

she had just finished: *To the Lighthouse*, and the reading of *A Room of One's Own*. In fact, M.G. has a lot in common with Woolf and it is reflected in her diary and collage; Andrea Toribio Álvarez, 'Historia de una correspondencia: Carmen Martín Gaité y Esther Tusquets' (259–278) studies the relationship between the publisher Esther Tusquets and M.G. through their letters, and links the letters to a chapter in T.'s autobiography which she dedicated to M.G., and complements the content of the letters. The hermeneutic difficulty lies in the fact that the letters sent by the publisher to M.G. are lost. The final chapter of this volume is Elisa Martín Ortega, 'La memoria en la obra de Esther Tusquets: entre la intimidad y la crónica de una época' (279–290), in which she demonstrates how memory, biography and fiction are interlinked in Tusquets's work.

Historia de la ciencia ficción en la cultura española, ed. Teresa López-Pellisa, Madrid, Iberoamericana–Frankfurt, Vervuert, 523 pp., is a pioneering study dealing with the history of Spanish science fiction from its origins to the present day in its diverse fictional manifestations: narrative, theatre, poetry, film, television and comedy (9). It makes a valuable contribution by giving an overall historical and critical overview of science fiction in Spain and it will undoubtedly help academics to bring this genre into the mainstream in Spanish literature. It draws on the research done by David Roas and his edited volume *Historia de lo fantástico en la cultura española contemporánea (1900–2015)*, 2017 (v. YWMLS, 79). The chapters relating to this survey are Mariano Martín Rodríguez, 'Narrativa 1900–1953' (71–122) and 'Teatro hasta 1960' (195–222), Mikel Peregrina Castaños, 'Narrativa 1953–1980' (123–150), Miguel Carrera Garrido, 'Teatro 1960–1990' (223–250) and Xaime Martínez, 'Poesía 1900–2015' (381–412). It should be pointed out that the dates separating chapters do not correspond to the conventional temporal delineations in 20th-c. Spanish literature. The reason 1953 has been chosen as the demarcation date in narrative is the appearance of science pulp fiction on the Spanish publishing market. It meant the introduction of the U.S. science fiction model to the detriment of the avant-garde British model of scientific romance, as written by H.G. Wells. The demarcation date for theatre is 1960, when this genre begins to appear in the plays of José Ricardo Morales and Antonio Buero Vallejo, in which realism and science fiction are mixed. Of interest is the section dedicated to science fiction radio theatre which became very popular in the 1940s and 1950s, as it seldom appears in theatre studies. The chapter dedicated to science fiction poetry is a great contribution to the study of Spanish poetry as the critics have rarely made the connection between both genres. Xaime Martínez argues that there is no proper science fiction poetry until the publication of *La nave* (1959) by Tomás Salvador.

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