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fugitivos, desertores, malhechores e indios huidos" (p. 166) who camped in the sierra. They committed most of the murders in the province and delivered stolen horses and mules to the Apaches in exchange for deerskins, arrows, and buffalo products. The Apaches were the middlemen in a long distance chain of trade that included frontier mission Indians and at least one presidio captain in Nueva Vizcaya. Furthermore, colonized Indians paid Catholic missionaries in Apache deerskins for the holy sacraments. The other internal enemy, the *abigeos*, consisted of clans of professional rustlers who provided goods to both local and long-distance consumers within colonial society. The clans of thieves were protected by the officers of the law who bought their stolen goods. Thus, as Ortelli argues, war and theft fueled trade and profit.

The colonial elites who created the Apache myth set the tone for lawlessness in the province. Ortelli fits them into the mold of the powerful "men of the North," made classic by scholar François Chevalier. Governors and *alcaldes mayores* with military commissions laid violent siege to Indian territories and enslaved the native peoples. They turned the frontier into a bonanza for speculators in land, mining, and commerce. Although they routinely ignored directives to reform their governments, the predecessors of nineteenth-century provincial *caudillos* received royal tax incentives to colonize hostile territories. After the Pueblo Revolt of 1680, control of the government supply contracts for the presidio defense system represented a strong motivation for corruption. Presidio captains obligated their servants to serve as soldiers whose salaries they commandeered with forced purchases and high prices. When Bourbon inspectors and commander generals threatened to make the presidio defense system more economical and efficient, the cabal of frontier *caudillos* loudly cried "Apache!" They knew how to turn a convenient war into a cash prize.

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Bajo el Cielo Peruano: The Devout World of Peralta Barnuevo. La Galería de la Omnipotencia and Pasión y Triunfo de Christo. Edited, annotated, and with a critical introduction by David F. Slade and Jerry M. Williams. (Chapel Hill: University of North Carolina Press, 2008. 379 pp. Illustrations, map, notes, bibliography, index. \$42.50 paper.)

David F. Slade and Jerry M. Williams have published an annotated volume containing two little-studied texts by the Peruvian Pedro de Peralta Barnuevo (Lima, 1663-1743) titled *La Galería de la Omnipotencia* and *Pasión y Triunfo de Christo*. After their introductory essays, Slade and Williams present a careful transcription of the original texts, including detailed

annotations that provide readers with information useful to fully understand and contextualize them.

Peralta's intellectual interests were as varied as his activities in the viceregal courts of eighteenth-century Lima, and he has been defined as the personification of the "Creole *savant* to be found in the colonies" (p. 16). Slade and Williams contend that Peralta's voice therefore is crucial in order to understand the dynamics at work within local discourses prompted by the Bourbon administration (p. 32). More importantly, they observe that in his writings Peralta managed to overcome the conventions of his time, ruled by imitation and acquiescence, and thus exhibited a distinctive American/Peruvian hybrid subjectivity. This trait, they argue, can be identified as an incontestable Creole identity that stood out against the homogenizing spirit of the era of Bourbon rule (p. 37). Slade and Williams assert that the two selected texts by Peralta should be understood within this context.

The first work, *La Galería de la Omnipotencia*, corresponds to the rules that Peralta wrote for the poetry contest organized in 1729 to celebrate the canonization of Saint Toribio de Mogrovejo, an achievement of international magnitude for the Peruvian colonists. In his introduction to the text, Slade observes how Peralta's considerations in regards to imitation and excess, both central elements of late Baroque *certámenes poéticos*, convey a Creole subjectivity evident in his work. In his regulations, Peralta succeeds in establishing the Peruvian and American identity of the newly canonized saint, who was in reality a native of Spain. According to Slade, *La Galería de la Omnipotencia* highlights Peralta's own condition as a Creole because he situates his poetry in Peru and thus portrays Saint Toribio as an American saint. In so doing, Slade concludes that the text epitomizes Peralta's epistemological project of building "an American, and more specifically a Peruvian, consciousness" among the colonists (p. 42).

The first text was produced by Peralta at the peak of his intellectual influence; however, the second text, *Pasión y Triunfo de Christo*, marked the lowest point of his personal prestige. Williams states in his introduction to the document that, although published in 1738, *Pasión y Triunfo de Christo* built upon a poem completed by Peralta in 1687. In this poem, the young Peralta, kneeling in front of an image of Christ on the Cross, recounts his emotional turmoil resulting from the earthquake that devastated Lima that same year. The 1738 *Pasión y Triunfo de Christo* added to the mournful mindset of an aging Peralta, who completed the text when he was well into his seventies and prone to contemplative excesses engendered by mysticism. Not surprisingly, the *Pasión y Triunfo de Christo* caught the attention of the Inquisition, but evidence against the author was deemed inconclusive and, after two years of litigations, the trial was discontinued.

The legal problems that Peralta experienced after publishing *Pasión y Triunfo de Christo*, Williams remarks, highlight his intellectual independence. According to Williams, the spirit of the text makes it evident that Peralta viewed literature as a tool "to persuade, influence, injure, correct, beautify, and

serve the nation" (p. 118). He was guided by his search for truth and, as an artist, believed that his text expressed his sincere desire to share his religious passion and bring joy and love to humankind (p. 121). With the publication of *Bajo el Cielo Peruano*, Slade and Williams have edited and reproduced two useful sources for the study of Creole discourse and intellectual history in Bourbon Peru.

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