VIII. LATIN AMERICAN STUDIES
SPANISH-AMERICAN LITERATURE: THE COLONIAL PERIOD
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1. General

*El teatro en la Hispanoamérica colonial*, ed. Ignacio Arellano and José Antonio Rodríguez Garrido (BInd, 10), 474 pp., forms a collection of 23 wide-ranging essays that have grown out of a conference of the same name, beginning in the 16th c. and continuing to the period that sees the end of the baroque and the introduction of Enlightenment models in the 18th century. The collection offers a broad spectrum, including works that emanated from the Jesuit colleges (New Spain and Peru) as well as convents, plays written in indigenous languages (Nahuatl, Quechua), the role of female actresses, the symbolic function of space in theatre, the non-linguistic forms of communication in the *comedia*, the use of incidental music and the role musical literature has played in preserving aspects of theatre, and the colonial theatrical roots of present-day practices in the Peruvian Andes and the preservation of texts within the oral tradition. *Rebeldes y aventureros: del viejo al Nuevo Mundo*, ed. Hugo R. Cortés, Eduardo Godoy, and Marcela Insúa (BInd, 12), 273 pp., brings together 15 essays offering a diversity of historical and literary readings of a wide selection of characters. Among these, A. Lorente Medina, ‘Luces y sombras de Alonso Ramírez’ (133–47), builds on his 1996 work on R. to present several arguments against the theory that the work is a fictional creation published by Sigüenza y Góngora, given the contemporary legal restrictions within which he was working. A. Morales, ‘Visión de Hernán Cortés como personaje histórico y protagonista literario de la *Hernandía*, del novohispano Francisco Ruiz de León’ (187–93), considers the link between literature and history in the way that poetry, whilst not providing ‘documentary’ historical proof, does allow for entry into the minutiae of the colonial period, and discusses Ruiz de León’s use of Cortés as a pivotal figure in American search for identity. J. Promis, ‘Formación de la figura literaria de Caupolicán en los primeros cronistas del Reino de Chile’ (195–219) argues that viceregal chronicles, including *La Araucana*, have become a linguistic palimpsest for the figure of Cortés, thus
problematizing any attempt to separate the original figure from the canonized version. *Herencia cultural de España en América. Siglos xvii y xviii*, ed. Trinidad Barrera (BInd, 14), 294 pp., is a volume of essays on literary and cultural topics that has grown out of a project of the same title. With the exception of el Inca Garcilaso de la Vega, the contributions focus on the work of various chroniclers and poets of Andalusian origin whose literary output has its home in the Americas, ranging from Diego Dávalos y Figueroa to Celestino Mutis, and covering themes such as matrimonial debates, religious epic, and Jesuit theatre. Within the collection of essays *Revisiting the Colonial Question in Latin America*, ed. Mabel Moraña and Carlos A. Jáuregui, Madrid, Iberoamericana — Frankfurt, Vervuert, 296 pp. + 5 pls, three stand out for interest in the colonial period: A. Moreiras, ‘Notes on primitive imperial accumulation. Ginés de Sepúlveda, Las Casas, Fernández de Oviedo’ (15–38); R. Chang-Rodríguez, ‘Spanish women in *First New Chronicle and Good Government*: the intersections of culture and gender’ (59–77); and M. Moraña, ‘The “Indian Tumult” of 1692 in the folds of Baroque celebrations. Historiography, popular subversion, and Creole agency in Colonial Mexico’ (79–93). The collection intends, overall, to open new avenues to discuss the Latin American experience in the modern day by emphasizing the region’s early experience of this colonial phenomenon, and by taking into account the voices of those who suffered as well as those who have reflected on this process. The first of the above-mentioned essays centres on Spanish imperial reason as an ideological construct. The second, by contrast, explores the representation of women in Guaman Poma de Ayala, thus bringing the question of gender to the forefront of any question of culture and ethnicity. The third essay provides a detailed examination of events in 1692 and the links to the work of Sigüenza y Góngora within an unstable Creole society and their impact on literary protocol. O Barrau, ‘Framing the literary: Jacob Cromberger of Seville and the incipient Spanish American narrative’, *CLAR*, 17:5–28, emphasizes the importance of recognising the materiality of the published book and its impact on the development of the public reception of discourse, including C.’s manipulation of the literary form to create public expectation. Whilst refuting the concept of text outlined in the 1980s and 1990s, B. goes beyond the ‘area-specific’ understanding of colonial literature and maintains a consciously Eurocentric approach within conventional forms of literacy, choosing to explore thematic contents rather than a literary genre per se. Raquel Chang-Rodríguez, ‘Aquí, ninfas del sur, venid ligeras’: voces poéticas virreinales (TECI 18), 437 pp. + 12 pls, provides an introductory study (13–98) and anthology