C. Davies, ‘On Englishmen, women, Indians and slaves: modernity in the nineteenth-century Spanish-American novel’, BSS, 82:313–33, looks at Sab by Gertrudis Gómez de Avellaneda, El médico de San Luis by Eduarda Mansilla, and Aves sin nido by Clorinda Matto de Turner. The article examines the varied ways in which the novels grapple with modernity in the specific circumstances of Latin America, and in particular with their attempts to inscribe the subaltern (women, Indians, and slaves) into liberal discourse as subjects rather than objects of modernity. D. Dupont, ‘Impressionism, independence and patriotism in turn-of-the-century Cuban criticism: Manuel Sanguily and Leopoldo Alas react to Manuel de la Cruz and Emilio Bobadilla’, BHS, 82:327–41, shows how two critics of the older generation reacted to two younger ones. Although Sanguily assessed both of the younger men, and both negatively, whereas Alas wrote only about Bobadilla, and did so positively, the author of this article has noted similarities in the rhetoric of the older writers, and in the aspects of the younger writers they found problematical, and he concludes that the lack of comprehension between the generations was typical of Cuban culture towards the end of the 19th century. M. Gómez, ‘Poder, alegoría y nación en el neoclacisismo hispanoamericano’, HR, 73:41–63, examines the prevalence of certain key allegories in early-19th-c. texts which the writer calls ‘foundational non-fictions’, and which include writing by Simón Bolívar, José Joaquín Fernández de Lizardi, Andrés Bello, and José Joaquín de Olmedo. N. Kanellos, ‘Hispanic American intellectuals
publishing in the nineteenth-century United States: from political tracts in support of independence to commercial publishing ventures’, *His* (US), 88:687–92, shows that the first writings by Hispanic authors published in the U.S. were political in nature, and connected to the Independence movement; by the 1820s a wide variety of material was being published, with the result that some of the foundational fictions, of Cuba and Puerto Rico, were first published there. The article mentions Félix Varela, José Echeverría, Francisco Marín, Lola Rodríguez de Tío, and José Martí. S. Megevant, ‘Sucré et café: entre enfer et paradis, les images contrastées de la plantation cubaine au milieu du XIXe siècle’, *CMHLB*, 85:49–62, mentions Anselmo Suárez y Romero, Cirilo Villaverde, Narciso Foxá, and Francisco Pobeda: however, the main emphasis is on articles, short stories, and costumbrist sketches in the Cuban press of the period, where there is a tendency to contrast coffee and sugar plantations, idealizing the former and demonizing the latter. In visual representations of the period, however, the opposite is the case: this article suggests some explanations for this divergence. F. Morán, ‘Volutas del deseo: hacia una lectura del orientalismo en el modernismo hispanoamericano’, *MLN*, 120:383–407, sees both pro- and anti-orientalism within *modernismo*, links this to the real presence of people of Chinese and Japanese extraction in Latin America at the period, and situates this theme within the debate on emergent modernism between positivism and *modernismo*. The principal literary items mentioned are two travel pieces: Enrique Gómez Carrillo’s *En una fumería de opio anamita* and José Martí’s *Un funeral chino. Los chinos en Nueva York*. C. Pera, ‘El mito de París en el modernismo hispanoamericano’, *CH*, 658:9–19, notes the disillusionment caused by the discrepancy between an idealized Paris, and the real city in which a number of *modernista* writers had trouble surviving, and links this to the birth of the myth of Latin America as a place of ‘nature’ as opposed to artifice that would animate the telluric literature of late *modernismo* and the years that followed.

2. Individual Authors

**Bello.** A. Kaempfer, ‘América hipotética, post-occidental e in concluida en *Alocución a la poesía* (1823), de Andrés Bello’, *REH*, 38, 2004: 469–85, shows how Bello posits that America is the place where a post-Western history can begin.

**Cabello de Carbonera.** C. Matthews, ‘The masquerade as experiment: gender and representation in Mercedes Cabello de Carbonera’s *El conspirador. Autobiografía de un hombre público*’, *HR*,