

fictional narrative and storytelling our lived realities are greatly diminished. It is a pity that *The Art of Time* focuses on the experience of characters within texts, rather than the potential transformative effect of those texts in our inhabited worlds, a context arguably more suited to Levinas' philosophy. However, Molinaro recuperates underappreciated works, by authors all too easily dismissed as immature or irrelevantly counter-cultural, that speak to us all. As such, this book will be of great interest to anyone interested in ethics in literature or contemporary Spanish literature and culture.

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CATALINA ANDRANGO-WALKER, *El 'Símbolo católico indiano' (1598) de Luis Jerónimo de Oré: saberes coloniales y los problemas de la evangelización en la región andina*. Madrid: Iberoamericana/Frankfurt-am Main: Vervuert. 2018. 237 pp.

In *El 'Símbolo católico indiano' (1598) de Luis Jerónimo de Oré: saberes coloniales y los problemas de la evangelización en la religión andina*, Catalina Andrange-Walker engages Oré's evangelical text to ask how the first 'criollo' to publish a pastoral work in the Viceroyalty of Peru theorized Andean conversion and interpreted Spain's transatlantic policies towards the children of the conquistadors. In response, she poses two arguments: first, Oré's linguistic familiarity with indigenous languages, alongside his cultural relationship to the Andean region, encouraged what she calls a 'transcultural' evangelical practice. Here, Andrange-Walker argues that the cultural fluency of an Andean 'native' led Oré to engage Andean religious beliefs and practices in order to better explain and correct converts' errors, rather than repress them. Second, she argues that his religious tract contains concerns that fall outside of the evangelical realm for which it has been traditionally studied. She asserts that the text celebrates Andean scholars' intellectual prowess and betrays political frustrations that *criollos* felt toward an imperial apparatus, features that intimate *criollo* sentiment *avant la lettre* that she names an '*actitud criolla*' (16).

To that end, Andrange-Walker's book strives to situate Oré's text in an intellectual and evangelical context that is concerned with the creation of an imperial identity at once local and transatlantic. The book proceeds in four chapters in order to accomplish this task, opening in Chapter 1 with a biographical treatment of Oré and a break-down of the *Símbolo católico indiano*, itself, showing how the text's ideas build on the evangelical programme promoted by the Third Lima Council (1582–1583), a meeting that standardized conversion practices in the Viceroyalty.

In Chapter 2, Andrange-Walker moves to consider how the *Símbolo católico indiano* differs from the documents composed and printed by the Third Lima Council. In particular, she focuses on the appearance of other genres in Oré's work—namely natural and moral histories. While she argues that other scholars have found these sections to be curiosities, Andrange-Walker posits that the *actitud criolla* can account for Oré's inclusion of these genres. Oré's emphasis on the Andes as a 'habitable zone' of the globe and his assertion that indigenous Andeans are capable of evangelization allows him to engage with intellectuals of his period across the Atlantic. Moreover, for Andrange-Walker, these sections on natural and moral histories allow Oré to show the intellectual strength of the *criollos*, themselves.

Chapter 3, the heart of the text, describes how Oré produces what Andrange-Walker calls a '*crítica-alabanza*' structure, whereby each critique of empire is balanced by a celebration of Spain's contribution to the New World order. In this manner, Oré presents a subtle critique without overstepping his bounds and, in turn, can publish his work. Moreover, this