

Jiménez's ups and downs with poets younger than himself—this time, an exquisitely mannered Gerardo Diego exhibiting genuine admiration for the older poet despite his carping and mean-spirited comments; Carlos Alcosta (171–80) neatly traces how Jiménez operates the line from San Juan de la Cruz, Bécquer and Unamuno to Antonio Cabrera, Carlos Marzal, José Mateos, Lorenzo Oliván and Vicente Gallego; and, with a certain ingenuity and flair, Juan José Lanz (191–203)—the only contributor with two essays in the volume—constructs a Bakhtinian chronotope out of similarities between the pair of (almost) contemporaries Jiménez and Albert Einstein.

All in all, plenty of evidence here that the original symposium provided intellectual fare that may still be digested with fruition at this later date.

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FRAY DIEGO DE OCAÑA, *Viaje por el Nuevo Mundo: de Guadalupe a Potosí, 1599–1605*.

Edición crítica, introducción y notas de Blanca López de Mariscal y Abraham Madroñal, con la colaboración de Alejandra Soria. Biblioteca Indiana 22. Pamplona: Universidad de Navarra; Madrid/Frankfurt am Main: Iberoamericana/Vervuert; México D.F.: Bonilla Artigas Editores; Monterrey: Instituto Tecnológico y de Estudios Superiores de Monterrey. 2010. 504 pp. + 22 plates.

In 1599, two Jeronymite friars, Diego de Ocaña and Martín de Posada, left the monastery of Guadalupe, in Extremadura to travel through South America in order to collect alms and donations for their convent. Although such expeditions were not unheard of (the convent had sent fray Diego de Losar to South America a decade earlier), what makes Ocaña's journey exceptional is the detailed account he left us of his impressions and experiences during his 35,000 km journey through the Peruvian Viceroyalty. The original manuscript—housed at the University of Oviedo—is presented for the first time in its complete form in the fine edition prepared by Blanca López de Mariscal and Abraham Madroñal. The manuscript comprises 360 folios and includes twenty-two hand-painted drawings made by Ocaña himself, all of which are included as thumbnails in the appropriate places in the text, while nineteen of them, plus four of the five maps prepared by Ocaña, are displayed in the colour plates at the end of the volume. The text is well established, and the critical apparatus clearly oriented to the Spanish reading public, inasmuch as it mostly clarifies the Americanisms used by the author. The preliminary study gives a brief account of Ocaña's life, discusses the merits and demerits of the previous (partial) editions of the text, and briefly analyses some of the events described by Ocaña, in particular his discussion of the volcanic eruption in Arequipa in the year 1600, his account of the religious festivities and processions he witnessed in Peru, and the *comedia* penned by Ocaña and included in the text. Overall, the editors do a good job of giving contextual information to situate Ocaña and his text within the cultural milieu of early seventeenth-century Peru, even though they make an occasional mistake (such as interpreting Ovando's *Instrucciones* as a set of directions for the writing of chronicles instead of for the mere gathering of geographical information). It might have been useful if the editors had referenced specific passages of Ocaña's text using the edition's page numbers instead of the original's folio numbers to make the information more easily accessible to the reader.

Ocaña's account is a report prepared for his superiors back in Extremadura. As such, he concentrates on his success in establishing sodalities and confraternities honouring the Virgin of Guadalupe (not to be confused with the Mexican one) and in setting up the means for the alms and donations gathered by these sodalities to be sent to the convent back home, thus giving us a valuable glimpse of the economic and cultural exchanges that occurred between

convents and religious organizations on both sides of the Atlantic. Alongside this information, Ocaña registers his impressions about America ('En esta tierra de olvido, donde todo se olvida en pasando algún breve tiempo las cosas; y las memorias por grandes que sean no duran' [121]), and enlivens his narrative with comical scenes and anecdotes, which, considering his lively style, make his text a pleasurable reading. But probably the most salient feature of Ocaña's *Viaje* is his inclusion of the *Comedia de nuestra señora de Guadalupe y sus milagros*, which occupies twenty folios in the original manuscript. The comedy, clearly written by Ocaña as a way to foster the cult of the *extremeña* Virgin of Guadalupe, is the feature of the text that has attracted the most critical attention, having been published independently on at least three separate occasions (1934, 1942 and 1957 [17]). The comedy describes the miracles of the Virgin of Guadalupe, closely following the tradition of Ocaña's home monastery, the loss of Spain to the Moors due to the treason of Count Julian, and the recovery of the statue of the Virgin in time to aid Alfonso XI win the battle of Salado in 1340. Ocaña's inclusion of the comedy's text occurs in the context of his description of the festivities held on Chuquisaca to celebrate the consecration of the image of the Virgin of Guadalupe which he himself had painted. His detailed account of the festivities (including transcriptions of the poems sung in honour of the Virgin) is informative about the context in which Baroque theatre with a pious theme was performed in the high Andes during the early seventeenth century.

López de Mariscal's and Madroñal's edition is a welcome addition to a growing corpus of lesser works written in colonial Spanish America that have greatly enriched and complemented our view of life in South America during the seventeenth century. In this respect, Ocaña's text, given the sheer extension of his travels, give us a fuller (and often colourful) portrait of life in the urban centres of Peru, Chile, and today's Argentina and Bolivia.

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RONALD BRIGGS, *Tropes of Enlightenment in the Age of Bolívar: Simón Rodríguez and the American Essay at Revolution*. Nashville: Vanderbilt University Press. 2010. x + 238 pp.

Ronald Briggs has produced an excellent contribution to the literature on Simón Rodríguez, the nineteenth-century essayist and thinker who is most commonly known for his early role as Simón Bolívar's personal tutor and friend before the younger Venezuelan became 'El Libertador'. In the early twentieth-first century he has been immortalized through the Venezuelan government's 'Misión Robinson' educational programmes, named after one of Rodríguez's pseudonyms. Ronald Briggs' book makes a brave attempt to put Rodríguez the essayist back into his literary and historical context, claiming Rodríguez's originality both in style and ideology, and analysing these within a comparative Americanist perspective which suits the subject well.

There are five loosely-linked thematic chapters, 'American Asylum and the Rhetoric of Escape', 'Harmony in New World Nature and Old World Eyes', 'Education, Republican Values and Intellectual Independence', 'The Quest for a New World Language' and 'The Political and Artistic Avant-Garde'.

According to Briggs, 'the hemispheric approach serves to place in perspective a body of writings whose very strangeness has relegated them to the margins of the canonical notions of Spanish American literature' (17). In this he is surely right. Within this hemispheric perspective, we can see Rodríguez as 'a participant in a nineteenth-century effort to remake the tropes of Enlightenment discourse into the building blocks of a transcendent Americanism' (17). The book sets out to demonstrate this hypothesis by means of a detailed reading of