

explorers, mapmakers, and chroniclers. The work of explorers includes Magellan, Da Gama, Legazpi, and Villabos, whose discoveries engaged mapmakers that Padrón juxtaposes, comparing Spanish with Portuguese and other European mapmakers including Ribeiro, Velasco, Waldseemüller, Ortelius, Vespucci, Reinai, Finé, Ruysch, Gastaldi, and Ramusio. Padrón then overlays the chroniclers whose narratives shaped the metageographic pluralities of a richly textured Spanish Pacific, including Pigafetta, Seveborgen, Martyr, Oviedo, Gómara, Velasco, and finishing with Herrera and Argensola.

Throughout the eight chapters, and through all these agents, we see Spain grappling with questions of how to engage in a geo-political-religious discourse, ultimately driven by commerce, in the Pacific region. Was the Pacific to be a military, evangelical, diplomatic, or commercial enterprise for Spain? Or a combination of these things? Padrón enriches his arguments through theoretical narratives of climate zones versus geographic analysis, horizontal versus vertical spatial methodologies, abstractions of political geographies bounded by a moving antemeridian—all while juggling the framing of the New World of New Spain versus the Old World of Asia—and questions of whether Spain should be Sinophobe or Sinophile. Padrón's analysis examines the shaping of Spanish imperial ideologies through mapping and imagining that betray the anxieties of the Habsburg monarchy and reminds us to consider what maps and narratives do versus what they say, what was the truth they told at the time of creation, and how their legacy informs us today.

Much has been written about early European participation, particularly Jesuit and Dutch, in the Pacific region contact zones as well as the Portuguese presence in Macao and Japan. Padrón's examination of an early modern Spanish Pacific, in which he engaged the work of specialists of East and Southeast Asia, makes this work an important bridge between the typically separate fields of Asian and Latin studies, and enriches the studies of East and Southeast Asia by shedding new light on another essential, but lesser-known, perspective as Habsburg Spain became an active agent in the Pacific region. Padrón's study is a welcome and essential addition to anyone interested in better understanding maritime trade, cartographic practice, colonial expansion, evangelical practice, and historical narration in the sixteenth century.

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El Inca Garcilaso en su Siglo de Oro. Fernando Rodríguez Mansilla.
Biblioteca Indiana 48. Madrid: Iberoamericana Vervuert, 2019. 272 pp. €29.80.

This is a most important book on Garcilaso Inca that should be of interest to many Renaissance scholars. A collection of articles and unpublished papers written over a decade, with different approaches and goals and yet a strong unity of purpose: to restore

Garcilaso's works to the cultural and intellectual context in which he writes. Those dense pages contain a thorough, lucid, well-written review of the evolution of *Garcilasismo* that reveals how it has been marked and marred by excesses of interpretation due to changing political, ideological, and national agendas.

Garcilaso served in a foundational role for national literary history in mestizo Peru. Yet his cultural paradigm was unstable; its meaning (Indigenous, European, mestizo) changed frequently with times and trends. Colonial studies of late—departing from the notion that an American-born historian must question, resist, pervert, be against somehow all peninsular models—have read Garcilaso as a rebellious or subversive colonial subject. Personal details, such as being born out of wedlock as a mestizo, are taken as preconditions for his anti-systemic ethos.

Without denying Garcilaso's personal and colonial circumstances, Rodríguez Mansilla sets out to undo the enduring image of a racialized Inca, branded by his bastard and colonial origins, instead proposing text-centered readings, immersing himself in the text and its cultural contexts, and coming out with a new Garcilaso firmly rooted (intellectually, socially, and emotionally) in Andalucía, where, after all, he spent the last fifty-six of his seventy-seven-year life. The model is at its best in chapter 4, on *La Florida* and Ambrosio de Morales.

Not all is roses: as this book also has agendas to push, it cannot be completely free from the kind of *pasión* Garcilaso rejected in historians and Rodríguez Mansilla faults other critics for following. Chapter 2, for example, explains how *Garcilasismo* has largely failed to see the difference between the person and the self-fashioned persona the author left for us and modern readers have eagerly fed for their own needs, anachronistically projecting our present over the past. One can hardly disagree: we like to think we have overcome Sainte-Beuve's biographism, but we have not. This happens every day, everywhere, particularly when the passion inherent to biography gets complicated with nationalism and its knack for creating identity myths. Still, we should not underestimate the weight of a person behind any text and behind any persona. At one point Rodríguez Mansilla uses the word *mezquino* (43) to summarily dismiss argumentation that includes illegitimacy or race. Whether we read it as *mean* or *petty*, the adjective carries a value judgment, showing a kind of *pasión* symmetrical to those positions Rodríguez Mansilla so aptly rejects, thereby undermining his own stance. He sounds most *apasionado* when downplaying the importance of blood in Spain: he sufficiently demonstrates Garcilaso's multifaceted integration to his Andalusian milieu but fails to recognize how getting there was a long, hard process. Being born out of wedlock was a serious condition in 1560, particularly amongst the nobility; so was being mestizo. Incorporating those circumstances into our reading (à la Sainte-Beuve, alas!) cannot be dismissed as *mezquino* arguments.

Rodríguez Mansilla has amassed and assimilated an oceanic bibliography, which he navigates with ease: whether quoting, arguing against, or intertextually alluding, he is on a continuous, cordial dialogue with critics of different origins and kinds, carefully

distinguishing voices from echoes among them, and defining critical genealogies in what becomes a comprehensive and useful *status quaestionis*.

This is instrumental to another successful part of the book's agenda (with droplets of *pasión*) that deserves much attention: its extensive questioning of the makeshift boundaries that turned colonial and peninsular studies into largely different disciplines, with different methods and discourses and many specialists contentedly ignoring the other side of the spectrum or devoting token attention to it. By claiming the Spanish Siglo de Oro as Garcilaso's intellectual landscape, Rodríguez Mansilla is not making him a peninsular subject, but extending the period denomination to both sides of the Atlantic and underlying that "todo el mundo es uno" ("all the world is one"; Garcilaso, *Florida* [1605], 265^v).

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Sacred Skin: The Legend of St. Bartholomew in Spanish Art and Literature.
Andrew M. Beresford.

The Medieval and Early Modern Iberian World 72. Leiden: Brill, 2020. xxviii + 352 pp. €125.

Beresford begins his book by describing an image of Saint Bartholomew that hangs in the Great Hall in Durham Castle. The painting is an effective starting point for his analysis because in it, one can see the major themes he successfully carries through the entire book. Beresford examines many images to show the development of the cult and legacy of Bartholomew in medieval and early modern Iberia. The central theme of the book is how selfness was created through the cult of this saint. Identity construction, on the individual, devotional, social, and political levels, is at the heart of the book, and because the saint was flayed, skin is seen as a platform for the transmission of identity, as races and religions came together in the region during this period.

Chapter 1 traces the literary traditions that defined who Saint Bartholomew was in the minds of medieval and early modern Christians, particularly in Iberia. The conclusion of Beresford's analysis is that an incredibly unstable and contradictory legend emerges from the texts. In other words, the figure of the saint is malleable. This adaptability provides a conduit for the book's themes of identity and selfness, for which the skin of the saint is the locus. In chapter 2, Beresford shifts from literary to artistic depictions of Bartholomew, with a focus on images that feature his infancy. Here the author asserts that the complex ways in which artists depicted the saint's early life offer valuable insight into the way his identity entered into and shaped Iberian consciousness. Beresford argues that the images of Bartholomew as a changeling allude to anxiety over otherness, while the juxtaposition of the saint's youth with his martyrdom allows the viewer to raise larger questions about identity, holiness, and self-knowledge.