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The section «Así vieron al poeta y al hombre» brings together some of the «classic» critiques by Jiménez's contemporaries: Darío on *Arias tristes*; Gómez de la Serna on the «ojo prismático»; Gerardo Diego on «nostalgia», etc. with other less important *evocaciones*. Even though all the essays selected are not genuinely «illuminating», given that most are difficult of access their reprint here is welcome.

The third and following sections reproduce, in the main, the work of academic critics. It is here that the initial problem of the editor becomes most acute. In the desire to represent the successive phases of achievement by «críticas orientadoras» she selects coincident studies of single works or groups of works. But this does not mean that the best or most perceptive studies are available. *Olvidanzas*, the *Segunda antología* and *poesía desnuda* produce the essays of Díez-Canedo, Alfonso Reyes and Carlo Bo whose work is both dated and wanting in critical balance and sensitivity. There are alternatives to be found for the latter two works among critics outside of Spain which seem to have been overlooked; an essay on *Olvidanzas* could have been commissioned. Indeed, only five of the fourteen essays—one third—were published after 1968 (three after 1970). Only the essays of Cardwell (on the period 1896-1900), Phillips (1902-1905), Sánchez Romeraldo (*Animal de fondo*) and Young (*Espacio*) may be said to offer anything significantly new in approach or insights. Other modern assessments of key aspects have, unfortunately, been overlooked.

The same, sadly, is true of the prose section. A dated essay on *Platero* of 1957 is preferred to Predmore's excellent essay of 1978 or the work of García de la Concha. Gullón's essay on the *retrato*, Villar on literary criticism and Garfias on the letters are, of course, standard points of reference.

The final section, «La 'ética-estética'. El trabajo de la Obra» is a mixture of the excellent, the mis-titled, and, again, the dated. Olson's essay on symbols of time and essence and Bousoño on «correlación» are genuinely «orientador», the former required reading. Gicovate's essay is not really about the juvenilia of 1896-1910 (for which see Cardwell and Prat) but about the work subsequent to those dates. Had Gicovate contrasted the first versions of poems with the anthology versions as Ramsden has done in a perceptive essay in the centennial homage volume of *Renaissance and Modern Studies XXV* (1981), the false assumptions concerning the early poetry which have bedevilled Jiménez criticism for many years might have been avoided. The *Renaissance and Modern Studies* collection is made up of commissioned articles and offers a much more up-to-date and scholarly approach to the many phases of the *Obra* than the selection under review. Perhaps the editor should have selected «trabajos buenos»?

The basic problem lies, probably, outside of the editor's control. The practice of reprinting articles may suit certain themes and writers; it does not suit Jiménez studies. Only in recent years, with the publication of the early works, the study of the papers in the Madrid and Puerto Rico archives, a less partisan approach to the *Obra*, a deeper knowledge of the cultural and ideological formation of the poet and

his poetic apprenticeship and a more accurate biography, has a proper perspective for judgement become possible. This collection, regrettably, only partially reflects this more recent achievement.

RICHARD A. CARDWELL
University of Nottingham

Anna Balakian, ed., *The Symbolist Movement in the Literature of European Languages*. Budapest: Akadémiai Kiadó, 1982, 732 pp. [American distributor: Humanities Press.]

The International Comparative Literature Association is sponsoring a series of volumes which will form a «Comparative History of Literatures in European Languages.» The «Comparative History» is based on two premises: that beyond the writing of literary histories of nations, peoples or languages, there is a need for a complementary international viewpoint that coordinates related literary phenomena; and that only teams of collaborators from different nations can carry out so comprehensive a task. Volume II, organized and edited by Anna Balakian, treats what is perhaps the most global of all literary movements to date, Symbolism. Containing fifty studies (all in English) by first-rank literary critics and historians, and dealing directly with literature in nineteen different European languages, it represents a vast and extraordinary undertaking.

As Balakian's «Introduction» states, the volume's purpose is not to trace French Symbolism's influence on other literatures but to deal with «the flow and development of the movement and its transmutations and transformations, simultaneous in some cases, sequential in others, in the literatures written in European languages» (p. 9). Significantly, as Symbolism spread outward from the Paris Cénacle of 1885-1895 it interacted with other literatures and was modified by them; it «amalgamated with native trends and local propensities: it catalyzed inherent attitudes» (*ibid.*). Therefore, the volume «discerns native originalities in form and content» as the general Symbolist trend «appropriates the heritage of a particular literature» (p. 10) at a given historical moment. It has eight parts between the editor's «Introduction» and «Conclusion.» Part I defines Symbolism and delimits it as a literary movement in terms of its origin in France in the late 1880s and in poetry, and its basic traits of method, style and attitude: indirect communication through language that was suggestive, musical, ambiguous, and the fin-de-siècle decadent spirit. The second Part studies Symbolism's roots (language, imagery, techniques) in the French Cénacle during 1885-1890. Part III, titled «The Emergence of the International Symbolist Movement,» has eight studies on the spread of the Symbolist

esthetics and ethic outward from the Paris school and their relationship to contiguous literary movements (Modernism, Hermeticism, Estheticism, Expressionism). Its Section A, «Catalysts and Intermediaries,» on major transmitters of the movement such as Rubén Darío, Stefan George, Maurice Maeterlinck, etc., includes an essay by Gordon Brotherston on reactions to Symbolism in Spain. Section B, «Diffusion and Symbiosis,» has a general study of Symbolism and *modernismo* by Ricardo Gullón and an extensive essay by Roland Grass about Symbolism's impact on the *modernista* novel of Spanish America. Part IV focuses squarely on international Symbolism by studying what is original and individualistic in the Symbolist work of certain giants of the great flowering of the early 1920s. Its nine essays include one by Bernard Gicovate titled «Juan Ramón Jiménez and the Heritage of Symbolism in Hispanic Poetry» and another by Andrew Debicki on Symbolism's imprint on the poets of Spain's remarkable Generation of the 1920s. Parts V-VII treat, respectively, «typological studies» on the general heritage of Symbolism (myths and folklore, Symbolist theater and painting), the Symbolist impact on music and art (extremely relevant to a volume on literature because of the inseparability of the musical and the pictorial from the Symbolist esthetic), and twelve «national perspectives,» essays on Symbolism's effect on the development of the literatures of specific nations or regions (Scandinavia, the Baltic countries); yet there are no studies directly related to Spanish Symbolism. (Several may have been planned, however. An earlier essay on Mallarmé's international impact includes a footnote alluding to «chapters» by a well-known Hispanist and comparatist which do not appear in the volume.) The editor states that Part VII, «far from being comprehensive,» is open-ended, awaiting further research; it will be continued in future editions of the volume or supplements to it. Part VIII, «Symbolism in Other Contexts,» apparently added after the initial plan was set, also could be open-ended; it has two essays, one a psychological overview of symbolic statement in general, the other a contrastive study by Emir Rodríguez Monegal titled «Darío and Rodó: Two Versions of the Symbolist Dream in Spanish American Letters.» A «Conclusion» by Anna Balakian is the volume's final study. It is followed by a 500-item «Bibliography on Symbolism as an International and Interdisciplinary Phenomenon,» compiled by Ulrich Weisstein, and an onomastic index.

Of the fifty essays, then, two are devoted to Spain (Brotherston, Debicki) and two to Spanish America (Grass, Rodríguez Monegal), while two cover both sides of the Hispanic world and make no separation whatsoever (Gullón, Gicovate). Since Symbolism was the essential and most lasting element of *modernismo*, and because of the interaction between Spanish American and Peninsular *modernismo*, I believe all six essays are of interest to *ALEC*'s readers.

* * * * *

Gordon Brotherston's «A Graver Decadence: Reactions to Symbolism in Spain» is a brief but excellent essay which uses literary comparatism intelligently and makes important points about how literary influences operate. Brotherston states that the effect of the French Symbolists on Spanish literature «was both sporadic and prolonged,» lasting from the mid-1890s up to the Civil War. He distinguishes a «first impact,» of Verlaine and coterie Symbolists during the advent of *modernismo*, from a later, quieter one upon the «Generation of 1927» poets, who turned more to Baudelaire, Rimbaud, Mallarmé and Valéry. Curiously, the impact of French Symbolism on the '27 poets is far better known than its earlier one on the Spanish *modernistas*. To these great figures—the Machados, Juan Ramón Jiménez, Valle-Inclán—Brotherston turns, re-examining Rubén Darío's crucial role and the response to him during the key first decade of our century. Brotherston follows recent critical thought in denouncing the misleading '98-versus-*modernismo* division (rooted in Spain's strong moral reaction against French Symbolism as decadent and degenerate) because it disregards the very nature of literature. He shows different Spanish reactions to Symbolism before and after Darío who still is not accorded his full due in Spain even though he «created a new sensitivity» (p. 158). By 1902 (the year of Manuel Machado's *Alma*, Antonio's *Soledades*, Valle's *Sonata de otoño* and Juan Ramón's *Rimas*), real changes were apparent, «especially in matters of verse form and poetics,» because Darío's poetic innovations were «being supplemented by direct knowledge of French poets conveyed by the Machados and Jiménez» after their visits to Paris in 1900-1901. This was «the high point of Symbolist influence and of articulate critical discussion» in Spain about the nature of literature and the poetic capacities of the Spanish language. Nevertheless, «it would still be wrong to speak of a 'Symbolist' movement in Spain at this (or, for that matter, at any other) stage» because the *modernistas* were playing catch-up not only with the Symbolists but also with the Parnassians and even some of the European Romantics, and because Darío was «intimately opposed to all that could be thought decadent in Symbolism, being an irreducibly New World poet» (p. 159).

Brotherston traces Symbolism's role in Spanish *modernismo* by stressing two characteristics of Jean Moréas' 1886 manifesto: the breaking of the «cruel bonds of versification» and the search for transcendental reality. Rather than smashing all metrical norms, the *modernists* made Spanish «a suppler, more pliant vehicle for verse» (p. 159) by lightening poetic language and using Symbolist metrical innovations. This is why Verlaine, «author of a poetry light and ethereal beyond belief» who was also «engaged in the intricacies of prosody» (pp. 159-60), was the great model. Most of the metric refinements actually were first made by Darío and «only in the case of a few poets (perhaps only Jiménez and Manuel Machado) can we speak of strictly peninsular innovations» (p. 160). These were Juan Ramón's experiments with half-rhyme and alliteration, and Manuel Machado's «lightness of touch» and «extraordinary agility» in *Alma* and *Caprichos* (1905), plus his exploita-

tion of «the ugliness of hackneyed rhyme» (p. 161) and of 9- and 5-syllable lines in *El mal poema* (1909). Brotherston shows how Darío, the master in metrics, was less influential in poetics, by contrasting his poem «Divagación» (from *Prosas profanas*) with Manuel Machado's derivative «Eleusis,» the «most succinct statement of the cultural consequences of Symbolism in Spain, the nearest thing to the voyage poems of Baudelaire and Rimbaud» (p. 161) but still far more timid in its crossing over to another reality. Noting how the Spaniards shrank from fully embracing all the particular conventions of Symbolism—in which Darío gloried but which hostile critics reviled as excesses and affectations—he generalizes that the Spaniards, «even at the height of the Symbolist influence, . . . lacked the specifically metropolitan consciousness that is so important to the French, the ambiguous awareness that reality has been gained and diminished by Europe's godless imperialism. . . . It was as if a certain cultural vocabulary, a certain range of reference, a certain gallantry in the fullest sense, could simply not work in the Madrid of the time, however powerful the private conviction of the poet» (p. 161). This is why the *modernistas*, «sooner than follow the path that leads from the Parnassians to Mallarmé, re-naturalized themselves, each in his own way, and to that extent ceased to be Symbolists» (*ibid.*). Brotherston's interesting hypothesis of this turning point based on a «lack of metropolitan confidence,» implying that sociocultural pressure coerced inner artistic inclinations, may raise a few eyebrows in Spain. He adds that this «does not for one moment mean they were worse or better poets; they simply stopped dealing in the poetics of Symbolism or considering the complex function of 'object' in Baudelaire or Mallarmé» (p. 162). Jiménez and Antonio Machado move away from the decorative and pretentious, from «complexes and sensations» and toward *intimismo*, Manuel Machado becomes exasperated with decadence, and Valle-Inclán, «the Modernist who held on longest» (*ibid.*) grotesquely mirrors Symbolism in *Luces de Bohemia*.

Ricardo Gullón's essay «Symbolism and Modernismo» is a wide-ranging and extremely knowledgeable survey of conventions that reveal Symbolism's presence in the poetry and prose of Hispanic *modernismo*, and the particular meanings they hold. Since with Symbolism, poetry became «a means of penetrating» the «dark zones» of the psyche, and the existing verbal code was inadequate for expressing the soul of the world and the occult in general, the *modernistas* set about «translating the ineffable and creating a system of signs for it» (p. 213). Because «the extreme hermeticism in which Mallarmé and Rimbaud luxuriated is hardly traceable in Hispanic Modernism,» the poets and novelists «made common use of a repertoire of literary figures» (p. 214) and their symbols are generally accessible, even though they allude to the subconscious or to transcendental realities. Drawing examples from some twenty-seven major Spanish and Spanish American authors, Gullón selects for study «the most characteristic» symbols of *modernismo*: flowers, towers, swans, color, parks and labyrinths. These section headings do not always convey his con-

tent. «Flowers» discusses floral symbolism less than *modernismo's* feminine archetypes and its particular amorous sensibility that rendered Don Juan ambiguous and esthetic. «Towers» denotes the nature and role of the *modernists* author: the artist-society relationship (poets as «towers of God» resisting philistine mediocrity and vulgarity); the poet as seer and vehicle for the mysteries, or high priest of the religion of poetry, or hero; the poet as integrator vs. the evil scientist, the disintegrator; the poet forced to live in society, overwhelmed and degraded, like Baudelaire's famous swan. «Swans» declares the swan to be «the most revealing symbol of the epoch» and also one of the most multiple. «Color» gives a good synthesis of «the Modernist color *par excellence*,» blue, symbol and zone of the unattainable, of great dreams and dreamers.

Discussing the related series twilight-shadow-night-violet (nostalgia, melancholy, intuitions of death, etc.), Gullón notes how certain symbols set in motion a «metonymical chain.» I believe the «Parks, Labyrinths» section exemplifies why it is so difficult to generalize about the meanings of Symbolist conventions. For if repetition and then condensation of symbols reduces their ambivalence and ambiguity and hence their values as symbols, the exotic gardens, abandoned old parks, orchards of love, etc. Gullón discusses hold such rich symbolic and atmospheric possibilities that we realize even such an informed survey as his essay is only a synthesis of hundreds of symbols in their individual poetic or prose contexts. Possibly implying by his choice of examples a more inventive symbolic imagination in the Spanish American *modernistas* than in the Spaniards, Gullón's essay is a fine demonstration of the richness of the Hispanic Symbolist heritage. In this volume it can be quite fruitfully compared with Louis Forestier's similarly-organized survey of the imagery of the French Symbolist Cénacle.

«The Symbolist Mode in the Spanish American *Modernista* novel, 1885-1924,» by the late Roland Grass, is an excellent selective survey of the major types of Symbolist influence on the novel of Latin American *modernismo*. Grass's initial «Overview» tackles terminology problems related to the eclectic nature of Spanish American *modernismo*, its ability to assimilate diverse and even seemingly incompatible tendencies (for which reason *modernismo* is more comprehensive and potentially richer than Symbolism, its most important and most influential current). Grass stresses the virtual equivalence of «Symbolist» and «Decadent» today (significantly, he uses «Symbolist,» «Symbolist-Decadent» and «Decadent» interchangeably) and the fact that neither Baudelaire nor the major developers of the Symbolist novel, Huysmans and D'Annunzio, made a clear distinction between symbol and allegory. Regarding the still-debated matter of the «Symbolist novel,» Grass establishes the need for a broader understanding of the symbol. He adopts W. Y. Tindall's flexible definition (symbol as an «analogical embodiment» of something unstated: an image, allusion, rhythm, action, structure, etc.) and his designation of «novels distinguished by the deliberate or conscious exploitation of symbolic possibilities.»

Thus Grass defines the Symbolist novel as characterized in method by indirect communication through literary symbols (including a concern with music, «the means of indirect communication *par excellence*,» and even «an attempt to adapt the techniques of musical composition to the composition of prose,») and in attitude by a decadent spirit. He then gives a fine synthesis of the coherence of Symbolist ideology in terms of what Symbolism reacted against (p. 232), a view of the nature and development of *modernismo*, and a helpful listing of the thirteen foreign authors who most influenced *modernista* prose (p. 234), stressing the paramount impact of D'Annunzio's *Trionfo della morte* in Spanish America. In his essay, Grass demonstrates superbly that the enduring contribution of Symbolism, its real legacy to world literature, is its essential method, «the art of indirect communication» (p. 252).

Grass's study, I would add, offers a fine background from which to approach the matter of Symbolist prose in Spain: in major figures who incorporated Symbolist techniques (Unamuno, Valle-Inclán, Baroja), others who surpassed those inherited techniques (Azorín, Miró, Pérez de Ayala), and a host of secondary authors who continued the European and Spanish American Symbolist Decadent novel (Isaac Muñoz, Eugenio Noel, Antonio Hoyos y Vinent, Mario Verdaguer, Ricardo León, Felipe Trigo, Pedro Mata, Eduardo Zamacois, Rafael López de Hato, José Francés, Félix Urabayen, Juan Chabás, Mauricio Bacarisse, Emilio Carrere, Rafael Cansinos Assens, and others). Moreover, the fruits of the Symbolist movement do not end with the Spanish Civil War but in fact continue even today in the short narrative and the post-Proustian lyrical novel of stasis, introspection and reiteration (e.g. Jesús Fernández Santos, Carmen Martín Gaité, Francisco Umbral, etc.).

Bernard Gicovate's essay seems mistitled, as it is not wholly about Juan Ramón Jiménez and the heritage of Symbolism in Hispanic poetry. More than half of the study considers questions of literary influences in Spanish America, the atmosphere in which Rubén Darío rose to prominence. With regard to Jiménez, according to Gicovate his knowledge of French and friendship with Darío «transformed him into probably the most devoted symbolist writer of his generation» (p. 341). Interestingly, his choice of favorite French Symbolist poets in 1904, not including Baudelaire or Mallarmé, was still based on their reputations outside France rather than on the hierarchy of artistic ability. Gicovate makes an interesting argument that the use of an epigraph, as a conscious tribute of admiration for another author or even «an acknowledgement of dependence,» indicates that «a point of independence has been reached» (p. 342). Thus even in Juan Ramón's most Verlainian phase (1903), Gicovate believes, his use of suggestion is not due only to Symbolist technique but also to national tradition, namely the great suggestiveness of the Spanish ballads deriving from their *fragmentarismo*. While the parallel is a valid one, I feel it could be misleading, too; the Symbolist view of suggestion is more complex than the mere lack of explanation it has in common with the *romance*'s mysterious incompleteness

(or, for that matter, with the strangeness of Kafka's novels and stories). In any case, Gicovate traces Jiménez' full participation in French Symbolism's esthetics: retreating from worldly life to devote himself to poetry and going through «all the obsessions with images and the derangement of the senses» (p. 345), Juan Ramón turns from Samain, then Verlaine and even Mallarmé, back to Baudelaire «to find not only the theoretical foundations of his art, but also the technical guidance that would be instrumental in his attainment of maturity» (p. 343). Gicovate believes that Jiménez' poetic techniques and even his aims «were no doubt inherited from Symbolism» but «the technical skill... is [his] own accomplishment» (p. 344). The breakthrough came in Juan Ramón's realization that the use of symbols and sensations «had to be put at the service of an aim, ... the evocation of a total mood» (*ibid.*), as Baudelaire had intuited. In the second decade of the century, Jiménez makes this «intellectual leap from the concept of suggestion to the use of evocation, and from here to a new grasp and understanding of the nature of poetry;» it makes him «the leading force of poetic activity in his language» and leads him to «a final definition of his art,» the shift from sensation to poetry as «a conceptual and linguistic activity» of subtle evocation (p. 345). Undeveloped references to the influence of Pascal on Jiménez' thought and of Maeterlinck on his attitude and mood do not alter Gicovate's final portrait of Juan Ramón as a fortunate conjunction of «Symbolist suggestion and subtlety» and Hispanic poetic tradition. In general, his knowledgeable essay appears to suffer from a slight disdain for the period of esthetic experimentation that produced the cult of sensations and synesthesia, and from an underlying assumption that to admit an extremely strong catalyzing effect of Symbolism on the single most influential figure of twentieth-century Spanish poetry would somehow diminish his extraordinary originality and versatility and his unique esthetic sensibility.

Andrew Debicki's essay, «Jorge Guillén and the Symbolist Imprint on the Generation of the 1920s,» is one of the best organized and most informative in the entire volume. It uses penetrating explications of five poems to illustrate how certain Spanish poets have modified «the Symbolist vision of the uniqueness of poetry» by adding «an emphasis that might well have surprised Baudelaire or Mallarmé» (p. 347). If «for the Symbolist writer the poem embodied an experience which was in some way already present before its composition,» Spanish poets of the 1920s viewed the experience as «not fully created, fully existent, until it is expressed in the language of the poem» (*ibid.*). The poem, then, is part of the totality of the experience, for it transforms and surpasses the «raw materials» of the experience, as Jorge Guillén has stated. Explicating carefully selected poems by Guillén, Pedro Salinas and Federico García Lorca, Debicki argues that the Symbolist poem normally «evokes a previous experience rather than creating a new one for the reader,» that «the Symbolist vision of poetry is... the communication of previously existent but untranslatable meanings;» consequently, «the stress placed by Spanish poets on the

creation of meaning in poetry is perhaps the logical development, the next logical step of Symbolist theory» (p. 348). The Spaniards write poetry that not only embodies and communicates subjective experience but also creates it anew within the reader, producing in him attitudes and feelings. Debicki uses Guillén's poem «Perfección» as a contrast to Rimbaud's «Voyelles» to show how its structure, choice of words, balance and movement, and the strong visual picture it evokes both embody (as Mallarmé wanted the symbol to do) a sense of wholeness and perfection and also re-create the experience of that perfection in the reader.

Debicki's second point is that the 1920s poets carry forward the Symbolists' belief in the transcendent nature of poetry but reject their view of the poet as seer, *magus*, medium of universal mysteries. Lorca speaks pragmatically about techniques, efforts and knowledge of poetry; Guillén stresses the poem as a linguistic object and finds poetry's transcendence in its capturing through language the basic themes of life. The exoticism and vague mystery of poetry's transcendence in the Symbolists has given way to the creation of a transcendent vision by manipulating a concrete reality drawn from daily life and a normal vocabulary, as Debicki demonstrates through a detailed and superb explication of Guillén's «Naturaleza viva.» He shows how «the theme of the persistency and survival of natural matter, which so easily could have become unreal and abstract,» is conveyed «as part and as extension of the matter-of-fact action of feeling a table surface, making us really experience a *naturaleza viva*» (p. 352). This exemplifies the tendency of the Generation of the 1920s to make poetry «discover universal values amidst ordinary reality by means of the exact and skillful use of language and form» (*ibid.*). Further proof is given by Pedro Salinas' poem «Arena: hoy dormida en la playa» (from *Presagios*) in which sand and a girl are metaphorically linked via their elusiveness, conveying a perception of «the evasiveness of things» (p. 353).

A third concept is that of «poetry as music,» most extensively developed by Mallarmé. Debicki validly likens Guillén's belief in poetry as a way of embodying experiences in form, language and structure (and his application of musical terms to express the interrelationship of these) to Mallarmé's association of poetry and music. More important than the genuine Mallarmé-Guillén and Lorca-Verlaine parallels that exist with respect to music are two general facts: that «both Spanish poets follow the Symbolists in using the image and the concept of music as a way of stressing the artistic properties as well as the transcendent value of poetic expression,» and they «view music more as a metaphor for their vision than as a discipline to be examined with precision» (p. 354). In sum, these exceptional poets could hardly be better represented to international comparative literature than they are here.

The final essay dealing with the Hispanic Symbolist heritage is Emir Rodríguez Monegal's contrast of two Spanish American Utopian dreams, Dario's «Cosmópolis» and José Enrique Rodó's vision of «Ariel's Island,» linked by «the

poetical code called Symbolism» (p. 669). If at the end of the past century Paris was *the* Cosmópolis, the Spanish-speaking world's version was the rich and varied Buenos Aires. Rodríguez Monegal states that «Dario's hegemony over Spanish American letters would have been impossible had he not stayed and worked in Buenos Aires» (p. 670). He proceeds to portray the provocative «Symbolist charade» of «the Argentine Dario of the year 1896,» who authored insolent and scorching statements in the preface to *Prosas profanas* to infuriate the bourgeoisie and shake up the literary establishment. Writing «with the water-marks of Maldoror and Des Esseintes» and «a touch of Verlaine's *Fêtes galantes*» (p. 672), rejecting what is new and democratic, Dario sings to the old things, «the legendary Indian and the subtle and sensual Inca,» the Mayan ruins and Aztec magnificence. His cosmopolitan dream with its satanism, eroticism and irreverence—so different in tone from the victorious Dario of 1905—is straight out of Symbolism's estheticizing decadence.

The second half of Rodríguez Monegal's essay reports the reaction, in Spanish America's other cosmopolitan capital of the time, Montevideo, that *Prosas profanas* provoked in José Enrique Rodó, not yet «the most famous essayist of Spanish American Modernismo» (p. 673), and it profiles Rodó's own version of Utopia. Dario's revolutionary book converted Rodó to the new current, moving him to write a pamphlet on Dario that was «one of the best contemporary accounts of *Prosas profanas*»: «a poem-by-poem analysis» in the form of a prose paraphrase that «changes each of Dario's verse poems into very symbolic prose poems» (p. 673). It portrayed Dario as a select and refined individual, «not the poet of America» but nevertheless, in his anti-Americanism, authentic and faithful to his own nature. Rodó demonstrated his own vast knowledge of contemporary French literature and stated his strong adherence to *modernismo*. Calling Dario's poetry one among many artistic manifestations of «our anarchic contemporary idealism,» he prophetically expressed the wish that Dario's presence in Spain would be welcomed like that of princes in Oriental tales who «bring from remote countries the fountain of gold, the talking bird and the singing tree» (quoted, p. 675).

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Having discussed the six essays of direct relevance to *ALEC*'s readers, I must add that this volume's immediate interest to Hispanists surely does not end there. *The Symbolist Movement...* offers an exceptional opportunity for learning about the wider European and international context of which *modernismo* partakes and by which it was nourished. A minimal itinerary through the volume for Hispanists interested in that context or simply in knowing *modernismo* better, would include cer-

tain key essays from the general and background sections (Parts I-III, V, VI) and others dealing with national and international figures (I, IV, VII). Anna Balakian's «Introduction» has important statements about how literary movements evolve and operate, the relationship of major figures to secondary ones, and the unity and core of Symbolism versus the various national avatars of it. Her excellent «Conclusion» definitively separates Symbolism from Romanticism and resolves the volume's apparent contradictions and divergent viewpoints into an eloquent, unifying overview of Symbolism. It also represents a state-of-the-art update and a distillation of some of the best insights from a scholar who has devoted a major portion of her professional life to studying the Symbolism movement and knows it as few ever have or will. Based in comparable erudition are the essays by René Wellek and György M. Vajda. Among Part II's essays on the Paris Cénacle, Hispanists will find helpful the studies by Robert Jouanny, Claude Abastado and Louis Forestier. Among the essays on national and international figures, Ezio Raimondi's «D'Annunzio and International Symbolism» is *de rigueur* because of D'Annunzio's influence on Valle-Inclán and in Spanish America; Denis Donoghue's essay on Yeats, full of good general insights on Symbolism and poetics, may prove helpful to *valleinclanistas* for the common Celtic heritage shared by the two authors. Similarly, students and critics of the Spanish poets of the «Generation of the 1920s» (or of 1927) may wish to consult James Lawler's «Valéry and His International Reputation» and L. J. Austin's overview of Mallarmé's international reputation and intellectual impact. Unfortunately, the volume offers no solid study, or basis for one, of Mallarmé's specific influence in the Hispanic world (Austin notes correctly that «much work remains to be done on Mallarmé's impact on Spanish and Portuguese literature in the Peninsula and in Latin America,» p. 61). Also «missing,» from a Hispanic point of view, is an extensive study of Maurice Maeterlinck, who profoundly influenced Spanish *modernista* prose and theater (Valle-Inclán, Azorín, Benavente, Casona), although Hartmut Köhler's essay on Symbolist theater discusses Maeterlinck and is helpful background reading regarding Spain's *teatro de ensueño* current. Clearly, with Hispanic poetry and Spanish American prose well covered in the volume and elsewhere, there still remains to be written a study of the precise debt of late nineteenth and early twentieth century Spanish prose to the Symbolist movement.

Weisstein's extensive bibliography is admirable in its selection of works of quality but inevitably (due to the delay in publication) out of date. Its most recent entry in its section H-23, «Spain and Latin America,» is from 1975, thus antedating the mini-boom of critical books, articles and collections of studies on Hispanic Symbolism which have appeared in the late seventies and early eighties.

Unquestionably, *The Symbolist Movement in the Literature of European Languages* offers much that is of interest to students of twentieth-century Spanish literature. It indeed identifies important «native originalities» in Hispanic literature, as promised. More significantly, it is based in the most intelligent and instructive

sort of literary comparatism—the discerning and appreciating of revealing *differences*: variations and transformations of foreign influence as a writer or a culture incorporates it—and it is genuinely international throughout. It is remarkable not only that the volume covers so many topics and includes so many fine essays but also that nearly every individual study is a compact and highly selective distillation of what is most important. Happily, we can be proud that Hispanism is so well represented in this outstanding international project.

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Ramón Buckley, *Raíces tradicionales de la novela contemporánea en España*. Barcelona: Península, 1982, 241 pp.

According to Buckley, there are two directions in the contemporary Spanish novel. The mainstream stems from nineteenth-century realism and offers a historical view of man and society. Even when it reacts against realism's positivistic pretensions of objectivity, it aims only at perfecting a narrative formula without questioning its basic belief in progress—scientific, social and technical—as the key to the betterment of man's existence and environment. The other type of novel looks back longingly to older values and ways of life as a defense against modernity. This trend originated during the first period of industrialization, and the famous polemic between Pereda and Galdós signaled the first confrontation between «traditionalist» and «progressist» visions. In the last three decades, there has been a recrudescence of the traditionalist trend, perhaps as a reaction against the standardization (Americanization) of culture, also in the name of progress.

The difference between progressive and regressive novels is not only one of ideology but one of form. Traditionalist novels convey their message in archetypal forms and can be best understood by comparison with various types of romances, epics or legends. According to Buckley, various nationalities in Spain produced, in modern times, either in Castilian or in their vernacular, novels whose structure can be traced to the origins of their ethnic roots. Chivalric romances probably originated in Galicia but were also prevalent in the early Catalan tradition. Both cultures absorbed very early the Arthurian legends, with their quest motif, because these echoed earlier local legends. Castilian literature introduced other idyllic forms into Spain, such as the pastoral romance, to which modern writers have returned. Basque culture had a traditional attachment to epic forms which have also been revived. Buckley traces these forms conclusively in his discussion of some very well-known novels and novelists, and of some lesser ones. His guiding models are based on Nor-