

places the evolution of the industry in the context of Catalonia's economic dualism: a healthy market economy and a location favorable for international trade.

Of particular interest to historians of colonial Latin America are the author's analyses of links between the growth of the industry and the U.S. market (pp. 162–67, 211–12), and the importance of U.S. cotton to the spinning industry (pp. 235–38, 246–47, 274–76). Thomson finds that the market in *indianas* was not “export-driven” but based on domestic demand, and that U.S. cotton boosted the spinning industry and enabled production of higher-quality cloth.

Each chapter is divided into subsections that address the effects of government intervention, sources and availability of capital and markets, and supply influences. However, the tight organization of this meticulously researched presentation is offset by lengthy and unwieldy sentences that often make the narrative difficult to follow. Nevertheless, social and economic historians will find this a unique and welcome addition to comparative studies of industrial development.

SUZANNE HILES BURKHOLDER, University of Missouri, St. Louis

Musical Repercussions of 1492: Encounters in Text and Performance. Edited by CAROL E. ROBERTSON. Washington, D.C.: Smithsonian Institution Press, 1992. Photographs. Illustrations. Figures. Notes. Bibliography. Index. 486 pp. Cloth. \$62.00.

This volume is the end-product of a Smithsonian-sponsored project that brought together a broad range of scholars to examine the musical impact of the events of 1492. Music is the unifying thread among these essays, though here it is considered in its broadest sense as it relates to any aspect of human endeavor, whether concert, dance, theater, or religious and social ritual.

The cultural encounter that began in 1492 was one of the seminal events of the Renaissance; and just as a sense of perspective sets Renaissance painting apart from its medieval predecessors, perspective is essential to understanding the *encuentro*. The intermingling of Italian, Iberian, and indigenous cultures and the struggle for survival and dominance among them appear vastly different from the perspective of each culture, yet the collective impact of the events of that year is still being felt half a millennium later.

Editor Carol Robertson has organized the text into five sections. The first deals with indigenous music before the *encuentro*; the second examines the three musical traditions of fifteenth-century Spain—Christian, Jewish, and Islamic. Section 3 contemplates the musical explorations of the Renaissance, inspired by the exploratory spirit of the age. The fourth section surveys myth and legend as affected or inspired by the *encuentro*, and the final section studies the *encuentro*'s effects on contemporary American cultures. Each section consists of three to six essays. Robertson has added an introduction along with overviews of each section. Each

of the essays includes a thorough bibliography, and most begin with a review of important literature. The collection thus will be of particular interest to readers interested in further research in any of the areas it covers.

The essays are uniformly well written. They are scholarly but (mostly) free of unintelligible jargon, and Robertson's overviews are valuable in establishing a philosophical continuity among the contributors. The topics range widely, covering aspects of historical musicology, ethnomusicology, music and dance performance traditions, anthropology, folklore, and mythology. The assessment of such a collection is beyond the scope of any single scholar, but as for my own discipline (historical musicology), I found the contributions to be quite lucid. Dorothy Keyser's essay, "The Character of Exploration: Adrian Willaert's 'Quid non ebrietas,'" was especially interesting and well researched.

It would be easy to overlook this collection in the flood of publications celebrating the Quincentenary, but any reader interested in the musical impact of the confluence of cultures in this pivotal era will find these essays thought-provoking and enlightening.

KEN KEATON, Florida Atlantic University

Colonial Period

Historia del Derecho Indiano. By ISMAEL SÁNCHEZ BELLA, ALBERTO DE LA HERA, and CARLOS DÍAZ REMENTERÍA. Madrid: MAPFRE, 1992. Tables. Bibliographies. Index. 407 pp. Paper.

Its lack of preface or any explicit declaration of aims notwithstanding, this book has certainly failed in its presumed intention of offering a new and refreshing overview of the Derecho Indiano, the legal system that prevailed in Spanish America throughout the colonial period. By drawing major attention to well-known aspects like bureaucracy, legislative codification, and the relations between church and state, this volume represents little progress indeed compared to the publications of Rafael Altamira, José María Ots Capdequí, Antonio Muro Orejón, Alfonso García Gallo, or Juan Manzano Manzano, Spanish scholars who have previously interpreted the colonial jurisprudential establishment. Only about a fourth of the volume is devoted to factual questions in the areas of landholding, mining, trade, navigation, and day-to-day litigation. The authors' principal achievement therefore consists in their bibliographical annotations, which include many useful references to recent works.

A rather neat thematic distinction should be made among the chapters presented by the contributors, three Spanish university instructors who specialize in the Derecho Indiano. Sánchez Bella, of Pamplona, delivers a brief historiographical survey and two complementary essays dealing with primary legislative sources and the governmental structure of the Indies. De la Hera, of Madrid, by contrast,