

his circle of scholars ranged over a wide cultural spectrum: music, scientific and magical lore, troubadour poetry, theatre, exquisite manuscript illuminations, the formation of the Castilian language, historical narrative, and, finally, the compilation of a monumental legal corpus.

After Burns's introductory essay, O'Callaghan provides an excellent overview of Alfonso's ambitious program of reforms, showing both his triumphs and failures. Kasten's interesting piece shows how the royal scriptorium played a central role in the making of the Castilian language by creating "a very large body of words." Kosmer and Powers place the illuminations to the *Cantigas* in the wider context of thirteenth-century art, while Roth argues that the labor of some of Alfonso's Jewish collaborators included not only translation but the composition of original works. Keller's "Drama, Ritual and Incipient Opera" is an ingenious argument for a reading of the illuminations in the *Cantigas* as a "visualization of drama." Cárdenas explores the relations between the royal scriptorium and the chancery, while Holloway's erudite essay links Dante to Alfonso's court through Brunetto Latini, ambassador to the latter and teacher of the former. Snow focuses on the dual position of Alfonso as king and as troubadour in the *Cantigas*, while Dyer studies the connections between Alfonsine historiography and literary narratives. Music and the survival into modern times of lyrics from the *Cantigas* is the topic of Katz's essay. Craddock surveys Alfonso's legislative opus. The book concludes with Cárdenas's short bibliographical essay.

Although many of the articles have marked laudatory tendencies, they provide insights into areas too often neglected or ignored by historians.

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An Introduction to the Politics and Philosophy of José Ortega y Gasset. By ANDREW DOBSON. New York: Cambridge University Press, 1989. Bibliography. Index. xiii, 186 pp. Cloth. \$39.50.

The Imperative of Modernity: An Intellectual Biography of José Ortega y Gasset. By ROCKWELL GRAY. Berkeley: University of California Press, 1989. Notes. Bibliographical essay. Bibliography. Index. Bibliographical index. Cloth. xiii, 424 pp.

Ortega's importance in the history of twentieth-century Spain is that between 1910 and 1930 he molded a new bourgeois political consciousness. As a result, bourgeois intellectuals of the left and some of the right, as well, articulated their political ideas within a conceptual universe largely created by Ortega. That the intellectual life of Madrid revolved around Ortega (and Madrid was Ortega's much more than Vienna was Wittgenstein's) leaps off the newspaper pages of that period. Why that should be so is not explained in the books under review, although Gray's biographical format is more successful.

In dealing with Ortega's political philosophy and influence, these books lack both the drama and incisiveness of Robert Wohl's *The Generation of 1914*, for, as Wohl demonstrates, Ortega's naming of that generation struck a resonant note across all of Europe, as young intellectuals struggled to oppose what they regarded as the decadence of inherited political and cultural forms. As Juan Marichal has noted recently, those who heard Ortega's famous speech on "old and new politics" ("vieja y nueva política" [1914]) felt themselves to be part of an enterprise of renewal. Gray is effective in demonstrating the biographical logic of the development of Ortega's philosophy. He came of age as a philosopher just as the dictator Primo de Rivera shut down the University of Madrid, forcing Ortega to hold his famous course "¿Qué es la filosofía?" in a theater and to admit the general public. His lectures on the mission of the university came directly after Primo's resignation and served as a kind of prelude to the Second Republic. His own key projections into public life seemed to give body to his generational theory of history, which allowed him to sense the "level of the time," to read its *Zeitgeist*, and to turn it into a program of political action.

Gray is at his best when expounding Ortega's ambivalence toward social and political change in Spain, a prophet of modern culture caught "in the anxious stance of hailing without really welcoming the corrosive modernist attack on earlier traditions" (159). He embraced Freud and stimulated the reception of Freudian psychology in Spain even while rejecting the doctrine itself. He explained that to be anti-Freudian would associate him with "mean-looking people," namely doctrinaire reactionary Catholics who rejected all new ideas and were his political enemies.

As an existentialist philosopher Ortega spent his entire career laboring in the shadow of the Germans, in particular Heidegger, whose talent for formal philosophical discourse he lacked (which is why the postwar weekly humor magazine, *La Codorniz*, in a play on the title of Emperor Charles I/V of Spain/Germany, referred to Ortega as "the first philosopher of Spain, fifth of Germany"). Dobson's treatment of Ortega's philosophy is dry, but admirably concise, and he is more successful than Gray in getting at the essence of "perspectivism," in which truth and reality are positional rather than absolute. Although he plots the evolution of Ortega's existential and historicized concept of reality in the 1920s and 1930s with clarity, Dobson does not adequately draw out the parallelisms between perspectivism and special relativity that Ortega himself was effusive in pointing out to, and in, the press on the occasion of Einstein's visit to Madrid in 1923.

Finally, Gray handles Ortega's long and ambivalent relationship with Latin Americans and their culture effectively (pp. 177–183, in particular). As a kind of self-appointed ambassador of Spanish *cum* European culture Ortega was generally condescending toward local culture during his years of exile in Argentina, although he had a limited influence on some Argentinian intellectuals such as Eduardo Mallea and Ezequiel Martínez Estrada. His ambivalent relationship with

Victoria Ocampo turned on Ortega's regressive views on women, strongly colored by Gregorio Marañón's biologized views of sex roles, which Ocampo regarded as patronizing.

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Colonial

Los Pinzones y el descubrimiento de América. By JUAN MANZANO MANZANO. Madrid: Ediciones de Cultura Hispánica, 1989. Introduction. Plates. Maps. Photographs. Documents. Index. Document index. xix, 1738 pp. Cloth.

The Pinzón brothers, Martín Alonso and Vicente Yáñez, are best known for having accompanied Columbus on his 1492 voyage to the New World. Mariners from Palos, the small Andalusian port from which Columbus set sail, the Pinzón brothers helped Columbus to recruit his crew. In turn the admiral named them captains, giving Martín Alonso command of the *Pinta*, Vicente the *Niña*. Yet neither Martín nor Vicente took orders easily. The two had a reputation for piracy and on one occasion had been reprimanded by the crown for the illegal seizure of some Ibizan ships carrying wheat. Of the two, Martín was evidently the more independent and even had his own ideas about the quickest route to the Indian mainland. Thus on October 6, 1492, a week before landfall, he differed openly with Columbus about the direction the little armada should sail. Upon reaching Hispaniola, Martín abandoned the admiral to search for gold, occasionally stopping to name parts of the island after himself. Columbus later caught up with his wayward captain and the two sailed eastward together, only to be separated again in a storm off the Azores. Martín reached Bayona in Galicia before the admiral returned to Seville, and, according to one account, the admiral was angry when he learned that Martín had already informed the Catholic monarchs about his discoveries in the Indies.

Martín Alonso Pinzón died in 1493, but his brother would return to the New World in 1499–1500 to explore the coast of Brazil. Vicente subsequently proposed additional voyages to the Indies but spent his last days sailing in Spanish waters, working for the newly established Casa de Contratación. He died in relative obscurity in 1514.

The story of the Pinzón brothers and their maritime accomplishments and adventures is the subject of this long, rambling, somewhat idiosyncratic, and occasionally purely conjectural study. In essence, the book represents an extended effort to highlight what the author, a noted expert on Columbus, believes to be the Pinzón brothers' important but forgotten contributions to the discovery and exploration of the Indies. The book's strength lies in its abundant documentation, most of which is drawn from the unpublished doctoral dissertation of the author's