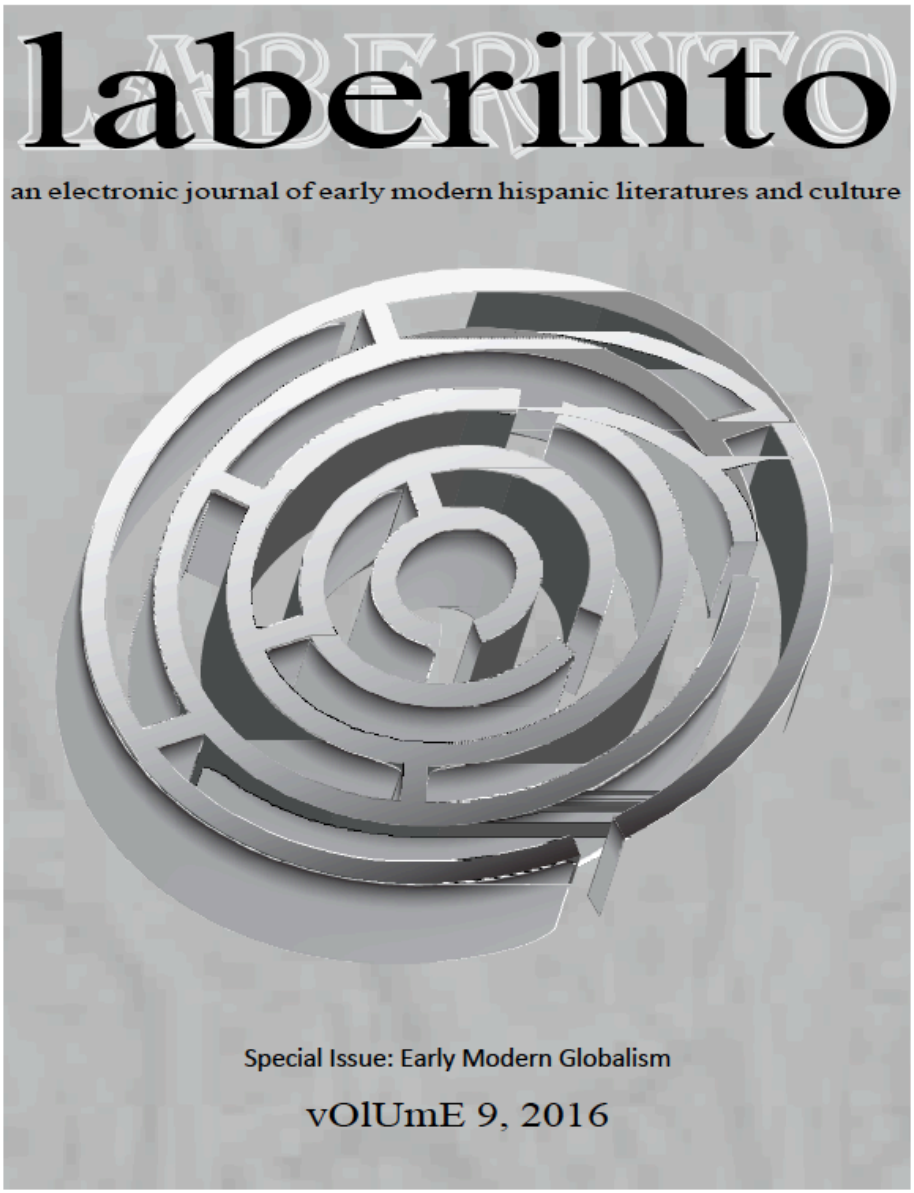
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"Me cago en el gran Colón:"
Criticizing Global Projects in 19th-century Santo Domingo

Heather Allen
University of Mississippi

Y me cago…en lo cagado
Pues harto yá de cagarme
Hastá en mi mismo me cago.
From "Me cago en el gran Colón"

In this article I present the contents, discuss the scholarly significance, and suggest further research and teaching directions for an unpublished nineteenth-century *romance* in Spain's National Library (BNE) in Madrid. Intriguingly titled by the library staff "Romance octosilábico burlesco sobre América: Me cago en el gran Colón…" (BNE MSS/12961/76), the poet thoroughly curses the inhabitants, European conquistadors, explorers, and politicians involved with Spain and the Americas from the fifteenth to the nineteenth century, as well as the region's major geography, climate, flora, fauna, and products. The ire evident in the constant swearing (there are over fourteen iterations of *cagar*, meriting the catalog title's description of *burlesco*) is apparently provoked by the poet's exile from Spain to the Dominican Republic. While there are several possible reasons why the poem has not yet been published—it seems to have been part of a letter exchanged between friends rather than something intended for the press, the author is anonymous, its tone off-color, and its contents somewhat repetitive—its social, historical, and political commentary and broad literary intertextuality are particularly relevant for Hispanists in general for use in research and teaching.

In what follows, I suggest some specific directions for further scholarship on the *romance*: in terms of literary approaches, the obscenity-laced commentary could be theorized as part of a corpus of non-canonical texts that comprise a response to the lettered city from the margins of empire (exile) and language (profanity). The intertextual literary references and rhetorical devices speak about the influence of literary movements and

genres—specifically the landscape tropes of Romanticism, the disillusionment of the Generación del 98, *romances* (ballads), and burlesque humor—in the transatlantic arena. In other words, the poem is a transition piece exhibiting elements from both literary movements. In terms of socio-historical approaches, an in-depth analysis of its political commentary could reveal more about nineteenth-century attitudes toward the contemporary partisan environment, while its invective against the conquest and colonization in relation to nineteenth-century events may contribute to research on Peninsular colonialism and creating an intellectually independent Latin American during that time period. I offer some preliminary steps down these investigative paths in the following two sections.

In terms of the classroom, the *romance*'s humor offers welcome variety from usually serious studies while providing academic rigor at the same time. In advanced language or basic Hispanic literature courses, educators could use it to teach literary language (apostrophe, synecdoche, etc.) and Spanish versification (meter, rhyme, etc.). In slightly more advanced literature courses, such as topical Hispanic literature and capstone classes, we could use it to illustrate for students the connections between Romanticism, the Generación del 98, Spanish American cultural emancipation, and the decadence of the Spanish colonial empire. Mikhail Bakhtin's work on the carnivalesque could also be used to theorize how the poem's profanity contributes to its message. In the third section of this article I offer a lesson outline for a Hispanic literature course based on the poet's sly, burlesque allusions to Romantic poetry, through which he reveals his strong political opinions and a disillusionment fully explored later by the writers of the Generación del 98.

The Manuscript

MSS/12961/76 consists of three 21 by 14 centimeter sheets of mid-weight, yellowed stationery paper folded in half. Modern cursive writing covers five of the six pages in one neat column. Margin lines were created by making creases approximately one centimeter from the paper's outer edges. A scored line through the middle of each page suggests that they had at one time been folded to fit inside an envelope; hence the poem appears to have been part of a missive, while the jocular tone suggests a joke

between two friends. The clear and flowing hand and presence of only one error—a superscript word added after the line was completed (v. 22)—indicates that the document is a clean copy made to share with the letter's addressee. The stationery pages are contained inside a large white folio with bibliographical information right-justified on the cover page.

The poem is transcribed below. It is a traditional octosyllabic *romance* with an assonant rhyme a-o in even-numbered lines (Menéndez Pidal 16), presented as one continuous verse (aside from page break divisions). All punctuation marks and spelling are original to the document. Bracketed numbers indicate the library's assigned folio numbers marked in pencil on the upper right corner of the recto.

Me cago en el gran Colon, [*p. 1*]
En Cortes y en los Pizarros,
En Americo Vespucio
En D. Sevastian el Cano
En Ercilla, en Magallanes,
Y hastá en Narvaez D Panfilo.
En Isabel la Catolica,
Y en sú esposo D Fernando,
Y en todos sús subcesores
Que el in utro que han usado.
Me cago Guatimocin,
Y en el Inca Garcilaso,
Y en los indios primitibos
Y hastá en el Sol que adorarón
Me cago en las Carabelas,
Que zarparon desde Palos
Y en todos sús tripulantes
Y en el Pendon Castellana
Que en las indianas regiones
Por primera vez plantaron,
En todos los echos de armas
Que [trá] America han ilustrado,
Desde el otumba glorioso,
Hastá el Ayacucho infinito;
En las naves que quemará
Cortes, en Mejico, osado
Y en las que Prim sé embarcará
Despues de haber echo fiasco;
Me cago en Misipi [sic],
En el Monte Chimborazo,
En el estrecho de Verid,
Y en el volcan Peruano;
Me cago en el Canadá
Y en los Unidos-Estados
En florida Costafirme
Y en el seno megicano
En el Istmo Panamá
Por uno y otro Oceano,
En Chile y el Paraguay
En el Peru alto y bajo
En el Brasil y en la Plata,
Y en los restantes estados
Que el Continente comprende [*p. 2*]
Del Polo artico al Antartico
En los valles y Cuidades [sic],
Poblados y despoblados
En sus ríos y en sus valles,
En sús montes y en sús lagos,
En la raza Inclosajona

En la de origen Ispano,
En la Indiana, en la de Congo,
Y otras que hán resultado;
Me cago en el Potosí,
Y en California me cago
Y en el rom de la Jamaica,
Y en el licor curasao;
Tambien me cago en la azúcar
Blanca, morena, o terciada,
Y por cagarme en America,
Me cago hasta en el tabaco;
Me cago en Labastida
En Alfan, Ricart y Castro,
Y sobre todo en Santana,
Y en el General Serrano,
Y en todos cuantos danzantes,
Satelites y allegados
Para alivio de la España,
La anexion manipularon
De está carisima tierra
Donde estoy tan amolado,
Y me cago en el que á ella
Me destino mal migrado;
Y en todos sús ascendientes
Hastá el mas remoto vastago,
Y en el dia en que lo supe,
Y en el buque que me trajo;
Y en la hora que pise,
El suelo dominicano.
Me cago en fin, en presente
En futuro y em pasado
En esta tierra maldecida
Que asi tragará el Occeano [sic],
Y en todos sús moradores
Ya seán hembras ya seán machos
Yá seán blancos ya seán negros
Cuarterones ó mulatos,
Y en el aire que respirán [*p. 3*]
Y en la leche que mamaron,
Y en el fuego y en el agua,
Que ahora está cayendo á cantaros,
Y en los peces y en las aves,
Inclusos los Papagallos,
En los reptiles é inseptos
Cuadrupedos y gusanos
En las casas y en las piedrás
En los arboles y pastos
En los frutos y en las flores,
Y me cago…en lo cagado
Pues harto yá de cagarme
Hastá en mi mismo me cago

Madrid 27 abril

Profiling the Poet: Spanish Relations with Mexico and the Dominican Republic

With the following explication of the poem's grammar and contents, I provide readers with a composition place and date range, a preliminary biographical sketch of the poet, and directions for further research that could reveal his precise identity. A clue about the location and date of composition is evident when the narrator laments "la hora en que pise, / El suelo dominicano" (vv. 77-78) and complains about "el agua / Que ahora está cayendo á cantaros" (vv. 89-90). Dominican weather patterns—admittedly vaguely—indicate when and where the poem could have been composed. The rainy season is October through April in the north and May through November in the south, with hurricane season mostly affecting the south in August and September ("Dominican Republic"). Accordingly, the poem may have been penned during the rainy season in any part of the island, or in the south during hurricane season. It is also possible to pinpoint the month and year after which the poem was likely composed: based on the reference to Bishop Pelagio Antonio de Labastida y Dávalos' role in the installation of Maximilian I as emperor of French-controlled Mexico (v. 61)—the latest historical event mentioned in the poem (Rosas Salas 350)—it was probably written during or after October of 1863.

Based solely on the poem's contents, it is impossible to determine whether the work is autobiographical—if the narrator is the author—in part because the poem speaks of residence in the Dominican Republic (v. 78) yet the postscript states, "Madrid 27 abril" (v. 101). Thus we must maintain a distinction between characteristics attributable to the narrator versus the author. The narrator's gender becomes apparent when he refers to himself with the masculine descriptors "amolado" (v. 70) and "mi mismo" (v. 100). He betrays further personal information upon remarking that he was exiled—whether of his own volition or by force is not clear—to the Dominican Republic: "me cago en el que á ella [esta tierra] / Me destino mal migrado […] / Y en el buque que me trajo; / Y en la hora que pise, / El suelo dominicano" (vv. 71-72, 76-78).

Further information about the poet's identity can be culled from references to current events. The author focuses specifically on international relations between countries with interests in the Spanish American theater, as is evident in his references to Juan Prim y Prats (v. 27), Pelagio Antonio de Labastida y Dávalos (v. 61), Francisco Serrano y

Dominguez (v. 67), Pedro Santana (v. 56), and Generals Alfan and Ricart (v. 63). General Francisco Serrano y Dominguez, Duque de la Torre and Juan Prim y Prats, Marqués de los Castillejos were both nineteenth-century Spanish military heroes and politicians. In addition to fighting in the Carlist wars at home and in various theaters abroad, both men were appointed to the foreign service. General Serrano held the post of Governor and Captain-General of Cuba from 1859-1862. He was tasked with maintaining peace and order on an island where rumblings of independence from the enslaved Africans, and from those who desired independence from Spain, threatened political stability (Ortuzar Castañer 341-42). During Serrano's tenure as Governor, Mexican president Benito Juarez decided to suspend payment of his country's debts to France, England, and Spain in 1861. Believing that a strong military presence would make Juarez change his mind, these three countries formed an alliance and sent troops to Mexico.

Prim was chosen by Spanish president Leopoldo O'Donnell to lead Spain's military expedition to Mexico because of his past military successes in Crimea and Africa and his good working relationship with Napoleon III (Ortuzar Castañer 355-58). When he arrived in Veracruz, Mexico in early 1862 and met with French and British leaders, he realized that Napoleon III intended to take over the country and install a monarchy rather than simply use the military presence to intimidate Mexico into repaying its foreign debts, as per the initial agreement. After much discussion and negotiation failed to dissuade Napoleon III of his plan, in April 1862 Prim gathered the Spanish troops and left Mexico without waiting for orders from the Peninsula. The French military began their offensive against Juarez's government several days later. Prim's actions greatly angered Serrano and his superiors in the Spanish government, who saw them as senseless and insubordinate. Indeed, Prim was criticized to such a degree that some newspapers accused him of being a traitor (Ortuzar Castañer 360-64). The *romance*'s narrator clearly agrees with the general public when he curses "las [naves] que Prim se embarcará / Después de haber echo fiasco" (vv. 27-28). Furthermore, the narrator's invective suggests that he supports Mexico's sovereignty, is against France's rule in Mexico, or both, since by leaving the country with the Spanish troops Prim eliminated any possibility that Spain could prevent France from taking over. This reading of the poet's political stance coincides with his opinion of General Serrano, discussed below.

Pelagio Antonio de Labastida y Dávalos was Bishop of Puebla (1855-1863) and Archbishop of México (1863-1891). He and other powerful Mexican ecclesiastics were angered when Mexico's liberal government encroached on the traditional rights of the Catholic Church. Thus he advocated for Napoleon III to install the French monarch Maximilian I on the Mexican throne in 1863 in hopes that the more conservative ruler would support the church (Rosas Salas 238). During the tumultuous time preceding the French invasion, Labastida spent seven years in exile for his role in various revolutionary movements and was (and still is) viewed as a traitor to his country for backing a foreign monarch. His support of the French invasion and brief participation in the imperial government (Orozco Linares 349-51) make evident why the anonymous poet adds the Arichbishop's name to his list of the damned.

Similarly to Prim, Serrano earns the narrator's wrath for his conduct as Governor and Captain-General of Cuba during the Dominican president's attempt to reincorporate his country into the Spanish empire. In October of 1860, the Dominican President Pedro Santana (v. 63) sent the Dominican Minister of State Ricart and General Alfan (v. 62) to Cuba to negotiate annexation with Serrano as Spain's representative in the Caribbean (Hazard 254; Ortuzar Castañer 382). In part, this political move was an attempt to protect the Dominican Republic from the persistent threat of invasion from neighboring Haiti. Considering Haiti had occupied the country from 1822-1844, this was a legitimate worry (Atkins 11). Although Serrano was in favor of annexation, he had been instructed by Spanish President O'Donnell to be cautious in his negotiations and thus made no firm agreement with Santana (Ortuzar Castañer 383-84).

Santana, however, announced in March of 1861 that the Dominican Republic had become a part of Spain again, to the surprise and dismay of Serrano and his Peninsular superiors. Serrano immediately brought the issue before the Junta de Autoridades in Havana, which decided to support Santana's declaration in order to protect the Dominican Republic from a possible Haitian retaliation while awaiting instructions from Spain. But although the Spanish government approved of Serrano's prudent course of action, they wished to know if the general Dominican population supported annexation before making a final decision. And indeed, in the end Spain decided against it for various reasons, including lack of general public support (Ortuzar Castañer 384-85).

According to the proceedings from the "United States Commission of Inquiry into Santo Domingo" (1871), as well as Samuel Hazard's history, *Santo Domingo, Past and Present; with a Glance at Hayti* (1873), Santana had not consulted the general population, but rather only top government and military officials. Indeed, the citizens at large were generally against any foreign rule and in favor of Dominican independence. As the inquiry proceedings and Hazard both make clear, Santana was generally despised by the Dominicans for his secretive political machinations (Hazard 253-54; *Report* 272-73). Turning to the text itself, the *romance*'s narrator clearly shares this attitude when he "[se] cag[a] en…todos cuantos danzantes, / Satelites y allegados / Para el alivio de la España, / la anexion manipularon" (vv. 61, 65-68), and "sobre todo en Santana" (v. 63). In this the poet again sides with those Dominicans in favor of sovereignty, just as he criticizes Prim for failing to fight for Mexican sovereignty. Referring to these politicians as "danzantes," "satélites," and "allegados" portrays them as a group of incompetent, meddling sycophants following a corrupt leader. Furthermore, by describing the annexation movement as an "alivio" for Spain, he implicitly questions why a failing empire would want to (re)annex territory when it is incapable of managing territory currently in its control. This attitude foreshadows that of the writers of the Generación del 98, who became disillusioned and frustrated when the formerly dominant Spain lost Cuba, Puerto Rico, and the Philippines, its last colonial territories, to the United States in 1898 (Carr 528; Shaw 13-14). The anonymous author expresses his own discouragement at Spain's inept government via cynical satire and with the common language favored by the Generación poets (Carr 530; Shaw 48-49). In other words, the poet believes that Spain—a sixteenth-century world superpower whose conquistadors dominated a continent—*está cagada* in the nineteenth-century present.

Although the poet defends the Dominican Republic from those who would compromise its political sovereignty, his loyalty to his current home does not extend to that of a patriot loathe to abandon his homeland. In the lines immediately following his criticism of Prim, Labastida, Serrano, and Santana, he betrays frustration at living on the island:

> Y me cago en el que á ella [esta tierra]
> Me destino mal migrado;
> Y en todos sús ascendientes

Hastá el mas remoto vastago,
Y en el dia en que lo supe,
Y en el buque que me trajo;
Y en la hora que pise,
el suelo dominicano.
Me cago en fin, en presente
en futuro y em pasado
en esta tierra maldecida. (vv. 71-81)

Verbally abusing the Dominican Republic here indicates anger directed at his own status as an exile. Moreover, referring to the island as "esta carísima tierra" several lines previously (v. 69), whether sarcastically in the affectionate sense of "amada," or in the sense of something "vendida, comprada, u ofrecida" ("caro"), suggests strong distaste for his current residence. The intensity of his emotion is brought home to the reader in the polysyndeton, or repetition of the conjunctions "y" and "en," in the last several lines (vv. 75-81). His anger in this section is spread so widely, from the person who condemned him to exile (whether legally or via rumor and other social weapons is unclear), to the transportation that brought him, to his time in the country, as to become all-encompassing rather than directed pointedly at any one thing. What this section conveys, more than anything, is the narrator's intense bitterness at being relegated to the margins of empire, a forgotten island in the middle of the Caribbean.

Along with the political commentary discussed above, the poem's other subject matter suggests that the author is well-educated and thus probably upper class. Throughout the ballad, the narrator elaborates an impressively thorough list of elements related to Spanish America that he derides, in the following order: people (vv. 1-20, 26-27), places and landforms (vv. 23-48), products (vv. 55-58), politicians (vv. 63-74), history and time itself (vv. 78-80), races and ethnicities (vv.83-86), the elements (vv. 87-90), animals, plants (vv. 91-97), and, finally, himself (v. 100). A portion of this list indicates the author's basic knowledge of pre-Hispanic Mesoamerican peoples and religions. In contrast to this broad yet superficial familiarity with the autochthonous, he demonstrates a much more in-depth awareness of Spanish conquest history. For instance, he presents an exhaustive list of European explorers, navigators, and cartographers: Cristóbal Colón, Hernán Cortés, the Pizarro brothers, Americo Vespucci, Juan Sebastián

Elcano, Alonso de Ercilla, Fernando de Magallanes, and Pánfilo de Narváez. With these many names, he comprehensively references military campaigns and regions under early modern Spanish American colonial rule, including the islands of the West (Colón) and East Indies (Magellan, Elcano), areas of Tierra Firme (Costafirme [v. 35]) containing what now comprises parts of Perú, Bolivia, and Ecuador (Pizarro), the United States' Gulf coast and northern Mexico (Narváez), Mexico and Central America (Cortés), Chile (Ercilla), and Brazil (Vespucci). He also reviles Fernando and Isabel, the Spanish monarchs in power during the majority of these expeditions (McKendrick 90-91), and their future progeny—in other words, all future Spanish monarchs (vv. 7-9).

The geographical thoroughness evident in allusions to explorers and conquistadors is mirrored in the list of landforms and specific countries throughout the hemisphere: the Andean Ayacucho region, the Mexican Otumba region, Mount Chimborazo in Ecuador, an unspecified Peruvian volcano, the Mississippi River and Bering Strait ["estrecho de Verid"], the North and South poles, Canada, United States, Panama, Argentina, and Brazil. These plants, products, landforms, and political boundaries are unified in a satirical version of what Mary Louise Pratt calls the European seeing-man's gaze (7). In Romantic travel literature this gaze and the subsequent written description of the view serve to passively possess the surveyed "virginal" territory, which is in fact inhabited by native peoples who usually guide the European seeing-man to the location (Pratt 202-4). Minutious description of "discovered" territory which acts as a possessive marker, however, is not limited to nineteenth-century Romanticism. Indeed, it is common in sixteenth- and seventeenth-century colonial literature as well—for instance, Colón's depiction of Hispaniola's natural resources (which, of course, include the natives themselves) in the *Carta a Santángel* (1493) (140-43), Cortés's report of the Tlatelolco market in the *Segunda carta* (1519) (232-35), and Bernardo de Balbuena's entire *Grandeza mexicana* (1604), a lyrical description of Mexico City. But whereas these detailed and enumerative descriptions, whether in early modern, Baroque, or Romantic texts, are most often possessively triumphal, in this poem they instead evoke a vast past empire and thus come to represent a defeated, *cagada* Spain.

Based on the references to the historical figures and events, as well as geography, flora, and fauna in this section of the ballad, scholars of

nineteenth-century Spanish and American history may be able to deduce the narrator's specific identity. They could search for educated, politically active men (for instance, politicians, military professionals, writers, and journalists), possibly involved in official litigation or informal scandal, who immigrated to the Dominican Republic because of their political stance during the Carlist Wars, Spain's military actions in Mexico with France and England, or the Dominican Republic's failed attempts to become a protectorate of Spain. But regardless of our ability to ultimately pinpoint the poet's personal identity, his poem nonetheless remains a valid addition to the canon, as I argue in the following section.

Connecting Romanticism and the Generación del 98 Through Satire: A Lesson Outline

The *romance* would be an excellent addition to a Hispanic literature survey course because, as stated previously, it offers an introduction to versification, poetic rhetorical devices, and major literary movements. In this last respect, it is a liminal text because it skirts the edges of Romanticism (~1830-1880) (Chang-Rodriguez 107) and the Generación del 98 (~1898-1928) (Carr 530) and because of the poet's own marginalized position vis-à-vis metropolitan lettered circles in the Peninsula and the Americas. That is, the poem is non-canonical in multiple senses, yet can be used to illustrate Romantic and *noventayochista* characteristics. In conjunction with its liminality, its parody of these movements offers a way to introduce students to critical theory, specifically Bakhtin's theory of the carnivalesque. Lastly, the poet's personal viewpoint of the conflicts he mentions illustrates the importance of socio-historical context for understanding a literary work. Through a comparison of the *romance* to a canonical poem often taught in Spanish American literature survey courses, Venezuelan educator and prolific writer Andrés Bello's *silva*, "La agricultura en la zona tórrida" (1826), the following section offers a basic lesson outline incorporating the above points in order to show how the *romance* could be productively used in an upper level undergraduate literature course.

Since it was published first and provides a basis from which to analyze the burlesque *romance*, I begin the lesson with Bello's poem and then move to a comparative discussion of the *romance*. "Agricultura" is a *silva* composed of arbitrary combinations of heptasyllabic and hendecasyllabic lines with an

open rhyme scheme. The divinely inspired poet (*poeta vates*) directly addresses America as a "fecunda zona" (Bello 65; Meyer-Minnemann 75-76). This apostrophe evokes, as Mary Louise Pratt notes, Cristóbal Colón's writings and "the primal world of Europe's rhapsodic arrival discourse on América" (174). In this apostrophe and throughout the following several verses, Bello presents the American landscape as a vast utopia inhabited only by the natives who lack the knowledge to take full advantage of the fruits of the land (Kaempfer 274-75). In contrast to the pastoral world he describes, he uses "the least rustic, most learned poetic rhetoric Spanish afforded at the time" to advocate for a return to a simple bucolic life (Pratt 174).

From this basic discussion of genre, register, and implied audience, teachers can focus on two Romantic tropes Bello uses throughout the poem: landscape description via enumeration (Pratt 202-4), which in turn advocates for the second trope, a return to (idealized) nature as a way of moral and physical self-improvement and empowerment (Chang-Rodríguez 103; Kaempfer 272). In the first few verses of "Agricultura," Bello evokes Latin American landscapes by enumerating products from countries throughout the hemisphere including grapes, maize, sugar cane from the Caribbean, cochineal and agave from Mexico, cacao from Venezuela, tobacco, yucca, potatoes, and banana trees, among others (Bello 65-67). He praises the many agricultural products native to the Americas that not only make the region unique by differentiating it from the Old World, but also provide an economic basis on which the newly independent countries can thrive (Hirshbein 110-11). Minerals and mining, however, are not included in his list of income sources from natural resources, perhaps because, as Pratt astutely suggests, Bello associates those items with the acquisitive commodification prevalent among the European colonial superpowers (178). In this way, Bello idealizes pastoral life and agrarian production as a basis for the formation of independent Latin American states. He juxtaposes this to the corrupting influence of the metropole, both American and European, which is incapable of creating self-sufficient, moral men (Bello 67-68; Kaempfer 272-73). Citizens, he urges, should leave the cities, which are enervating, corrupting, and incapable of producing "los ánimos heroicos denodados / que fundan y sustentan los estados" (Bello 68-70).

Compared to the *silva*, the anonymous poem is more structurally restricted: it is a *romance* composed of octosyllabic lines with a fixed assonant "a-o" rhyme scheme in even lines. The poetic voice, who unlike Bello's is certainly not divinely inspired considering the large amount of profanity he utters, speaks either to himself or an implied audience rather than addressing his subject directly in an apostrophe. Rather than Bello's cultured language and complex syntax, the anonymous poet uses crude language and simply constructed sentences to criticize the actions of lettered men. Such rough language, usually not used in lettered circles, is one rhetorical tool available to him from his position at the edge of the Spanish empire. He was clearly an educated man and thus likely a (former) member of the lettered city relegated through exile to a marginal position from which he could do little to effect real change. From his decentered position he utilizes this carnivalesque technique dating from the medieval period—blasphemy specifically involving defecation—in order to upend this power structure (Bakhtin 147-48). That is, he figuratively stands above the politicians he disagrees with and debases them by dumping his invective upon them. His profanity, therefore, in addition to providing humor in the classroom, offers students an introduction to the role of lower bodily stratum and the language of the marketplace in Bakhtin's theory of the carnivalesque.

Moving again from genre and register to tropes, the *romance's* enumerative descriptions are reminiscent of the agricultural inventory in the first two verses of Bello's *silva*. The anonymous poet likewise uses the trope of the European seeing-man's panoramic view of the landscape, but rather than considering nature as a path to empowerment through visual possession of productive land, it reminds him of Spain's political and economic descent. In his enumerations, he, too, references the quintessential Caribbean sugar crops—specifying "blanca, morena, [y] terciada" (v. 58)—and tobacco (v. 60). Distinct from Bello, however, to these products grown and manufactured in his country of residence he adds the precious metals silver and gold (implicit in his references to Potosí and California, respectively [vv. 53-54]), "el rom de la Jamaica, / y…el licor curasao" (vv. 55-56). Echoing with a sinister twist Bello's use of native plants as synecdoches for Latin American countries, the narrator similarly mentions American products, but also includes those commodities Bello avoids mentioning because they have inspired the excessive greed that leads

humans to behave with self-interested cruelty (Pratt 178). Indeed, sugar is a labor-intensive good which the Spanish colonizers infamously used slaves to produce; as well as tobacco to a lesser extent. Tobacco and alcohol sales (referenced in Jamaican rum and Curaçao liquor) are likewise a significant source of income given that addiction creates a more or less permanent consumer base; while precious metals have inspired wars and violence from time immemorial.

In pointing to the ways in which American economies can be violently exploitative—sugar, tobacco, and alcohol—the *romance*'s author again touches on the theme of corruption evident in his criticism of colonial politicians and their machinations, while at the same time mocking the idyllic connection Spanish American Romantic authors such as Bello construct between autochthonous products and economic independence. Exploiting Romantic rhetorical devices found in "La agricultura de la zona tórrida"—which uses these tropes to argue for Latin American political, artistic, and economic independence from its former ruler (Davies 101; Hirshbein 116)—is an apt choice for a burlesque *romance* that criticizes Spain for not doing more (or perhaps being incapable of doing more) to prevent France from taking over Mexico, and Spanish and Dominican politicians for attempting to subordinate the Dominican Republic to the status of a protectorate rather than its own sovereign nation. In this way, the anonymous poet mockingly appropriates this Romantic trope for his own, more critical, commentary on current events and the relationship between Spain and its former colonies. Rather than a lord of all he surveys as a member of the Spanish lettered elite, his panoramic view consists of land over which both he as an exile and Spain as an inept political player no longer exercise control.

In this pessimistic and bitter attitude, he resembles the writers from the Spanish Generación del 98. This generation, whose peak literary production is considered to be the two decades following Spain's defeat in the Spanish American war in 1898, includes authors such as Miguel de Unamuno, Ramón del Valle-Inclán, and Antonio Machado. They were disillusioned at Spain's decline from the superpower it had been to an economically and morally depressed country recently stripped of its last colonial holdings. This outlook is evident in the anxious, cynical tone of their literary production, in which they do not offer positive solutions to Spain's problem but rather sharp criticisms—sometimes satirical—of its failings

(Carr 528-30; Shaw 17, 20-22). In their search to renovate Spanish identity, *noventayochistas* looked to the common people for their simple language and syntax and folkloric traditions such as the *romance*, and to the Spanish countryside itself (Carr 530). In the *romance burlesco*, the anonymous poet clearly prefigures these *noventayochista* elements: he evidences a cynical, pessimistic attitude in his satire, which is carried out with simple syntax, street language, and landscape description. These generic similarities between the *romance* and *noventayochista* literature can serve as a transition in the classroom between Romanticism and the Generación del 98 that allows for a comparison of both movements.

Conclusions

In sum, this *romance* is of interest to a wide array of scholars and teachers. In this section I summarize directions for future research and teaching mentioned throughout the article. For future investigations, the references to key political figures who participated in the abortive reincorporation of the Dominican Republic into the Spanish empire (1860-1861), the Spanish, French, and British invasion of Mexico (1862), and France's installation of Maximilian I as emperor (1863) are of interest to those investigating nineteenth-century sociopolitical relations between Spain and the Americas. If the anonymous author can be positively identified, his political and social roles can provide further information on the contemporary political situation. The tirade against conquistadors and explorers ranging from Colón to Magellan can help early modernists understand nineteenth-century beliefs about and attitudes toward the Spanish conquest of the Americas in the expansionist atmosphere of the late nineteenth century. The burlesque tone which does so much to communicate the author's criticism of Spanish politics, empire, and violent economic exploitation will be of interest to scholars of obscenity and the carnivalesque. In terms of teaching, the anonymous poet's foreshadowing of *noventayochista* malaise illustrates the fluidity of literary movements whose time periods are often problematically located. The intertextuality at play between the *romance* and Romantic poems such as Bello's *silva*, "La agricultura de la zona tórrida" shows how this particular educated and politically involved author received, read, and played with contemporary literature. Juxtaposing these poems in the classroom illustrates for students

the influence literature can have not only within literary bounds, but in the political arena and across national lines.

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