

citizens, when transferred to the Americas, required the subjugation of the *cabildo* dominated by creoles. This was attempted through the introduction of *intendentes*, whose *subdelegados* assumed responsibility for urban finance and a wide range of public works. At the same time, the power of *cabildos* over their cities' hinterlands was reduced. In attempting to provide order and symmetry to the towns, the authorities began to separate public from private space, constructing new public buildings, regulating markets and public spaces, cleaning the streets, and organising police forces (*alcaldes de barrios*) based on designated districts. While the major cities grew, Lucena Giraldo shows that growth was greatest in areas of substantial European and African slave immigration, such as Caracas, Buenos Aires and Havana, and in fortified frontier towns; while most major cities saw an increased military presence. Finally, in the Conclusion, he describes how conflicts with the British in Venezuela and Argentina, followed by the wars of independence were catastrophic for urban development in many parts of region.

This is well-conceived book. It is one of the few to consider the whole colonial period in some detail. Another of its strengths is its wide coverage of cities at different levels in the urban hierarchy and in different regions, whereas many texts concentrate on the major capital cities. Nevertheless, this is a book that approaches the topic very much from the perspective of how Spain's power was reflected in the physical plan and structure of the city. Those seeking an economic or social history of cities, and especially the role of non-Spanish groups, will have to look elsewhere. That said, the book is based on a very wide-range of published sources and constitutes a sound introduction to the nature of urbanism in colonial Spanish America. The topic lends itself to the use of illustrations and it is disappointing that none are included. Nevertheless, it is written in a lively manner and is a welcome addition to the literature on the Spanish colonial city in the Spanish language.

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Catherine Davies, *Claire Brewster and Hilary Owen, South American Independence: Gender, Politics, Text* (Liverpool: Liverpool University Press, 2006), pp. xi + 321, £50.00, hb.

This book offers an appealing blend of history and literary criticism, with the added benefit of an important focus on women and gender, a theme long neglected in studies of South American Independence. The authors, literary critics with a firm grounding in history and political theory, provide an excellent source for both specialists and non-specialists interested in the evolution, merging, and clash of ideas around independence, liberty, and citizenship in the first post-colonial decades in the Spanish- and Portuguese-speaking countries of South America.

The book is organised into two parts. Part One casts a fresh eye on the writings of the 'big men' of South American political letters in the era of independence: Bolívar, Bello and Echeverría. Part Two looks closely at women writers and women's literary culture in this period. The book's nine topically focused chapters put emphasis on Spanish-speaking South America, although one chapter concentrates exclusively on Brazil, a country also considered in the introductory and concluding chapters.

While a current trend in some fields is towards the increased integration of women into the exploration of larger themes, the introductory chapter of *South American Independence: Gender, Politics and Text* argues convincingly that it still makes sense to look at them separately, because of the extent to which their role in letters and politics has been erased. In addition to excavating the work of women writers previously recognised (if ignored or silenced) in their own time, and later dropped from the record, the authors want to delve deeper into the gender dynamics of the period, to explore 'the interplay between gender culture and political culture at all levels of the body politic' (p. 18). Distilling the goal of the book, the authors tell us that 'this book is a literary and historical study, which examines some of the ideas and activities of the men and women who contributed to the making of public culture and yet, in the case of women, were largely excluded from it. At issue is how gender shaped and was shaped by the political discourses of the independence period' (p. 4). The introductory chapter also provides a useful overview of the main course of South American independence, covering political, military and intellectual events; this section is followed by a discussion of the three main concepts driving the authors' analysis. In a short section describing the concept 'liberty', they put into context the evolving concepts of natural rights, liberty, citizenship and property ownership. A section on the concept 'gender' summarises the now commonly recognised 'problem' of women in discussions of rights and in political theory in general. Next, 'text' is invoked to explain the importance of letters in the independence era, existing and overlapping as they did with militarism and the law. Finally, the introduction describes the divergent path followed by Brazilian independence, along with the different opportunities and dead-ends for women of letters in nineteenth-century Brazil.

The book then proceeds to analyse, in five chapters, judiciously selected aspects of 'the textual constructions of gender categories' (p. 4) in independence-era writings in Venezuela, Argentina and Peru. The authors first give attention to Simon Bolivar's gender symbolism as well as the ways in which he addressed real women in his writing. The next two chapters address the work of Andrés Bello and Esteban Echeverría, demonstrating that each man, in his own way, painted portraits of society with 'no space for women' (p. 73). The final chapter of Part One looks topically at woman as a symbol in satires, focusing on publications from Lima. This chapter traces some of the dominant tropes in this literature: women as grotesque, or as symbols of chaos. It also brings in as counterpoint some of the sharp responses by literate women at the time.

Part Two begins by providing a condensed grounding in the historical context of Spanish independence struggles, along with women's roles (long overlooked by scholars) in rebellion and war as well as their attempts to influence postcolonial laws in their favour. Next, the authors turn to four thematic studies of women's writings. First, a chapter on women and writing in Chile, including the literary products of tertulias, or literary circles, and women's correspondence, demonstrates their level of social and political engagement 'despite efforts to restrict their education to domestic roles' (p. 164). The following chapter looks at the writing of two major women writers of the period, Josefa Acevedo of Colombia and Mercedes Marin of Chile, both of whom attempted to carve out space for women as important contributors to the nation. Next, a chapter on Brazil focuses on female writers' ideas about women's agency in politics and nation in the context of (in contrast to Spanish America) the murky coexistence of both monarchist and republican camps. The

final chapter examines the Argentine writer Juana Manso, whose outspoken views on women's rights resulted in marginalisation in her time, and thereby serves to bring Manso back from that exile.

In addition to the interesting and insightful reading provided by these chapters, some overall advantages of this book include its uniting of textual analysis of the 'big' (male) writers of South American independence, along with the less-studied work of women of the era. Similarly, the joining of historical and literary methods and material (with a healthy splash of feminist theory) makes the book a rounded study of the subject. The inclusion of both gender analysis and a focus on women brings a methodological sophistication to the book; however, this reader would have liked to see some discussion of the construction of masculinity as well. Another issue is the relatively sparse material on Brazil. These minor shortcomings should not, however, detract from the overall usefulness of this volume. It could be used successfully in upper-level undergraduate and graduate courses in history, literature, and Latin American studies. And it goes without saying that for scholars of the independence era it is an important addition to bibliographies and bookshelves.

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Silvia Hunold Lara and Gustavo Pacheco (eds.), *Memória do Jongo: As Gravações Históricas de Stanley J. Stein: Vassouras 1949* (Rio de Janeiro, RJ: Edições Folha Seca, 2007), pp. 197, \$25.00, pb.

Memória do Jongo is perhaps best viewed as extended liner notes to the CD that accompanies the book, as, in effect, the volume aims to contextualise the recordings made by Stanley J. Stein in 1949, during his research into the daily life on a coffee plantation in the Vale do Paraíba (Rio de Janeiro state) from 1850 to 1900. While the CD contains a few examples of other musical genres, such as sambas, folk renditions of recorded popular songs, and a tune from the mummer-like ensembles known as *folias de reis*, the bulk of the recordings, 60 in all, are of *pontos de jongo*, that is, short songs to accompany the jongo, a dance that was performed as both entertainment and religious expression by the slaves on the coffee plantations of southeastern Brazil. Often no more than ten seconds in length, the recordings of the *pontos* involve a solo male voice, sometimes accompanied by clapping, performing a set of two or more lines to demonstrate the text and melody of each item. These historic recordings, made on a wire recorder owned by the US Embassy in Rio de Janeiro, remained hidden in a drawer for nearly 60 years. Once found, they prompted a series of projects associated with the jongo and the pioneering research of Stanley Stein, culminating in this publication.

In the introductory chapter Gustavo Pacheco provides a basic description of the jongo (also known as the *caxambu* or *tambu*), showing its links to other African-Brazilian communal circle dances, such as the *batuque*, the *candombe*, the *samba de umbigada*, among others. The chapter also includes a useful overview of the history of ethnographic recordings across the Black Atlantic, which helps highlight the importance of this collection and its item-based orientation to recording. The chapter concludes by introducing each musical genre contained on the CD. The discussion of the jongo centres on the poetic resources used in the *pontos*, noting