

mystical body has the opposite result. That is, the greed of the metropolis persists in extracting the resources of the New Continent, including gold. The reader is left questioning the purpose of the author's comparison of this gold to "the excrement of hell" (287).

The second essay by Óscar Martín and Carlos Enrique Castilla delves into the ways in which two plays by Óscar Ramón Quiroga, *El guiso caliente* (1979) and *La fiesta* (1981), adapt the picaresque logic of the sixteenth and seventeenth centuries, primarily through language, humor, and themes such as hunger and social injustice. Its only limitation is the absence of a bibliography of picaresque studies, except for the reference made by the authors when examining the imprint of *Don Juan Tenorio* (1844) and *El burlador de Sevilla* [ca. 1630] present in the second play by Quiroga.

In conclusion, this volume represents a significant contribution to the study of the Celestinesque and picaresque literary traditions in the early twenty-first century. Its interdisciplinary scope, methodological diversity, and sustained attention to understudied materials, such as the Hebrew translation and the *Quinta Celestina*, make it a valuable resource for scholars of early modern literature, translation studies, book history, and reception theory.

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CHRISTINE ARKINSTALL. *Women on War in Spain's Long Nineteenth Century. Virtue, Patriotism, Citizenship*. Toronto: U of Toronto P, 2023. xii + 276 pp.

Christine Arkinstall's newest monograph centers on the "war story," a forbidden zone for most women writers as stated by Margaret Higonnet (3). The book's author is well known for her outstanding studies on female writers of the nineteenth and twentieth centuries, especially their writings in the press. In *Women on War*, Arkinstall focuses on nineteenth- and early-twentieth-century female authors' representations of war in several literary genres: novella, short stories, theater, essay, etc., in order to undermine the essentialist views that connect gender and war. The range of female author's writings on representation of war bridges the second half of the nineteenth century and the *fin-de-siècle*, until World War I. The six Spanish female writers' texts, whose war works had been habitually overlooked, are: Rosario de Acuña (1850-1923), Blanca de los Ríos (1859-1956), Concepción Arenal (1820-1893), Consuelo Álvarez Pool (Violeta, pseud., 1867-1959), Emilia Pardo Bazán (1851-1921), and Carmen de Burgos (Colombine, pseud., 1867-1932). Most writers are well known in academic and intellectual circles,

except Álvarez Pool, but many of the analyzed texts in the monograph are not, given the war topic, usually considered a masculine endeavor. Arkinstall's book offsets the scarcity of research on Spanish women authors' representations of war. All the texts are explored through a feminist lens that contests the liberal sociocultural conventions on gender lines, underscoring the importance of interconnecting both the public and domestic spheres as "necessary dimensions of a future, democratic feminist social order." (C. Pateman, quoted in Arkinstall 134) The selection of texts by the aforementioned authors are arranged in chronological order throughout the book's nine chapters, relevant to the represented conflict.

The War of Independence (1808-1814) is the setting for Rosario de Acuña's *Amor a la patria* (1877) and *La voz de la patria* (1893), where women's participation in public matters reflect a timid incipient new identity and communal order, blurring gender lines. The third Carlist War (1872-1876) is depicted in Concepción Arenal's *Cuadros de la guerra* (1874) by presenting the theme of compassionate reason as a war corrective. In Arenal's *Ensayo sobre el derecho de gentes* (1879), Arkinstall remarks on the idea of compassion becoming a public virtue rather than a private affair, countering imperialist aggression (14).

Blanca de los Ríos' *Sangre Española* (1899) and *La niña de Sanabria* (1907) portray the 1898 Spanish-American War as an imperial illusion. Even though de los Ríos's political views are much more conservative than the other writers', this author's views occasionally fall within the liberal aims of "the nation as a federation of autonomous states." However, a few inconsistencies in her writings offer resistance to the liberal stance with regard to gender conventions, which align with other female writers in suppressing those boundaries that keep women "in their place" (14). Carmen de Burgos's short story "El repatriado" (1900), Consuelo Álvarez Pool's "La medalla de la Virgen" (1900), and Emilia Pardo Bazán's "La exangüe" (1899) centered in the Philippines, all have the Spanish American War of 1898 as their background. The four authors that focus on the conflicts in Spain's colonial territories question the Regenerationist intellectuals' position regarding the loss of the colonies.

The 1909 Spain's Campaign in Morocco is the setting of Carmen de Burgos's *En la Guerra (Episodios de Melilla)* (1909). Chastity, the quintessential female virtue in bourgeois liberal thought that excludes women from an egalitarian position in society, is questioned by Burgos in this work along with topics as adultery and blood purity.

Writings on World War I by Burgos, *Pasiones* (2017) and *El desconocido* (2017), center on the role of the female nurse in a war setting and show the author's ambivalence about her feminist ideals and pacifist principles (17).

No matter their ideology and political views, all the female authors included in Arkinstall's book contest the nineteenth century liberal ideology that keeps women in a separate domestic realm, "in Spain the liberal concepts of progress and modernity were rendered incompatible with woman" (7). Arkinstall focuses on war, a neglected and tabu topic regarding women, to emphasize the social repositioning that was taking place in the nineteenth century in Spain. Women writers center on war as a theme that intersects with other sociocultural facets that mattered to them.

The analysis of the different works on war written by the six Spanish authors uses the cultural history of emotions as one of the theoretical approaches to the topic, extending to other realms connected to bourgeois gender conventions. The author of the book dialogues with Sarah Ahmed and other scholars of the cultural history of emotion to affirm that, "far from being intimate, internal matters, emotions arise in a contact zone from not only the sentient but also the rational engagement of subjects with their environments" (9). Therefore, emotions, considered a female characteristic, contrary to reason, deemed as a male quality, are now considered "social and cultural practices" (12). In this way, "[a]pproaching war as an 'affective zone' changes the focus from battlegrounds to home fronts and from objective events to this other subjective arena" (9). Essentialist principles that disregard women's place in public areas, such as war, are challenged in the war texts by female writers. The indefinite writings, allowing a "between the lines" reading, reflect the intersecting space amid public and domestic realms.

Arkinstall's *Women on War* is an excellent account of women's approach to literary expression, from an inquiring position that contests the predominant paradigm of war texts belonging to "heroic brotherhoods" (196). Rewriting war texts from a female point of view breaks with long established conventions that excluded women from active participation in all areas of society and provided new models for Spanish women as a means to overcome the dual conventions regarding physical realms and perceptions in nineteenth and turn-of-the-century Spain. The war texts of these six female writers open the path toward a more democratic and inclusive culture, dimming the dichotomies that prevented a progressive and modern society. *Women on War* offers an alternative voice from the margins, bringing to the surface what was silenced and concealed in the masculine war canon. This is a very important and relevant text nowadays. The dialogue between nineteenth-century voices and the discourse of our own times couldn't be more relevant and appropriate in today's conflicted milieu.

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