

offer the examination of Eduardo Kac's digital poem "Não!" (272-78) as an example of this engaging type of analysis. The poem presents what would appear to be a collection of nonsense words, like "ECARASEMP" or "RAOCONTRAO." Ledesma demonstrates how the nonsense words make the sentence: the breaks between words are removed in the poem as the words scroll across the screen and a series of letters form the sentence "O POETA ESSE CARA SEMPRE VAI DE CARA CONTRA O CORO DO SIM" ("The poet [is] that guy who always goes against the choir of yes" [273]). The analysis does not stop at decoding the sentence, but continues to delve into the meaning behind it, the technology used to create it, and the nature of the light producing it on the screen. Ledesma's conclusion brings us back to the idea of avant-garde poetry as a fluid form that re-creates itself, directly and metaphorically speaking.

Some of the works included in the study may be perceived as affected, pretentious, or downright pointless: the Lettrist writings of Joan Brossa could serve as an example. However, close readings of these pieces are underpinned by a detailed historical contextualization, which reveals the dissident nature of what otherwise would be seen as an example of kitsch art.

Well researched, clearly written, and with many illustrations, this book is a valuable addition to the corpus of the Ibero-American literary and cultural studies.

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ELENA DE LORENZO ÁLVAREZ, COORD. *Ser autor en la España del siglo XVIII*. Gijón: Ediciones Trea, 2017. xiv + 526 pp.

This volume brings together eighteen critical essays on authors and the concept of authorship within Spain's eighteenth-century "Republic of Letters." Its chronological sweep spans from Juan Álvarez de Toledo (1662-1714), whose life straddled the culture of the late Baroque and the new stirrings of the *novatores*, to Manuel José de Quintana (1772-1857), a figure who also lived across two centuries and the profound changes that marked them. In between these two men, the list of authors gathered together offers a fairly well-established repertory of eighteenth-century Spanish letters: Gabriel Peralta Barnuevo, Benito Jerónimo Feijoo, Fray Martín Sarmiento, Eugenio Gerardo Lobo, Diego de Torres Villarroel, Ignacio de Luzán, José Antonio Porcel, Ramón de la Cruz, Nicolás and Leandro Fernández de Moratín, José Cadalso, Gaspar Melchor de Jovellanos, Tomás de Iriarte, Juan

Meléndez Valdés, José de Vargas Ponce, and María Rosa Gálvez. The result is a compendium that highlights the continuities within eighteenth-century conceptions of authorship as well as the surprisingly varied modes of “being an author” that characterize individual figures.

With Roland Barthes’ (“The Death of the Author”) and Michel Foucault’s (“What is an Author?”) classic essays in the background, the volume might aptly be situated within the phenomenon that scholars like Séan Burke in the 1990s were already calling “the return of the author” as an object of scholarly attention. By and large, such a return has been marked by a more sophisticated, constructivist understanding of authorship than the earlier, empirically-oriented, biographical criticism against which structuralist and poststructuralist theory often railed. What animates this volume across its many contributions is an interest in the discursive crafting of author-images both by writers themselves and by the various social, political, economic, legal, and textual apparatuses that shape their subsequent reception, circulation and remembrance.

A useful introduction by Elena de Lorenzo Álvarez sets up the question of authorship within the basic historical coordinates of the eighteenth-century literary field: the transition from the figure of the humanist scholar toward the figure of the modern intellectual, the progressive professionalization of the writer, the growth of academic institutions and the press, the emergence of a modern reading public, as well as the increasing importance of debate and exchange as a means of shaping public opinion. The essays that follow, each by a different scholar, highlight the complexities of authorship as a concept that operates at the intersection of many overlapping domains: the sphere of textual subjectivity, the realms of economics and the law, the world of paratexts and posthumous editions, etc. At the same time, these essays in the aggregate reveal an extraordinary variety of approaches to authorship by eighteenth-century writers.

Ana Isabel Martín Puya, for example, teases out the way that Alvarez de Toledo adopts an amateur’s pose as he negotiates the shifting literary terrain of the late seventeenth and early eighteenth centuries. Virginia Gil Amate notes that while writing was not lucrative for Peralta de Barnuevo, his writerly persona was central to establishing and maintaining his preeminence within the Viceroyalty of Lima. Inmaculada Urzainqui probes the self-image that Feijoo constructs across his massive oeuvre, concluding that his authorial self seeks to conquer the public and implicate readers in building new forms of culture. Joaquín Alvarez Barrientos proposes that Martín Sarmiento’s relationship to his writing can be understood in terms of a “gabinete de curiosidades” (83). Francisco Javier Alvarez Amo finds in Gerardo Lobo’s poetry subjective attitudes – feigned diletantism, the use of colloquial language, humorous registers, and self-irony – designed to

suggest to readers that the author was one of them rather than a cultural superior. Miguel A. Perdomo Batista argues that Tomás de Iriarte's authorial image is integral to the way satire operates in his work, and Ignacio García Aguilar links Torres Villarroel's authorial self to a modern conception of marketing in which authorship is understood in terms of brand value.

Many essays also point to the tensions and contradictions that inhere within the authorial self-images. José Checa Beltrán characterizes Luzán, for example, as a writer who was "escindido entre la autorrepresentación sincera y las servidumbres con el poder" (182). Tania Padilla Aguilera sees in Porcel's authorial image a figure caught between baroque and Enlightenment sensibilities. Alberto Romero Ferrer counters the myth of Ramón de la Cruz's populism by pointing to his abiding interest in academic as well as popular recognition. If as Philip Deacon shows, Nicolás Fernández Moratín's persona was largely that of an apologist for classicism, Jesús Pérez Magallón paints a more divided portrait of his son Leandro, whose preeminence within the world of the theater overshadowed the author-image that emerges from his lyric poetry. The question of sincerity also arises with frequency. While Miguel Ángel Lama situates Cadalso's authorial persona within the general parameters of a more or less frank "hombre de bien," Elena de Lorenzo Álvarez finds in Jovellanos something not quite fully sincere, a series of "mascaras traslúcidas" that often hide as much as they reveal (281).

Another recurrent subject across the essays is the relationship between author-images and various forms of power. Rodrigo Olay Valdés charts the way Meléndez Valdés carefully negotiated his relationship to politics over the course of his career. Fernando Durán López characterizes José Vargas Ponce as an author cognizant of his own power as he wrote for a public he hoped to better, and María Jesús García Garrosa frames María Rosa Gálvez's career in terms of her ambition for the power of literary prestige traditionally accorded men. Rosa María Aradra Sánchez underscores the different power-positions – critic, defender of intellectuals, politician, creative writer – from which José Manuel Quintana projected his image, and the volume closes with an essay by Pedro Ruiz Pérez on the genre of the "fama póstuma," a form of authorial commemoration that often put the power-interests of the author/publisher over those of the deceased. While a final synthesis of the findings gathered here would have been welcome, the range and general high quality of the essays ensure that the volume will become an important reference within the world of eighteenth-century authorship studies.

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