

whose dietary habits were still regulated by the church calendar. This implies that the English only ate fish because compelled to do so by the Catholic church and that the Italians were content to buy up the English surplus. This argument presents at least two problems that ought to have been resolved. First, since neither the Dutch nor the Scandinavian peoples lost their appetite for herrings after the Reformation, why did the English? Second, was there a compelling price rationale for Italian consumption of English fish? Were the English able to supply herrings to the Italians so cheaply that it was simply not worth the Italians taking the trouble to provision themselves? Finally, as Geoffrey Clark, a previous reviewer of this book, has observed, "the text is occasionally vague and its arguments telegraphic." Although the translation seems correct and proper throughout, it still possesses that elusive and insubstantial quality that too often mars Italian academic prose.

Jonathan Brown and John Elliott, eds. *The Sale of the Century: Artistic Relations between Spain and Great Britain, 1604–1655*. Madrid: Yale University Press and Museo Nacional del Prado, 2002. 315 pp. \$65 hardback. Review by ELIZABETH R. WRIGHT, UNIVERSITY OF GEORGIA.

Art historian Jonathan Brown and historian John Elliott have joined forces to provide an indispensable guide to the political and artistic relationship between Spain and England in the first half of the seventeenth century. Though specifically focused on the Commonwealth Sale of 1649–1654 that dispersed Charles I's magnificent art collection, this catalogue of a 2002 exhibit gives a thorough account of Spanish–English relations between the Peace Treaty of 1604 and the sale that transferred numerous paintings by Titian, Veronese, Raphael, and other masters from England to Spain. Along with introductory essays, a chart of ambassadors, and annotated catalogue entries, the editors have included untranslated transcriptions of the Spanish documents that chart the sale. As with their

earlier collaboration, *A Palace for a King: The Buen Retiro and the Court of Philip IV* (Yale: London and New Haven 1980), Brown and Elliott make one milestone of seventeenth-century royal patronage a focal point for a wide-ranging exploration of the era's complicated cultural and political history.

John Elliott launches his survey of Spanish–English relations with a vivid depiction of the Earl of Nottingham's 1605 visit to Spain, an event that reacquainted the two nations that religious antipathy and commercial rivalry had separated in the era of Philip II and Elizabeth Tudor. Non-specialists and seventeenth-century scholars alike will relish Elliott's description of the human drama that shaped the Stuart-era rapprochement between old enemies. In a characteristically delightful passage, he recounts the Viscount Wimbledon's 1625 raid on Cadiz, an act of Tudor nostalgia that failed when the invaders "attacked" an unguarded wine warehouse (30). Though Elliott built his distinguished career on extensive archival work and political history, he is peerless when describing the literary and cultural reflections of the statecraft he examines. An essay by Jonathan Brown retraces Elliott's steps from a specifically art-historical perspective. Next, David Howarth assesses the Earl of Arundel's artistic patronage, which he judges as limited in its understanding of contemporary artists but highly sophisticated in its appreciation of sixteenth-century artists and antiquities. Marcus Burke follows with a discussion of Luis de Haro, the Spanish minister most responsible for Philip IV's canny purchases of Charles I's treasures. Finally, Bonaventura Bassegoda reconstructs the redecoration of the Escorial that the painter Diego de Velázquez supervised. Though many of the new paintings came from England, this essay diverts the catalogue's focus to a specifically Spanish topic.

In terms of the annotated exhibit catalogue, the editors have followed a chronological scheme that provides a narrative spark and records the vagaries of international court politics. Thus they begin with the 1604 peace treaty, continue with the Prince of Wales's ill-starred 1623 romantic adventure in Spain, follow with the renewed conflicts of the 1630s, and then depict the Commonwealth

Sale itself. The final section comprises notable paintings that Spaniards bought from non-royal British collections. Signed by fifteen contributors, this section includes particularly thoughtful entries from Jonathan Brown, Miguel Falomir Faus, and Matilde Miquel Joan. There are, however, inconsistencies in the bibliographic citation formats that the different contributors use, suggesting the volume could have benefited from more thorough editing.

Taken together, the annotated catalogue, archival documents, and introductory essays suggest several compelling questions about canon formation in the visual arts that merit closer study in a cultural studies framework. At the outset, Brown and Elliott depict paintings as “trophies” of seventeenth-century courtiers that attested to “the triumph over rivals in the incessant struggle for the glory and prestige that dignified power” (13). As an example of this mindset, Jonathan Brown’s introductory essay describes the Prince of Wales’s almost unseemly angling for gifts from among the Titians held in Spanish collections during the Stuart heir’s bizarre 1623 visit to Madrid. What criteria made the Venetian master the painter of princes fifty years after his death? Was it scarcity, abundance, the cachet that Habsburg patronage conferred, or some aspect of style? Elsewhere, however, Brown notes that the Commonwealth withdrew royal tapestries from the massive art sale after it was already in progress (60). This last-minute revalorization of one category of royal treasure alongside the liquidation of another might cloud the editors’ depiction of the painting as the ultimate courtly status symbol. Though the bibliography guides the reader to the primary and secondary sources that chart Spanish–English relations and art history, readers interested in analyzing the ebb and flow of cultural capital will need to supplement this volume with theoretical considerations of court culture, conspicuous consumption, and gifts.

Another interesting path for future exploration emerges in the annotated catalogue entries. Specifically, the transfers of paintings that the contributors reconstruct often involved middlemen whose protagonism might complicate the editors’ portrait of the Commonwealth Sale as an affair of statesmen and aristocrats. For

instance, Titian's *Allocution of the Marquis of Vasto* (232) and Palma il Giovane's *The Conversion of St. Paul* (243) passed through the hands of the embroiderer Edward Harrison before the Spanish ambassador purchased them. Based on background information in Brown's introductory essay, the reader can surmise that this artisan was a royal servant to whom the Commonwealth owed back wages. Yet neither the annotations nor the prefatory studies provide explicit information about the various middlemen who appear in the sale records. Did these short-term owners simply buy low and sell high without taking pleasure in their "trophies"? Though the editors and contributors choose to tell a story about kings, grandees, and ambassadors, the sale documents might also tell a story about enterprising artisans and military officers who profited from the Stuart tragedy.

As a record of Spanish–English relations in the first half of the seventeenth century, this volume might surprise scholars of English literature, in that it portrays many notable Spanish statesmen and patrons who remain little studied. Brown and Elliott have done much to correct Spain's marginality in the Anglo-American academy through their own independent and collaborative projects, as well as those of the many students they have supervised. In a time where increasing numbers of English majors also study Spanish, this book could be a roadmap to guide students to comparative topics for advanced study. Given its many potential applications, it would be a shame if the exhibit-catalogue price and heft confined this beautiful book to museum bookshops and library shelves.

Rolena Adorno. *Guaman Poma and His Illustrated Chronicle from Colonial Peru: From a Century of Scholarship to a New Era of Reading / Guaman Poma y su crónica ilustrada del Perú colonial: un siglo de investigaciones hacia una nueva era de lectura*. Copenhagen: Museum Tusulanum Press, University of Copenhagen & The Royal Li-