *Viaje a Oriente: De Madrid a Constantinopla*, Alí Bey's *Viajes por Marruecos, Tripoli, Grecia y Egipto* (in Juan Goytisolo's 1994 edition), Francisco de Reynoso's *En la corte del Mikado: Bocetos Japonesos* (1904) and Manuel Walls y Merino's *De España a Filipinas* (1895). Although Enrique Gómez Carillo is recognized as 'el único escritor hispano del momento que puede decirse que tiene un considerable corpus literario sobre Oriente' (200), his works are not explored here. Some of the texts that are discussed in this final chapter, Torres-Pou claims, point to 'la contradictoria ideología de los libros de viajes escritos por los españoles que ni pueden escapar del discurso colonial imperante en el momento de su producción ni de unos cuestionamientos humanitarios que han marcado al colonialismo español desde que, en 1514, Fray Bartolomé de las Casas (1484–1566) renunciara a sus encomiendas y que, en 1550, los Reyes Católicos constituyeran la Junta de Valladolid para encontrar un modo humanitario de conquista y colonia' (182). The conclusion returns us to the familiar territory of Said's *Orientalism* and the question of Spanish exceptionality. The key to understanding this last issue, Torres-Pou claims, lies in 'la distancia que, frecuentemente, establecen los textos literarios respecto a las ideologías que aparentemente reproducen', something to which, he claims, Said did not pay enough attention (201–02).

Asia en la España del siglo XIX contains some useful reminders of Spanish involvement in European colonialism in the nineteenth century, and an interesting analysis of the ways in which Spanish and Filipino authors positioned themselves in relation to the surrounding discourses.

GERALDINE LAWLESS

Queen's University Belfast.

Discursos del 98: albores españoles de una modernidad europea. Editado por Jochen Mecke. Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2012. 441 pp.

Given the voluminous critical and secondary literature on the Generation of 1898 which exists, some may ask whether there is anything new left to be said about that landmark year in Spanish history and culture. Jochen Mecke's scholarly and meticulously edited volume, clearly answers this question head on, bringing together well-established experts in the field with a younger generation, to provide fascinating new insights into this all important period in Spain's socio-cultural and geo-political development. Mecke achieves this by combining a wide-ranging and innovative collection of articles, some of which challenge preconceptions about the period in question, whilst others serve as a reminder and reinforcement of some of the most fundamental structural considerations to bear in mind when examining 1898 and its socio-cultural, philosophical and political repercussions.

At the same time, this book has been published at a very critical time in Spain's development as a modern-day European state, given that it has been traversing one of the worst economic crises of modern times. Given the high rates of unemployment, combined with corporate greed and widespread endemic corruption both at regional and national level, much of the soul-searching and sense of national crisis that shaped the thinkers of 1898, is relevant for today. In fact, it seems that the 1898 paradigm of introspective soul-searching and sense of national crisis is a recurrent theme in Spanish national life, and Mecke's volume is a timely reminder of this. Whether or not we downplay and critique the obsession in Spanish literature and culture to organize itself around particular literary generations (be

it 1898, or 1927), there is no doubt that 1898 can act as what Lacan called a 'point de capiton', that is, a quilting point in Spanish history, a point of intersection at which several large-scale structural forces are converging to create something of real significance.

Mecke's book is divided into five main sections, which are introduced by a very helpful and comprehensive introductory preface by Mecke himself, where he addresses one of the major critiques of approaching this period of Spanish literary and cultural history through the lens of 1898: that of giving the impression that Spanish literature developed separately to the rest of Europe. Mecke states that one of the main purposes of this volume is to challenge this assumption, and rather to understand the Generation of 1898 in its broader European context: 'Se trata por consiguiente de enfocar las obras y los autores del 98 desde una perspectiva claramente europeísta para revelar su fondo moderno y para demostrar que la literatura española de ese momento no es otra que la expresión española de la modernidad europea' (12).

The first block of essays is organized under the heading 'Discursos intelectuales del 98', and includes seven chapters by established scholars in the field (E. Inman Fox, Walther L. Bernecker, José Luis Abellán, Walter Bruno Berg, Francisco José Martín, Norbert Rehrmann and Richard A. Cardwell). Inman Fox's opening chapter documents the socio-political and economic background which gave rise to the Generation of 1898, and focuses on what was being done to address the cultural and political malaise through both the Ateneo de Madrid and the Institución Libre de Enseñanza. Walter Bernecker examines the well-known Spanish tendency for isolationism, crystallized around 1898 with particular attention to Maeztu and Unamuno's works. José Luis Abellán picks up where Bernecker left off, and delves deeper into Unamuno's particular historiography known as 'intrahistoria', and the extent to which it sheds light on the tension running through the Generation of 1898 between balancing national introspection whilst responding to wider European socio-cultural innovation. Walter Bruno Berg examines the Latin-American dimension to 1898, whilst Francisco José Martín's chapter serves as a reminder of the importance of German philosophical thought on the work of Ortega y Gasset. His main focus is on Ortega y Gasset's purported Neo-Kantianism, but does not mention the profound influence of conservative historian Oswald Spengler on the Spanish philosopher, which in my view is as significant. Norbert Rehrmann looks at the thought of Ramiro de Maeztu, whilst Richard Cardwell convincingly argues that the literature of 1898 needs to be understood within the epistemic discursive field of European modernism. Cardwell foregrounds the important influence of Azorín, by analysing *La ruta de don Quijote*.

The second section of the volume, entitled 'La reinterpretación de la tradición: los mitos', examines the role of myth in the Generation of 1898, and includes essays by Michaela Peters, José Rafael Hernández Arias, Martin Franzbach and Gudrun Wogatzke. New insights are provided into how the Generation of 1898 engaged in a re-working of Spanish mythical figures such as Don Quixote and Don Juan, whilst simultaneously attempting to be receptive to European literary influences. Gudrun Wogatzke analyses the influence of Calderón's *La vida es sueño* on Unamuno's existentialist thought, arguing that '[e]n las ideas claves de *La vida es sueño* Unamuno aprecia una perfecta armonía entre el espiritualismo y el pragmatismo que el consideraba remedio importante contra la diagnosticada abulia y marasmo de su tiempo [...]' (164).

The third section of the book consists of eight chapters, clustered around the themes of Symbolism, Aestheticism and Decadentism, and is entitled 'La cuestión de la modernidad: simbolismo, modernismo, decadentismo'. This section of the book starts off with a contribution from Mecke himself, where he analyses the narrative fiction of Unamuno, in what is one of the most detailed and scholarly chapters of the volume, in which he considers Unamuno's dialectic endorsement of both modern and traditional approaches to fiction. He concludes that '[e]l resultado es una literatura que constituye una muy

interesante modernidad transversal porque no funciona conforme con los moldes habituales de la literatura en el resto de Europa' (210). Sabine Friedrich also looks at Unamuno, focusing especially on the epistemological implications of how he deals with perspectivism and perception in his work. Vittoria Borsò offers a novel approach to Antonio Machado's *Soledades* and *Campos de Castilla*, whilst Annette Paatz focuses on Unamuno's *Niebla* and *Abel Sánchez*, offering an analysis which draws heavily on the socio-political context and its influence on the Spanish philosopher's fiction. In keeping with the volume's overall objective, Ricardo Gullón references a range of authors from Rubén Darío to Juan Ramón Jiménez, to foreground how the literature of around 1900 draws heavily on European influences. Serge Salaün considers the influence of symbolism on Spanish theatre around 1900. Robert C. Spire provides an insightful (although all too brief) analysis of Valle Inclán's *Sonata de primavera* in relation to Mikhail Bakhtin's notion of heteroglossia as expounded in *The Dialogic Imagination*. Jorge Urrutia concludes this section of the volume with a look at the Spanish Symbolist tradition, and its permeability to influences from across Europe.

Section four, entitled 'Arte y medios de comunicación', starts off with an in-depth and substantial chapter by José Luis Bernal Muñoz which looks at the 1898 generation as located between tradition and the *avant-garde*. Muñoz covers considerable ground in this chapter, and convincingly considers the influences of cinema and art on the writers of 1898 and *vice versa*. Rainer Kleinertz looks at a topic which has suffered from critical neglect, which is the extent to which Spanish music by composers such as Enrique Granados, Manuel de Falla and Albéniz reveal the tension running through 1898 as a whole in terms of being a movement which was paradoxically introspective whilst being open to European influences. Dagmar Schmelzer looks at how Azorín acts as a precursor to experimental filmic writing of the *avant-garde*, and Rafael Utrera looks at the mixed reception of the new medium of cinema on the Generation of 1898.

The concluding section of the book contains two chapters by Gonzalo Navajas and Ulrich Winter. Drawing on Habermas and Baudrillard, Navajas considers the overarching philosophical and theoretical implications of 1898; whilst Winter looks at the work of contemporary authors Javier Marías and Antonio Muñoz Molina through a re-appropriation of 1898 approaches to aesthetics and the perennial obsession with identity and history.

Mecke's volume represents an impressive re-examination of the 1898 writers, philosophers and artists, and their permeability to European cultural influences. The range and breadth of the topics included is commendable, and the detailed and careful research is rigorous throughout. This is an outstanding contribution to 1898 studies on many levels, and will be of interest to both specialist and newcomer alike.

JOHN McCULLOCH

University of Glasgow.

ENRIC BOU, *Invention of Space: City, Travel and Literature*. La Casa de la Riqueza. Estudios de la Cultura de España 24. Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2012. 278 pp.

This volume brings together eleven essays by Enric Bou dealing with the interaction between literature and the city, and the reinvention of travel literature in the twentieth century. The result is a fine example of the new type of Iberian Comparatism 'focused on issues of inclusion and difference, non-hierarchical approaches, and an emphasis on multilingualism' (71) as advocated by Bou himself in the volume's second essay.