

counterparts. Of particular interest, however, is the focus on the movement's leading figures, especially those from Brazil, and how they found in the ideas of the Enlightenment instruments for the improvement of the Lusitanian Monarchy.

The richness of the American territories awoke great interest in Europe and a growing eagerness to know more about it, resulting in numerous expeditions, transfers and dissemination of knowledge between both sides of the Atlantic. Thus, as Chapter 5 explains, 'Spain was not its [the American Enlightenment's] exclusive source and it was not exclusively peninsular in composition or orientation' (145). Alexander von Humboldt's and Aimé Bonpland's journeys in America and the influence of their work afterwards is one of many examples discussed in this chapter, focusing particularly on their reassessment of not only the colonial system but also the pre-colonial past, with the attendant potential dangers for Spanish rule. The following two chapters are thus entirely dedicated to an exploration of what Enlightenment Absolutism meant in the Spanish dominions, paying special attention to influential individuals and their means for disseminating information, such as newly-founded journals like the *Gazeta de México*, *Mercurio Peruano* and *El Diario de Lima*.

The disintegration of monarchical authority towards the end of the century affected the Hispanic Monarchy and history became a crucial instrument in justifying dynasties, investigating how and when liberties had been lost and, most importantly, how they could be recuperated. This reconstruction of the past, in search of models for the future after the dynastic crisis of 1808, brought up discussions about the nature and sovereignty of the Hispanic Monarchy, which are further explored in Chapter 8.

To conclude, Hamnett seeks to define the Spanish Counter-Enlightenment, arguing that although these polemicists and their ideas have been mostly ignored, their importance is vital for understanding the political thinking on the Spanish secular and Catholic Right during the following century and a half.

The Enlightenment in Iberia and Ibero-America will be of interest to scholars of Spanish America and the transatlantic eighteenth century working in history and cultural studies, and an essential introduction for students embarking on the study of the Enlightenment in its many different forms.

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No hay nación para este sexo: la Ref[d]pública transatlántica de las Letras: escritoras españolas y latinoamericanas (1824–1936). Editado, con una introducción, de Pura Fernández. Madrid: Iberoamericana/Frankfurt am Main: Editorial Vervuert. 2015. 396 pp.

The title of this enjoyable volume is taken from 'Libertad' (1846) by Spanish Romantic poet Carolina Coronado (1820–1911), a work in which she condemns the exclusion of women from public and intellectual life. *No hay nación para este sexo* shares various examples of misogyny and inflammatory statements about bluestockings, to use the English term. Pura Fernández's Introduction provides contemporary evidence to show that there is still much to be done to form an accurate and inclusive picture of the experiences of women writers of the period (1824–1936). As she points out, the archives do not always help; for example, women writers are glaringly absent from photographic documentation of literary society which only captured male intellectuals interacting at gatherings and functions.

The sixteen chapters that follow attempt to populate the gaps in the photos with the stories of how women writers undertook their work. But that isn't all: the focus is on relationships and networks, concentrating on diverse points of contact between the women, including the press, salons, letter writing, publishers, academies, foreign travel (Paris being a key location),

philanthropy, friendship, patriotism, ideological affinities such as abolitionism and the feminist movement, the role of Romantic movements such as sensibility, the concept of 'hermandad' and the acceptance (or not) of male peers. Regarding the latter we are reminded of the opinions of the likes of Rubén Darío and his loudly professed revulsion at the 'abominable *sisterhood* internacional' in general, and at women writers in particular (207), José Ortega y Gasset's essentialist views of gender (294), and Miguel de Unamuno's observation that literature is 'pantalónica' (370).

No hay nación para este sexo is exciting, lively and eclectic. William Acree's chapter, 'Los hilos del deber femenino', is a bold and gratifying component, departing as it does from the idea of exceptional women, 'las destacadas', and looking instead at the work involved in making political *divisas*, so visible in political and military life in nineteenth-century Argentina and Uruguay. Claudia Cabello-Hutt also looks beyond the idea of outstanding raw talent to focus on more practical matters. Her research shows the efforts involved in getting work published, promoted and remunerated. Concrete examples such as Carmen Conde asking Juana Ibarbourou for Alfonsina Storni and Gabriela Mistral's addresses indicate just how essential transnational affiliations, backing and publicity were (374). The need to build relationships is further elucidated by Noël Valis' research on family connections, mentors and patronage. Other chapters share varied research on topics from entrepreneurship to the opportunities created by vibrant literary scenes, such as turn of the century Buenos Aires and 1920s Spain. Marcia Castillo Martín's chapter, 'Llegar a ser la que se es', is a very enjoyable read, bringing to light the intimate problems and anxieties that women writer shared in their personal correspondence. Their doubts over personal appearance (physical and sartorial) and image problems, the sting of unfavourable reviews, financial worries, intellectual insecurities, and matters of health (including discussions of the rest cure as prescribed to Virginia Wolf) are carefully examined and contextualized.

It is refreshing that, although this book is rich with sources, ideas, people, places and theory, and even though it represents large amounts of original research, no grandiose claims are made and there is no attempt to construct a premature totality out of the constituent parts. By Fernández's own admission there is still considerable work to be done in this area, a need for greater breadth, and many important questions still to look at (14), and she expresses the important role the digital humanities can play in holding together large bodies of data relevant to the untold stories of women intellectuals in the Spanish-speaking world (35).

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R. K. BRITTON, *The Poetic and Real Worlds of César Vallejo (1892–1938): A Struggle between Art and Politics*. Brighton/Chicago/Toronto: Sussex Academic Press. 2016. x + 321 pp.

2016 was clearly a year of good vintage for César Vallejo Studies. The Congreso Internacional Vallejo Siempre—with papers about the spectacle of Vallejo's body in his theatre, the connections between his poetry and that of Jules Laforgue, as well as new insights about Vallejo as a creative translator of French poetry—was held in Montevideo on 14–16 April 2016, and the same year greeted the appearance of R. K. Britton's much-awaited study. Ever since the completion of his doctoral thesis on 'The Influence on the Work of César Vallejo of his Conversion to Communism' (1975), and his two *MLR* articles—the first on 'The Political Dimensions of César Vallejo's *Poemas humanos*' (*MLR*, 70:3 [1975], 539–49); and the second on 'Love, Alienation and the Absurd: Three Themes in César Vallejo's *Trilce*' (*MLR*, 87:3 [1992], 603–15)—Britton has been an important voice in Vallejo Studies.