(rather than Carpentier's)—that is to say, as a writer in whose work the Latin American Baroque is not simply manifest (like Carpentier's) but dialectical, oscillating between concealment/occlusion and expression/manifestation.

The core of Cevallos's study is a reading of the work of Isidore Ducasse (the Count of Lautréamont) for its residual Baroque, "un Barroco no visible a primera vista" (315), which then serves as the point of departure for Cevallos's analysis of the latent Baroque in twentieth-century Hispanic American literature. More precisely, his inspiration is the collection *Lautréamont austral*, edited by Rodríguez Monegal and Perrone Moisés, and in particular Sarduy's essay in the collection, "Lautréamont y el Barroco," whose central claims thread through Cevallos's study. Sarduy offers an ingenious reading of the Count of Lautréamont that restores the Uruguayan origins of this writer, constructing him as a Lezamian-style carrier of the counterconquest Baroque. Ducasse becomes a kind of textual pirate who escapes with the stolen gold from the treasure of dominant discourse (the classicism of his Uruguayan teacher and precursor, Hermosillo) to flee to Europe and establish himself there as an influential French Romantic writer and precursor to Surrealism. Sarduy suggests that the persona of the Count of Lautréamont, French Romantic rebel, conceals Isidore Ducasse's secret American origins as well as his latent Latin American poetics, which is not Romantic—a poetics of originality—but Baroque—a poetics of rebellious rewriting. For Sarduy, Baroque poetics is a poetics of rearticulation, which creates not by way of penning original works, but through the rebellious recycling of established forms. For his part, Cevallos deploys Sarduy's Isidore Ducasse, Baroque pirate of words who detours the dominant codes of classicism and bends them towards rebellious Baroque excess, to perform his own deconstruction of Carpentier's naturalized American Baroque. In Carpentier's famous prologue to the 1949 edition of *El reino de este mundo*, the very manifesto that establishes the ontological Latin American *real maravilloso* as the antithesis of the fabricated artifices of European surrealism, Cevallos find a telling parenthetical reference to Ducasse, where Carpentier notes that Ducasse, "hombre que tuvo un excepcional instinto de lo fantástico-poético," was born in Montevideo and bragged about this fact at the end of one of his works (qtd. in Cevallos 17). For Cevallos, Ducasse-Lautréamont, a hybrid figure straddling an Uruguayan past and (posthumous) French surrealist future, troubles Carpentier's neat opposition between *real maravilloso* and surrealism, Latin America and Europe, authenticity and artifice. Ducasse, in short, has stolen into the textual subconscious of Carpentier's manifesto, residue of the impure *Barroco latente* in Carpentier's pure *Barroco manifiesto*. The second textual core of Cevallos's study is a passage from the conclusion of Sarduy's essay "The Baroque and the Neobaroque," which develops Sarduy's Lacanian-inflected poststructuralist theory that the excess of Baroque language derives from loss: whereas classicism is language dominated by the big

Other (A), the Baroque is animated by the search for the little other (a), object of desire and fragment of (A), "the *partial object*: maternal breast, excrement, and its metaphoric equivalent: *gold*, constituent matter and symbolic of all Baroque" (Sarduy 288).

This Sarduyan—that is to say, poststructuralist and Lacanian—construction of the Baroque, of gold and other objects associated with the Baroque, underpins Cevallos's study, including his close readings of Palacio's fiction, which seeks to uncover Baroque strategies of displacement and compensation for loss in this writer of the *vanguardia*. Cevallos argues that there is an understudied relation between the vanguardist rearticulation of scientific language in Palacio's fiction and the Baroque. The chapter on Onetti focuses on Baroque melancholia, via Benjamin, and how the process of creative compensation and fantastic construction of alternative worlds in Onetti's fiction is founded on originary loss and melancholic flight from realities of privation. In his chapter on Borges, Cevallos connects Borges's disavowal of Baroque youthful intellectual pursuits of the 1920s in his mature work of the 1930s and 40s with the author's anti-Peronism and the suppression of local and national identifiers in his *ficciones*, which nonetheless remain "latent" and thus legible as a watermark. Overall, there is much to praise about the critical sophistication and sound scholarship of this study. However, one would have wished for a more reader-friendly organization and development of ideas, including clearer signposting of crucial vs. marginal points, as well as framing detail more clearly within the overall argument and critical agenda. No doubt, this study is inspired by some critical conceits prevalent in contemporary Baroque theory, but it exacts inordinate labor from readers that some—most certainly undergraduates—may not be willing or able to invest.

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BRENDECKE, ARNDT. *Imperio e información: funciones del saber en el dominio colonial español*. Trans. Griselda Mársico. Madrid: Iberoamericana; Frankfurt am Main: Vervuert, 2012. 596 pp.

The subject of this book is the vast amount of information collected by the Spanish Crown about its overseas possessions during the first two hundred years after the discovery of America. It joins a number of works that have appeared over the last ten years that explore ways in which this information was solicited, generated, compiled, and used by different constituencies within the Spanish Empire, principally the royal Habsburg court, the Casa de Contratación and the Council of

the Indies. But whereas previous books approached this subject from the perspective of the history of science or literature, Brendecke's objective in this Spanish translation of his 2009 book is to study the relationship between the use of information about Spain's overseas empire and colonial domination (9). His goal is to find and highlight the politics the author presupposes was embedded in this (mostly geographical and descriptive) information. To achieve this he promises to take no facet of the knowledge-generating endeavor at face value, and indeed, he leaves few stones unturned in this nuanced and well-written exploration of the subject.

The book's methodological approach aligns with those of the history of ideas, and employs mostly the tools of discourse analysis, an important component of which, the author explains, is to set aside from his consideration of the decision-making process of imperial governance any "functionalism" this information might have had and the rationalism it implies (33). The political dimension is systematically sought out for each case, whether this dimension was expressed in words or only evidenced by actions. To make sense of these, the author adapts to history the concepts of *communicative settings* and *epistemic settings* developed for linguistics. By thinking of discourses as taking place in these *settings*, it is possible to generate "un alto grado de atención con respecto a la variabilidad de los contextos, de las condiciones situacionales y performativas, pero a la vez también sigue siendo posible generalizar, es decir elaborar distintos *settings* como modelos" (28–29). The epistemic setting delimits the conditions under which something can be known by a given person or group, while the communicative setting lays out the communicative systems in operation. At this stage, readers would have benefited from more finely drawn contours between "information" and "knowledge," which are often used interchangeably or problematically equated with "news" and "science."

In the first two chapters—the most innovative, in my opinion—the objective is to outline the traditions that explain the relationship between knowledge and decision-making in an early modern monarchy, and which Brendecke finds embedded in the concepts of a monarch's panoptic vision and in the value-laden phrase *entera noticia*. It was essential for an early modern monarch to be (or seem to be) completely informed, since the smooth working of the economy of rewards hinged on an all-seeing monarch, who by this virtue could be perceived as just. A "blind" or uninformed monarch could appear uninterested or ineffective, so it was essential for the structures of governance to support effective communicative settings. The author argues that the processes for extracting information developed by the Inquisition, once ensconced in the courtly setting, became a way of instantiating a juridico-political culture of observation and reporting devoted to providing the monarch with the *entera noticia*.

Brendecke devotes the second chapter to a semantic analysis of the phrase. Here we find, not surprisingly, that the *noticia* could never be *entera*, and that the resulting ambiguity could be used for political purposes. Should the monarch need to reverse a decision, he could argue that he had not been fully informed or even that he had been *mal informado*, but likewise could also use the concept of *somos informados* to reinforce a royal order and urge compliance (120).

The rest of the book explores the implications of communicative and epistemic settings within different knowledge sites of the empire. The author provides a rich historical picture for each site—a great benefit for readers who might not be familiar with the ins an outs of these fascinating early modern institutions. The royal court as a knowledge center is explored through its involvement in consuming and generating cartographic representations. These products, we learn, were produced at the nexus of artistic ambitions, scientific patronage, political pretensions, and governmental functions (144). Thus, it comes as little surprise that he finds politics embedded in the discourses surrounding these materials. The epistemic setting is illustrated through the unfinished cartographic project of Hernando Colón to map the Spanish Peninsula (1517–1523). The author concludes that for members of the court the epistemic setting, that is, "the possibility of knowing something about America," yielded little they could learn about America, and therefore they relied instead on a combination of interactions, personal experience, and the "actualización comunicativa y performativa de tales conocimientos" (145–46).

For the setting of the Casa de Contratación, Brendecke relies on the excellent studies of M. Jiménez de la Espada and A. Sandman to examine the conflicts between pilots and cosmographers during the 1530s, only now casting these in the language of discourse analysis. Curiously, and despite earlier protestations about the positivist inclination of some studies of cosmographical activity of sixteenth century Spain, the author's intent here is to determine the *validez efectiva* of the geographical enterprise of the New World. His analysis concludes that there was little of it. For example, he found that the junta of Salamanca professors called to evaluate Christopher Columbus's project issued a "legitimating discourse" (and not a critical evaluation of the Columbian project), and also that depicting geographical "truth" was not the objective of cosmographers of the Casa de Contratación when they tried to produce a useful navigation chart. By highlighting the negotiated nature of cosmographical knowledge and the dramatic power plays of some of the historical actors involved, Brendecke draws a picture of the Casa de Contratación as a somewhat chaotic epistemic setting. These knowledge productions, he explains, were political acts, driven by the need to take the empirical knowledge of individuals (pilots) and convert it into easily transferable standard knowledge (218).

The book concludes with four chapters on the Council of the Indies. Chapter 5

is an insightful institutional history that also includes its administrative counterparts overseas and how these interacted with indigenous systems of administration. The remaining three chapters examine this quintessential institution of colonial domination as a mediator of communication between local actors in the Indies and the center of governance, be it the Council or the king himself. Information exchange is here conceived as transmission along highly politicized pathways where each actor and site performed a series of acts of transference and translation which could produce epistemic ruptures (255). Brendecke views this complex communicative system as only intelligible when seen through a hermeneutics of domination and cultural contact that overlay the pervasive political nature of all communications to and from the Indies. To aid in its analysis, he proposes the model of a *triangulo vigilante*. Its base is the vigilant acts that take place in the Americas, its sides are the communication acts that are essential in order to maintain some semblance of an effective vigilance at a distance, and its apex is the Council or court in Madrid (256). For this vigilant triangle to be effective, Brendecke argues, it needed many participants, observing and perceiving in many sites and who felt free to direct their politicized impressions to the apex. The observer in a distant viceroyalty could be motivated by a number of reasons—from denouncing injustices to seeking rewards—and yet they understood well the vital role they performed for a monarchy whose image as effective and wise relied on the perception of being well informed. Astutely, the author notes that once information reached the "gatekeepers" at the Council of the Indies, its dissimulated empiricism served to provide the appearance of rationality to any given governance decision.

The book culminates with a careful study of the reform of the Council of the Indies instituted by Juan de Ovando from his *visita* in 1567 until his death in 1575. Ovando's better-known reforms included the establishment of the post of cosmographer-chronicler of the Council of the Indies and the reform of the Council as an administrative body. The author assesses these as plagued by the "constitutive ambivalence of political communications" (411). In chapter 8, Brendecke studies the response to the project in the Americas and expounds on the number of strategies used to ignore, comply, and even over-comply with the project, all of which he understands as operating, not really to provide the requested description, but as documents that signaled loyalty and duty, and thus were generated in expectation of a reward. The epistemic setting resulting from this communicative setting suggests that the decision-making process of both the king and council came about as a result of a confluence of oral and written communication. This process is evident in the elegant analysis Brendecke does in chapter 9 of the royal *consulta* and the essential tasks of the secretaries who managed them. Those uninitiated into the paper bureaucracy of the Habsburg monarchy will find this chapter particularly useful.

The objective of these varied and vigorous communicative settings, Brendecke concludes, were not to make informed and rational decisions—he claims this would be reading modernity into the Council's operations—but rather to comply with the expectation that the monarch was governing justly. Large-scale projects such as Ovando's were designed in response to the accumulation of power that resulted from the vastness of the territorial possessions. This threatened to render the king "blind." Furthermore, the established patron–client relationships so characteristic of premodernity were not suited to the goal of generating objective descriptions; the purported *entera noticia* was always a vehicle through which to advance personal or local agendas.

Meticulously argued and well documented, Brendecke's book is a comprehensive, insightful analysis of the relationship between information and governance in the early modern Spanish imperial context. He brings to this question a critical eye trained to scrutinize any narrative for embedded politics and hidden intentions. And yet, when we add to this the author's decision to relegate the "functionalism" that might have motivated the production and use of geographical information, the book, despite its exhaustive coverage of the institutions in question, comes across as somewhat unbalanced. Why should the historical actor's stated purpose be set aside in favor of the politics? Understanding the intended purpose of something or someone—stated or otherwise—is a fundamental aspect of the history of ideas. Missing from its analytical equation is any substantive valorization of these discourses in light of other epistemic burdens that informed the nature of these communications perhaps as much as politics, such as the increasing reliance on the mathematization of geographical space, or plain and simple intellectual curiosity.

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BYRNE, SUSAN. *Law and History in Cervantes'* Don Quixote. Toronto: U of Toronto P, 2012. xiv + 240 pp.

En la introducción a su libro *Law and History in Cervantes'* Don Quixote, Susan Byrne sugiere leer la novela de Miguel de Cervantes como síntesis (*mos hispanicus*) de dos modos divergentes de aproximación histórica a los códigos jurídicos de la Antigüedad romana: el *mos italicus*, que los aceptaba intentando aplicarlos al contexto contemporáneo, y el *mos gallicus*, que los consideraba obsoletos (3).