

concentrating its defence of Clifford on the political utility of tolerance. Indeed, the fate of Clifford's tract on the continent, with the publication in Amsterdam of William Popple's French translation in 1682, was linked to Louis XIV's persecution of the Huguenots. Tarantino's study is supplemented by an extensive appendix containing the original English versions of the principal tracts he discusses, including Clifford's *Treatise*, Warren's *Apology*, Buckingham's letter "To Mr. Clifford on his *Humane Reason*," and William Popple's *A Discourse of Humane Reason* (247-362). Within the text, the inconsistent use of quotations from other sources in either English or the author's own translations can be distracting. Although the book is clearly aimed at religious historians interested in the minutiae of theological disputes, the political context of Clifford's relationships with such major figures as Buckingham, Shaftesbury, and Dryden may give it a wider resonance in other areas of Restoration studies.

Suzanne L. Stratton-Pruitt, ed. *The Cambridge Companion to Velázquez*. Cambridge: Cambridge University Press, 2002. x + 246 pp. + 62 illus. \$75.00 hardback; \$28.00 paperback. Review by TANYA J. TIFFANY, JOHNS HOPKINS UNIVERSITY.

*The Cambridge Companion to Velázquez*, edited by Suzanne L. Stratton-Pruitt, provides a guide to recent developments in scholarship on Diego Velázquez (1599-1660) while offering innovative critical approaches to his art. As explained in the introduction, the volume is intended to give a survey of Velázquez's life and oeuvre through traditional art-historical approaches and to present novel readings of his paintings within broader contexts including political theory, theater, and music at the court in Madrid. The new methodologies and interpretations used to place Velázquez within this cultural framework will prove of interest to specialists and students alike. In her valuable introduction, Stratton-Pruitt situates the essays within their historiographical context by providing an overview

of Velázquez's life and critical fortunes through a discussion of the principal primary sources on the artist, the rediscovery of his naturalism by nineteenth-century painters and critics, and the archival investigations of his origins in Seville and achievements in Madrid. Highlighting the importance of contextual approaches to Velázquez and his art, she commends scholars' recent examinations of his career within the social milieu of the court of Philip IV and praises interpretations of his works within the intellectual framework documented in the writings of his learned associates and the inventory of his impressive library.

Following this opening, the first three essays consider Velázquez's oeuvre in concert with the artistic practices and traditions of his time. In an excellent discussion of artists' training in Spain, Zahira Véliz examines Velázquez's apprenticeship in the studio of the erudite painter, Francisco Pacheco, and analyzes both his appropriation of Pacheco's belief in the necessary union of artistic theory and practice as well as his challenge to the elder master's insistence on the primacy of history painting. Jonathan Brown then turns to Velázquez's artistic maturity and examines his crucial but little-studied first trip to Italy through an analysis of the painter's critical engagement with the example of sixteenth-century Venetian color and brushwork and an assessment of his refusal to bow to the authority of central Italian art. Focusing on Velázquez's often overlooked study of Northern art, Alexander Vergara provides a survey of his use of motifs, compositional techniques, and stylistic elements by Northern artists ranging from Dürer and Aertsen to van Dyck and Rubens. Both Brown's and Vergara's essays help to challenge conventional notions of Velázquez as a master isolated at the Spanish court and demonstrate his participation in larger European artistic trends.

Interdisciplinary in scope, several of the subsequent contributions present new methodological models for examining Velázquez's works. In a groundbreaking study, Antonio Feros examines the uncompromising naturalism of Velázquez's royal portraits through the prism of early modern political theory. Establishing a critical framework for considering the sobriety of Spanish Habsburg por-

traits, Feros relates Velázquez's unadorned images of Philip IV to Erasminian notions of the importance of the king's individual and personal virtues over the attributes and symbols associated with his office. In a further exploration of the court, Magdalena S. Sánchez provides a close examination of women's strategies for asserting political influence through their husbands and confessors, and analyzes how the pious reputations of *beatas* and other holy women served as justifications for their proposed correctives to the monarchies' policies. Sara T. Nalle then provides a useful synopsis of religious beliefs and practices in Velázquez's Spain by discussing contemporary controversies including the expulsion of the Moriscos while giving an account of the fluid boundaries separating established Catholicism, witchcraft, and magic. Although neither Sánchez nor Nalle concentrates on particular works of art, the subjects of their essays point to potentially rewarding avenues in Velázquez scholarship; gender studies remain almost entirely neglected in Golden Age Spanish art history, and Velázquez's religious paintings have yet to be fully examined in terms of post-Tridentine spirituality and doctrine.

The final essays offer stimulating approaches to Velázquez's works by locating them within the larger cultural context of arts and letters in seventeenth-century Spain. Lía Schwartz establishes the doctrine of *ut pictura poesis* as a forum for comparing poems by Góngora and Quevedo with paintings by Velázquez, emphasizing the evidence of the artist's study of letters provided both by the inventory of his library and his early eighteenth-century biography by Antonio Palomino. In an exemplary investigation of the nexus between theater and the visual arts in Golden Age Spain, Margaret R. Greer examines the similar themes and discursive modes structuring plays by Calderón de la Barca and paintings by Velázquez. Greer analyzes specific connections between their images of the royal pastimes and kingly magnificence of the court of Philip IV, and sheds light on the analogous inventions informing the pictures-within-pictures described in the playwright's *ekphrasis* and depicted in the painter's compositions. Finally, Louise K. Stein makes an original contribution to Velázquez studies by examining

the unexplored musical imagery of his paintings. She uses musical iconography to enrich earlier readings of masterpieces such as Velázquez's enigmatic *Fable of Arachne* and suggests that the stringed instrument in the painting's background is a *lira grande*, whose soothing resonance was believed to serve as a "musical antidote to the spider's bite" (183).

As a whole, the essays offer insight into both Velázquez's paintings and the cultural framework in which they were created. Comprehensive in scope, the volume considers paintings by Velázquez from each period of his long career and in every pictorial genre in which he worked. In addition to the themes addressed in this collection, promising areas for exploration might have included his documented engagement with contemporary optical theories, the critical context of his stylistic development, or a close analysis of his role in seventeenth- and eighteenth-century discourse. The essays in *The Cambridge Companion to Velázquez* nevertheless provide a touchstone for examining the directions in which scholarship on the artist is advancing and, equally important, pose new perspectives for relating the painter and his works to the art and culture of early modern Spain.

Anthony J. Cascardi, ed. *The Cambridge Companion to Cervantes*. Cambridge: Cambridge University Press, 2002. xvii + 242 pp. + 3 illus. \$60.00. Review by HILAIRE KALLENORF, TEXAS A&M UNIVERSITY.

This thoughtfully-chosen collection of essays is a welcome guide to the labyrinthine world of Cervantes scholarship. Cervantes is one of those few great writers whose work itself is so complex that the maze of critical studies it has generated is almost impossible to navigate without assistance, especially to those non-specialists who have not spent a lifetime acquiring this type of expertise. But this volume will prove valuable even to specialists, for few *cervantistas* would claim to dominate every "minor" work of this author, let alone every theoretical approach to every text in the corpus.