

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. Spires 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.

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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.

In each of his essays, Bou sets up a solid theoretical scaffolding that enables him to offer new entry points into a number of (mainly) Catalan and Spanish texts. He moves effortlessly between theory and text analysis, as well as between Catalan and Spanish literature. He is no stranger to English, French, German, Italian or Portuguese literature either.

The first seven essays are devoted to literature and the city. 'Reading the City' looks into how literature gives rise to images of the city and how the concept of the city has an impact on literature. Here Bou suggests two ways of reading the city-book, as exemplified by a number of Catalan and Spanish writers: from above (and outside), that is, 'the city seen as an abstract idea', and from below (and inside), 'as is the experience of those who enter the city, who walk through it and live it to its full extent' (28). 'On Rivers and Maps: Iberian Approaches to Comparatism' traces the motif of rivers in poems by Josep Carner, Federico García Lorca, Fernando Pessoa, Gerardo Diego and Rosalía de Castro, and discusses the contradictory readings that have been proposed of the map of Spain. 'Borders in the City: Rewriting Walls' reflects on urban borders as they appear in texts by Juan Marsé, Dámaso Alonso, Camilo José Cela, Ramón Gómez de la Serna or Luis Martín Santos, with special attention to heterotopias like the cemetery, the brothel and the Rastro. '“Decrèpita i teatral”? On Literary Explorations of Barcelona' compares the representations of Barcelona in Montserrat Roig's *El temps de les cireres* and Luis Goytisolo's *Recuento*. 'The Lights and Names of Paris: Llorenç Villalonga's *Bearn*' analyses the meaning(s) of the name of Paris in Villalonga's most canonical novel, and by doing so it approaches one aspect of *Bearn o la sala de les nines* from a perspective that is untainted by the often banal biographical readings we have had of it to date. 'Exile in the City: Mercè Rodoreda's *La plaça del Diamant*' studies the role of Barcelona as an allegory of the main character's development and state of mind in Rodoreda's masterpiece. (This chapter could usefully be read alongside Joan Ramon Resina's 'A Sojourn with the Dead', in his book *Barcelona's Vocation of Modernity: Rise and Decline of an Urban Image* [Stanford: Stanford U. P., 2008], 119–41.) 'Literary Construction: The Case of Eduardo Mendoza' shows how the construction of Barcelona in Mendoza's novels is based on 'the contrast between luxury and squalor, the incorporation of parodic texts that recreate and manipulate the city's history, the documentary by way of introducing small details that recreate the spirit and the image of an era, and the visions and contemplations of the city' (151).

'In Transit: Exploring Travelogues' provides a useful introduction to the last three essays in the volume, which are devoted to travel. 'Back from the USSR: Travelers in the Land of the Soviets' explores the reactions to Communism of five Western European writers who visited the USSR between 1917 and 1940: John Reed's *Ten Days That Shook The World*, Fernando de los Ríos' *Mi viaje a la Rusia soviética*, Josep Pla's *Viatge a Rússia*, Walter Benjamin's *Moskauer Tagebuch* and André Gide's *Retour de l'URSS*. 'Lightweight Luggage: Travel and Exile' elucidates what makes travelogues written by Spanish exiles particular through a fruitful comparison between Pedro Salinas' *Cartas de viaje* and Max Aub's *La gallina ciega. Diario español*. Finally, 'Threshold to Nowhere? Travelogues to Non-places' revolves around the 'eccentric attitude' (222) adopted in their 'journeys into non-places and the everyday life' (224) by Julio Cortázar and Carol Dunlop in *Los Autonautas de la Cosmopista o Un viaje atemporal París-Marsella*, François Maspero in *Les Passagers du Roissy-Express*, Josep Maria Espinàs in *Viatge als grans magatzems*, William Least Heat-Moon in *Blue Highways: A Journey into America* and Gregorio Morán in *Nunca llegaré a Santiago*.

After reading this volume, one cannot help thinking that the most enticing future of Iberian Studies is heavily dependent on the type of Comparatism envisaged by Bou, of which he has already become such a sharp and elegant practitioner.

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