

Paz belongs to? How does it relate to the crisis of divinity? It is a pity that the author has chosen not to explore these questions.

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MARÍA SOLEDAD FERNÁNDEZ UTRERA. *Buñuel en Toledo: arte público, acción cultural y vanguardia*. Woodbridge: Tamesis, 2016. 166 pp.

Buñuel en Toledo adds to a growing body of work on the cultural history of walking, epitomised by Rachel Solnit's excellent *A History of Walking* (2001). This trend owes a theoretical debt to Henri Lefebvre and Michel de Certeau that is fully acknowledged here. Agustín Sánchez Vidal co-wrote *La mesa del rey Salomón* (Saura, 2001), based on these trips to Toledo in the 1920s and 30s, and Fernández Utrera uses this film as a point of departure to consider: whether these trips might be viewed as public art; what they reveal about Buñuel's ideology; and what relevance they have to his films. Other sources are carefully referenced: a paper by Miguel Molina Alarcón that includes the Toledo visits in discussion of Spanish performance and the catalogue of an exhibition on the *Orden de Toledo* (2005). This is a timely book, given the lack of attention paid to this aspect of Buñuel's life, and the growing importance of research on public art and geographic space as a physical, social and discursive text to be read and written.

From the scant source material available, Fernández Utrera places these visits between 1923-25, continuing more sporadically up to the beginning of the Civil War. Buñuel says he founded the parodic "Orden de Toledo" in 1923, with himself as Gran Maestro/Condestable, and friends as *Caballeros de la Orden* or more lowly *Escuderos*. This carnivalesque hierarchy was based on how much alcohol could be consumed and who could stay up all night. Despite the lack of source material, Fernández Utrera provides extremely useful information bringing these walks to life and establishing the importance of the location: as a conservative military training ground; as an icon of the liberal cultural and intellectual tradition associated with Cervantes, El Greco, Bécquer, and the *Institución Libre de Enseñanza*; and as a location with a lively working class culture and tradition. Chapter One traces the town's historical association with the liberal intellectual and cultural tradition and examines a Dalí painting, *Sueños noctámbulos* (1922), for evidence of attitudes to the individual and collective psyche. Chapter Two focuses on a confrontation, presumed to have occurred in 1932, with cadets from the military academy over a

remark made to María Teresa León. León's account is tantalisingly evocative and is used here to suggest that locals collaborated with these privileged students to protect them from the cadets. Chapter Three usefully distinguishes the night-time activities of the *Orden* from DADA and Surrealism by establishing that these walks were not random. They were to specific locations associated with the classical Spanish cultural past: the Cathedral bell tower, the Convento de Santo Doming el Real, the Venta de Aires, and the Posada de la Sangre where Cervantes is said to have written *La ilustre fregona*. There is useful discussion here of all these, including the Berruguete sculpture of Cardenal Tavera and the tradition in Spain of grotesquely real evocations of death. This interesting chapter concludes that, although José Bello's coined the term "ruísmo" for these jaunts, suggesting a link with Surrealism, these were not associated with "chance," but with specific symbolic, cultural and psychological associations, in particular related to death, that predate Freud and Surrealism. Chapter Four focuses on ideological radicalism and uses José Moreno Villa's accounts of the conservative and liberal tradition of visiting Toledo (published in 1919 and 1920) as a basis from which to analyse one of four photographs taken in 1924 or 1925 at the Venta de los Aires. In this rather wonderful photo the friends are costumed to represent the Academy (José Bello), the clergy (Moreno Villa), conservative femininity (María Luisa González), Buñuel is dressed as a nun or Marist priest gazing ecstatically upwards, Dalí may represent Catalan or Basque support for the Dictatorship of Primo de Rivera and José María Hinojosa is seated posing, Fernández Utrera suggests, perhaps as Primo de Rivero himself. The conclusion carefully drawn is that, although Buñuel describes his sympathies at this time to Aub as anarcho-syndicalist, his activities cohere with a liberal progressive, albeit radicalized perspective that is traced, in the final chapter, through selected films: *Las Hurdes* (1933), *Los olvidados* (1950), *Gran Casino* (1947) and *Viridiana* (1961).

The author is frank about the lack of source material. However, extremely good use is made of what exists, providing evocative images of Buñuel and friends and suggestive links to films featuring wandering and pilgrimages, such as *Nazarín* (1958) and *La Voie lactée* (1969). If the question whether the activities of the "Order" may be viewed as cultural performance is left hanging, the account provided of Toledo's relationship to a specifically Spanish past is important. In the interests of distinguishing the walking of the "Order" from Breton, however, the author downplays Buñuel's view that Surrealism is a way of seeing, and the links made with the films, in Chapter Five, can be tenuous. It is a stretch to link *Gran Casino* to the encounter with the cadets; as it is to link the beggars' performance in *Viridiana* to the performances of the "Order" in Toledo without more

discussion of class. Similarly the connection made between Pedro and Jabio's freedom to wander the streets of Mexico in *Los olvidados* and the freedom of this group of privileged students needs more detailed qualification. The *auteurist* approach also overlooks the specificity of the film medium: trauma is cited as the reason Buñuel's work appears to ignore Spain for longer than that of other Spanish exiled writers, which fails to appreciate the crucial role of funding and producers in the content of films. These reservations aside, this is a carefully-researched, well-written and thoroughly enjoyable book that provides fascinating insight into the cultural history of Toledo and into that of Buñuel and his group of talented friends. It will extremely useful for fans of Buñuel and particularly for any students and tutors working on *Tristana* and *Viridiana*, and Spanish texts that use Toledo to represent a dream of Spain.

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JAVIER GARCÍA LIENDO. *El intelectual y la cultura de masas. Argumentos latinoamericanos en torno a Ángel Rama y José María Arguedas*. West Lafayette: Purdue University Press, 2017. 243 pp.

El libro de Javier García Liendo *El intelectual y la cultura de masas* es un laudable ejemplo de texto académico escrito en un lenguaje a la vez elegante, preciso y accesible. Entabla una conversación en torno a dos figuras claves y muy estudiadas de las letras y la vida cultural latinoamericana del siglo XX, Ángel Rama y José María Arguedas. Logra contribuir de manera original y vigorosa a tres áreas de estudios. Primero, estudia a estos dos intelectuales clásicos no sólo como crítico (Rama) o novelista (Arguedas), sino considerando holísticamente todas las facetas de sus prácticas intelectuales, particularmente en el rol de "organizador de cultura". Concretamente, explora la actividad de edición (Rama), y de difusión audio-visual, mediada por la tecnología, de las producciones andinas (Arguedas). Segundo, el libro escruta el panorama de las políticas culturales de Latinoamérica durante el siglo XX, considerando específicamente la cuestión del acceso (o su falta) a los objetos materiales que ofrece soporte a la cultura. Así, narra dinámicamente cómo Rama introduce el libro de bolsillo en los quioscos y qué efectos esto tiene para la democratización del consumo del material impreso; o cómo la expansión de la radio o el relativo retraso en el proceso de la masificación de la televisión afecta las dinámicas de consumo cultural de la cultura impresa y audiovisual en el continente. Finalmente, y de suma importancia,