

María Dolores Gómez Molleda outlined a number of common characteristics of Krausists and *noventayochistas*, hoping that her suggestions might serve 'como acicate de un nuevo estudio de la cuestión—muchas veces sugerida, pero nunca detenidamente estudiada—de las relaciones entre krausistas y mentalidad noventayochista' (363). The announcement of the above title raised hopes that such a full-length study had at last been completed. Elena de Jongh-Rossel, clearly following Gómez Molleda's pointers, sets out to establish the debt of the 98 Generation to the Krausists and *institucionistas* and to demonstrate how the former transformed into literature such *krauso-institucionista* concerns as educational and spiritual reform, Europeanization, the 'subhistoric' and Nature.

This volume fulfils its author's aims and the promise of its title only to a limited extent. De Jongh-Rossel feels it necessary, in order to illustrate the continuity of Krausist influence on literature, to extend her consideration to writers of an earlier generation: Galdós, Clarín and Pardo Bazán. Thus, after an initial survey of definitions of Krausism and *institucionismo*, she devotes the second and longest chapter to summarizing previous work on *krauso-institucionista* influences on these three novelists. The third chapter centres on a lengthy investigation of names of contributors to reviews and newspapers, and is intended to prove the *convivencia* of *institucionistas*, *noventayochistas* and the three earlier writers in the period 1890–1905. Direct examination of the question of *krauso-institucionista* influences on the 98 Generation is disappointingly brief and confined to the last two chapters, which constitute less than a third of the book. Furthermore, the focus is a limited one: the early works of Unamuno, Baroja and Azorín. The restriction to these authors is not justified by any particular definition of the membership of the Generation but rather by an explicit decision to concentrate on novelists. Yet much of the evidence produced is taken from essays and articles rather than novels, almost exclusively in the case of Unamuno. The exclusion of other writers (especially Antonio Machado, who studied at the *Institución*) is surprising.

Within these limitations of space and scope some interesting new evidence of *krauso-institucionista* echoes in the works of Unamuno, Baroja and Azorín is produced. Francisco Giner's article 'Paisaje' (1885) is convincingly presented as a thematic forerunner of *noventayochista* approaches to landscape (149–163), although one feels that a stylistic comparison may also have proved fruitful. Similarities between the *noventayochista* concept of *intrahistoria* and the Krausists' idealist-historicist interest in literature and popular culture are noted and illustrated (163–170).

In both these areas de Jongh-Rossel certainly expands on points previously made by Gómez Molleda and others. But her study still falls short of the detailed, in-depth investigation that this important topic merits.

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DAVID WEARING

COLIN M. WINSTON, *Workers and the Right in Spain, 1900–1936*. Princeton: Princeton University Press. 1985. xv+362 pp. £37.15

Colin Winston makes bold claims, both on his own behalf and on behalf of the principal subject of his book, the controversial *Sindicatos Libres*. He sees his study as 'a small contribution to a much needed new approach to labor historiography', while the *Sindicatos Libres* are charged both with engendering the first Spanish fascism and with 'plunging their country into a devastating three-year nightmare' in 1936. These assertions are somewhat exaggerated. In fact, what emerges clearly from Winston's study is that throughout their rather exiguous existence, the *Sindicatos Libres* relied heavily during their brief periods of relative prosperity on a combination of official backing from figures such as the vicious governor-general of Barcelona, General Severiano Martínez Anido, and the related repression of the Confederación Nacional del Trabajo (CNT).

What Winston does very well is to show how the failure of the Catholic Church in the early part of this century to shed its anti-liberal ideology, despite its accommodation with the ruling economic classes, left a space for a genuine *obrero* union movement on the Right. The *Sindicatos Libres*, which emerged largely from the radical wing of the Carlist movement in Barcelona in 1919 as a reaction to the class collaborationism of the official Catholic unions, attempted to fill this space, but achieved only limited success before their collapse in 1931. An attempted resurrection in the latter years of the Second Republic was condemned to near irrelevance amidst the plethora of right-wing forces conspiring against Spanish democracy. From all this, though, Winston draws some curious conclusions. For example, he makes much of the fact that during the Primo de Rivera dictatorship many CNT workers joined the *Sindicatos Libres* in order to retain representation, and argues forcefully that this demonstrates the low priority that workers attached to ideology. None the less, while glossing over the lack of feasible alternatives in Barcelona (where the Socialist UGT was very weak), he goes on to state that in 1931 'when the

implications of Libre ideology for the union's future were exposed, the rank and file did not hesitate to abandon a cause it had never believed in'.

Elsewhere, Winston excels in destroying chimerical myths. We are told that the Catalan working class was not a race apart imbued with an innate propensity towards anarchism, though surely no serious scholars argue this anyhow. General Martínez Anido, deprived of a Christian name throughout and indexed under his second *apellido*, is defended against the charge that 'he enjoyed his repression or took pleasure in making it more bloody and horrific than he felt was required'! The CNT, on the other hand, engaged in 'vile tyranny' and was guilty of 'incitement to murder'. Such ideologically charged writing only weakens the case Winston is trying to argue. Ironically he shows, one suspects inadvertently, that the *Libres* more than matched the CNT for extremism—both in word and in deed. This, though, hardly made them fascist. Such a claim can be sustained only if 'fascism' is defined purely in terms of stylistic traits and divorced from its historical moment and function.

For all that, Winston's book is welcome in that it deals with a badly neglected aspect of contemporary Spanish history and contains much useful information. Readers should be warned, however, that it deals almost exclusively with Catalonia, despite the misleading title. It is also sad to note that in such an expensive volume there are at least fifteen misprints, while surely someone should have spotted that the appointment of three CEDA ministers in October 1934 was the catalyst, rather than the result, of the Asturian rising.

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Canciones populares de la Guerra Civil. Edited by Luis Díaz Viana. Madrid: Taurus. 1985. 246 pp.

The importance of popular songs during the war was reflected in the officially published *Cancioneros* (the one published by the Generalitat was republished in 1977, to be followed in 1978 by the very complete *Cancionero* of the International Brigades, originally dated 1938). Whilst the eye is caught by the contributions from well known composers, the wartime songs are essentially a product of the same popular creativity which Serge Salaün identified in his study of *La poesía de la Guerra de España*.

Díaz Viana brings out the immense variety of the material which made up the *Cancioneros*: 'folletos, pliegos y hojas volanderas', bringing together popu-

lar songs from the nineteenth century or the Moroccan war which are merged with 'canciones de autor'. The songs of the International Brigades show even more clearly the ease with which popular inspiration could revise and adapt such songs, crossing linguistic barriers in the process. Roy Palmer has noted how the Irish in Spain sang I.R.A. remakes of British Army recruiting songs, whilst the famous 'There's a Valley in Spain called Jarama' was written by Alex McDade, an ex-regular soldier from Glasgow, to the tune of 'Red River Valley', a popular American song of the twenties.

One of the problems of this anthology is that the inclusion of set versions of given songs tends to obscure the popular process of creation: the latter is seen to best advantage in the contrast between the songs which falangists and communists sang to insult each other in Madrid's Cárcel Modelo during the pre-war years. A welcome feature of the book is the section devoted to Franquist songs. Inevitably this was a more ordered world of official creations and regrettably the only variants included are those sung by Republican prisoners, such as the 'Por Dios y la pata del Buéy' opening to 'Oriamendi'.

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GONZALO DÍAZ MIGOYO, *Guía de Tirano Banderas*. Madrid: Fundamentos. 1985. 301 pp.

The author of this study describes *Tirano Banderas* as 'la novela española más original y fecunda del siglo XX'. Whether or not one accepts this view, Díaz Migoyo has certainly done the novel justice in this perceptive guide. His study is divided into three sections designed to be read either independently or as a whole. He states on the first page of his introduction that what links the three sections is the thesis that reading is always 'una actividad dialécticamente contradictoria', adding that what is read at any given point is but a fleeting and contingent way of paralyzing an infinite dialectical dynamism. For this reason he has chosen to underline in all three sections the 'valor contradictorio de los "datos" que ofrece la vida, el texto y el mundo referencial de la ficción'. I would add that a further link is the stress on the unreal: Valle's life and work seen in theatrical terms, and history in *Tirano Banderas* as pseudo-history in which reality is replaced by metaphor.

The first section presents Valle-Inclán as an individual who created his own fictive autobiography, an unreal self intended to give him a god-like detach-

ment from the world. The author's first attempt to transmit this vision was *La media noche*; it failed because Valle had not yet found an appropriate form to express his remoteness. He was to discover that for him this lay in a dramatic presentation which would permit the narrator to become totally invisible. This interpretation of Valle's life in terms of the 'visión de altura' he was to adopt, is followed by the nub of the study: a detailed account of the implications of the novel's structure and its theatrical presentation. Díaz Migoyo's interpretation of *Tirano Banderas*' structure does not depart significantly from Susan Kirkpatrick's (which he clearly admires), but he adds certain worthwhile points about the novel's turning point in part IV. Like Kirkpatrick he thinks that the chain of events triggered off by the tyrant's order to arrest Domiciano reaches down to society's lowest depths where it provokes the rebellion of the Indian, Zacarias. Díaz Migoyo pursues this point, equating Zacarias—whose surname is San José—with Joseph the husband of Mary. The death of the Indian's baby son is the necessary ritual sacrifice for the redemption of the people: 'un mundo donde esa misma muerte redime al hombre del poder del Demonio, matando a éste'.

The third part of this guide is perhaps not quite as stimulating as the second. In it, as in the previous sections, Díaz Migoyo underpins his arguments with quotations from the essays of Ortega y Gasset, whose ideas on the dehumanization of art and the rebellion of the masses are seen, understandably enough, as relevant to Valle-Inclán's social and artistic vision in the *esperpento* period. This section is followed by what is in effect an appendix: a list of all the proper nouns in the novel in alphabetical order which includes—where relevant—a brief description of the historical characters on which some of Valle's figures are modelled.

On the first page of his introduction Díaz Migoyo says that his guide attempts to be complete; prudently he then qualifies his statement by adding that in order to avoid bittiness he has concentrated on a limited number of topics. One accepts the wisdom of this decision, save that it seems strange to emphasize the theatricality of *Tirano Banderas* and yet deal only in passing with its concomitant, that is the novel's stylized pictorial or scenic quality from which so much of its power derives. Díaz Migoyo accounts for this omission on p. 143 of his study, where he gives readers to understand that this is ground that has already been covered quite thoroughly elsewhere. Nevertheless it seems too important to be dismissed, particularly since the annotated bibliography contains no clear guidance on this point. Despite this reservation, Díaz Migoyo's guide to *Tirano Banderas* is undoubtedly a study of considerable value, and it is

highly recommended to all readers who already have some familiarity with Valle-Inclán's novel.

REVIEWS OF BOOKS

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PELAYO H. FERNÁNDEZ, *La paradoja en Ortega y Gasset*. Madrid: José Porrúa Turanzas. 1985. 174 pp.

A worrying feature of Ortega's system of thought is that, as time goes on, it has come to seem too clear-cut, one might almost say, too glib. For this reason, Professor Fernández's new book on Ortega, with its emphasis on the paradoxes which he constantly brought to light, is highly salutary. It would be interesting to examine comparatively the role of paradox in Ortega and Unamuno. One of the conclusions which emerges from the present book is that while for Unamuno the paradoxes detectable in reality are in the last analysis tragic, for Ortega this is far from being the case. The critical pages here are 38–39, in which Fernández distinguishes cogently between the paradox as a form of wit and the paradox as an expression of ambiguity, and hence of awareness of the double face of reality. On the one hand, the paradoxicality so often surfacing in Ortega's thought is linked to his concept of the ludic element present in the higher forms of mental activity. On the other hand it moves in the direction of systematic doubt and thus can make a positive contribution to philosophic method: 'El heroísmo inherente al filosofar', writes Fernández, 'se pone de manifiesto una vez más mediante la utilización sistemática, metódica, de la paradoja' (12). In the first part of his book he offers a lucid survey of Ortega's views on the activity of thinking, an activity which by its very nature in modern times 'desemboca inevitablemente en duda y crisis' (26). In these circumstances, Ortega himself writes, 'Cuando una idea sufre de sí misma y lleva en su interior dolorido un drama lógico, adopta la máscara escénica de la paradoja' (41). Thus paradox comes to be at the heart of a system of thought which reflects a state of crisis, and can be part of a genuine response to it. It becomes, in Fernández's words 'la paradoja como alethéia', that is, paradox seen as 'honda punzada en la mente, que la hace estremecerse de súbita claridad' (55). What for Unamuno is often an expression of desperation, for Ortega is a mode of mental operation.

The opening essay, which occupies about a third of the book, is its principal contribution to Ortega studies. In the remaining two thirds the author lists, classifies and comments on the range of paradoxes

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which he has assembled from the corpus of Ortega's writings. We pass, that is, from the theory of the paradox in Ortega to the practice, from analysis to description. The impact of the references thus gathered together is undeniable. By accumulation, they remind us that behind the apparent clarity of Ortega's arguments lies a conflictive duality of which he himself was constantly aware. We, in contrast, tend to be only intermittently conscious of it as we read his work fragmentarily. By his approach Fernández compels us to take it more clearly on board. What is not entirely clear, however, to me at least, is that the numerous examples listed and discussed do actually add up to the kind of methodology posited initially in the book. Professor Fernández ends slightly abruptly with a final group of examples, those relative to Ortega's attitude to the Spain of his day. One would have relished a few pages more designed to tie the two parts of the book, the theory of the paradox in Ortega and the examples, more functionally together.

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PHILIP W. SILVER, *La casa de Anteo. Ensayos de poética hispana*. Colección Persiles 163. Madrid: Taurus. 1985. 249 pp.

This most ambitious attempt to provide a new overview of modern Spanish poetry within a European context uses as a base the deconstruction theory of Paul de Man and in particular his concept of Romantic and post-Romantic language as the expression of ontological failure. Professor Silver places himself firmly in the reaction against the structuralist idea of modernism as anti-romantic because of the emphasis on non-referentiality.

The application of de Man's theory to Antonio Machado, Jiménez, Salinas and Blas de Otero traces the way in which each author discovers and confronts the abyss that separates literature and life. The method does not seem to work so effectively for Aleixandre, who receives comparatively slight treatment, nor for Lorca and Claudio Rodríguez who are approached in different ways, Lorca from the standpoint of metatheatre and Rodríguez from that of the surrealist *métaphore filée*. On the margin of this highly theoretical work Professor Silver makes a number of interesting points: the importance of Machado's later poetry, the importance of the *creacionista* influence in Salinas, the significance of immaculate conception in the context of *Yerma*. Overall, though, these studies do not entirely hold

together after the first three or four, as the variation of approach in the later essays shows. This may be because the real touchstone is not so much Paul de Man as Ortega y Gasset, and the reference to Ortega's ideas works for some poets but not for all. As a result there are some rather forced inclusions in the all-embracing theory, especially with regard to the comment on the continuing influence of surrealism in the post-war years. Blas de Otero's antagonism to literature is seen as a 'surrealist' feature, the expression of a wish to end the separation between literature and life, but this is not, in itself, a sufficiently defining characteristic, nor indeed is the linked metaphor in Rodríguez. Professor Silver's concept of surrealism needs clarification.

All 'grand designs' tend to distort some elements in the process of total inclusiveness as well as producing a design that is inevitably very basic in order to be all-embracing. Professor Silver himself recognizes that this ontological approach may reduce everything to 'un solo gesto' (242). The idea that poetry offers a mimesis of the division in Being may provide an all-inclusive ontological explanation, for certain philosophers, but it does not provide any explanation for someone who does not accept, or perhaps even someone who does not care about, the Hegelian world view.

The whole purpose of these essays is to demonstrate the link between poetry and philosophy. In this respect they at least succeed in part, although more investigation of the intellectual climate of nineteenth- and twentieth-century Spain is badly needed. But the use of the New Mysticism of Paul de Man as a philosopher's stone only seems to function well in certain clearly defined and restricted areas of post-symbolism, as far as the present reviewer is concerned. These essays will none the less help to provoke a much needed revision of the prevailing ideas about Romantic continuance in the Iberian peninsula.

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JAMES VALLENDER, *La prosa narrativa de Luis Cernuda*. Cuadernos Universitarios, Número 1. Iztapalapa: Universidad Autónoma Metropolitana. n.d. 82 pp.

JAMES VALLENDER, *Cernuda y el poema en prosa*. London: Tamesis. 1985. 137 pp.

Both these books are based on the author's doctorate thesis of 1979. No doubt there were good reasons for dividing the original work and submitting the two sections to different publishers, although this results