

al control de las autoridades, en estos puertos, subraya Mariselle Meléndez, confluían aspectos sociales, políticos, económicos y raciales (153-154). Claudia Rosas colige que las reformas ilustradas aumentaron estas tensiones, ya que trajeron consigo los aires de libertad originados en la Revolución Francesa y las Cortes de Cádiz. Como resultado, en el Virreinato del Perú estallaron varias rebeliones indígenas de carácter local durante la década de 1780 (396).

Tras lo escrito y para concluir, sin olvidar el resto de ensayos que han quedado por citar, esta publicación de Routledge Companion contribuye decididamente a los estudios del dieciocho, desgraciadamente todavía escasos, y nos informa de modo preclaro sobre la creación, transmisión y renovación de ideas por todo el mundo hispánico.

oo  
***El certamen literario Estatua de la Paz (Zacatecas, 1722)*. María Isabel Terán Elizondo, ed. Frankfurt am Main/Madrid: Iberoamericana-Vervuert, 2019.**

María Soledad Barbón  
 University of Massachusetts at Amherst

In the last decade we have seen an increasing interest in the religious and civic festivals of colonial Latin America. Scholars have emphasized, on the one hand, the crucial role that festivals played in maintaining Spain's political hegemony in its vast overseas empire by continuously reasserting the presence of the (absent) king through ritual; on the other, they have foregrounded the various ways in which local residents participated in and made use of *fiestas* to further their own agendas. However, while critical studies have proliferated, modern editions that make readily available to scholars the variegated texts on which these studies rest, are still scarce and present an important lacuna within Latin American colonial studies. Many of these sources (*relaciones de fiestas*, *oraciones panegíricas*, poetry, petitions for favors, among others) remain buried as manuscripts in archives, and the few texts that were actually published at the time had very low print runs and can today only be consulted in rare book collections. María Isabel Terán Elizondo's edition of a poetry competition held in 1722 in the Mexican mining town of Zacatecas thus constitutes a welcome and much needed contribution to the field of Latin American festive culture. Published in the Vervuert/Iberoamericana series "El Paraiso en el Nuevo Mundo," *El certamen literario Estatua de la Paz (Zacatecas, 1722)* joins two other recent editions in this series dedicated to colonial festivals.

The original volume *Estatua de la Paz* was printed in 1727 and comprised two texts related to two different festivities. The first one, reproduced by Terán Elizondo in *El certamen literario*, deals with the poetry contest in honor of the nuptials of Crown Prince Louis Ferdinand with Louise Elizabeth of Orleans and the engagement of his seven-year-old sister, Mariana Victoria, to the young Louis XV. Terán Elizondo attributes the authorship of this first text to José de Aguirre Vilar, who was the real-life "secretario" of the contest and also serves as the fictitious narrator of the text. The second work of the original volume offers a Latin description of an obelisk constructed in Zacatecas in 1724 for the celebration of the proclamation of Louis I [this second text was already edited separately and translated in 2011; see Fernández Galán Montemayor, María del Carmen, *Obelisco para el ocaso de un príncipe*. Zacatecas: Universidad Autónoma de Zacatecas/Texere Editores, 2011]. It was authored by José de Rivera Bernárdez, second Count of Santiago de la Laguna, a prominent miner of Zacatecas who was one of the co-sponsors of the festivals and who also financed the publication of *Estatua de la Paz* three years later.

*El certamen literario* is not a critical edition proper, as only one version of the original print text exists. In her edition, Terán Elizondo has opted for modernizing spelling and punctuation, spelling out abbreviations, and correcting typographical and grammatical errors (while always providing the original in footnote). In addition, the editor's copious and erudite footnotes provide extensive information about key historical, literary, and mythical characters and places, define lesser-known terms, and identify and explain Biblical references as well as the sources of the many Latin quotes and passages that are interspersed throughout the text. Since Terán Elizondo rightly considers "indispensable traducir estas citas" (61), her decision to not offer translations of the eleven Latin poems that were entered into the poetry competition (62) –a decision, that is merely stated, not explained—comes somewhat as a surprise, particularly since her edition is explicitly aimed at both specialists and a "público en general" (59).

The edited document is preceded by a lengthy "Estudio preliminar" in which the editor situates the festivities within their political context, introduces its main characters, discusses the question of authorship, addresses the organization and function of poetry competitions in the Hispanic world in general, and provides a fairly detailed summary of the text. The summary is particularly helpful, since it facilitates the reading of *Estatua de la Paz*, a fascinating work, but not an easy read. Contrary to what Terán Elizondo maintains, the text is not a *relación de fiesta* (festival account) in the strict sense of the term because it actually provides relatively little information about the festive event. The generic status of this work is, in fact, difficult to resolve. It is a fundamentally hybrid text that includes prose and verse, alternates between extensive dialogue and narrative passages, and combines non-fiction with fiction (for example, digressions about the historical importance of the nuptials and the insertion of the original *cartel*

*del certamen poético*, that is, the announcement and program of the poetry competition, together with a dream-like account, reminiscent of Quevedo's *Sueños*, of a *vejamen literario* set in Parnassus and featuring the *secretario*, the real life poets, as well as Apollo and the muses). The work's originality lies precisely in this hybridity.

Without a doubt, the present volume offers a highly unusual text, of great interest particularly for those whose research interests focus on festive culture. It is a timely and noteworthy addition to the slowly growing number of modern editions of colonial Latin American celebratory texts.

oo  
**Miriam Cera Brea. *Arquitectura e identidad nacional en la España de las Luces. Las "Noticias de los arquitectos" de Llaguno y Ceán.* Madrid: Sociedad Española de Estudios del Siglo XVIII / Maia Ediciones, 2019.**

José A. Valero  
 University of Wisconsin-Eau Claire

En 1768 se publicaban en Roma las *Vite de più celebri architetti d'ogni nazione e d'ogni tempo*, obra del napolitano Francesco Milizia, polígrafo neoclásico que llegaría a ser bien conocido en España. En ella Milizia ignoraba casi por completo a los arquitectos españoles, e incurría además en ofensas más puntuales como la de atribuir el plan del monasterio del Escorial a arquitectos extranjeros. El diplomático José Nicolás de Azara, amigo del italiano, le elevó su queja por el agravio, y le pidió a Eugenio Llaguno, también amigo, que recopilara información para ayudar a suplir los defectos de las *Vite* en lo concerniente a la arquitectura española. De ello resultaría con el tiempo una tercera edición de las *Vite*, dedicada a Azara y titulada *Memorie degli architetti antichi e moderni* (Parma, 1781) mucho más generosa con la arquitectura española y en particular con El Escorial. Llaguno continuaría en años siguientes recopilando información, legando a su muerte en 1799 a Ceán Bermúdez un copioso manuscrito que el asturiano se encargaría de ordenar y adicionar a lo largo de 3 décadas, ayudado de una red de colaboradores entre las que destacó Jovellanos en los primeros años. El esfuerzo resultaría en los cuatro tomos de la obra fundacional de la historiografía arquitectónica en España, fuente ineludible dentro de la disciplina desde que salió de la Imprenta Real en 1829 con el descriptivo título *Noticias de los arquitectos y arquitectura de España desde su restauración, por el Excmo. Señor D. Eugenio Llaguno y Amirola; ilustradas y acrecentadas con notas, adiciones y documentos por Juan Agustín Ceán-Bermúdez*.