

arly standards, and the sheer beauty of the views of the codex have raised the benchmark against which future digital editions should be evaluated. This occasional book constitutes a worthy vehicle to announce the premier of the distinguished online digital version of Guaman Poma's chronicle, and in and of itself merits scholarly recognition.

Giovanni Tarantino. *Martin Clifford 1624-1677: Deismo e tolleranza nell'Inghilterra della Restaurazione*. Studi e testi per la storia della tolleranza in Europa nei secoli XVI-XVIII, 3. Florence: Leo S. Olschki, 2000. x + 390 pp. + 5 illus. Lit. 68,000. Review by MICHAEL J. REDMOND, UNIVERSITY OF PALERMO.

While Martin Clifford is an obscure figure in Restoration studies, as Giovanni Tarantino concedes at the start of this well-researched book, his role as the long-term secretary of George Villiers, second Duke of Buckingham, put him at the centre of the turbulent religious, political, and literary debates of the period. With his personal connections and acerbic wit, giving him a reputation for libellous verses, Clifford found space for himself in the cultural life of Charles II's court. Along with his close friends Abraham Cowley and Thomas Sprat, he has long been identified as one of the contributors to *The Rehearsal*, Buckingham's satiric attack on the heroic tragedies associated with John Dryden. Clifford's own criticisms of Dryden, published posthumously in 1687 as *Notes upon Mr. Dryden's Poems in Four Letters*, were notorious for their viciousness. What particularly interests Tarantino, however, is the contribution that Clifford made to Buckingham's efforts to promote religious tolerance. In 1674, when Clifford's tract *A Treatise of Humane Reason* was published, the parliamentary influence of Buckingham had waned with the failure of the Declaration of Indulgence and the rise of Sir Thomas Osborne, later Earl of Danby. In arguing that individual reason is the principal guide to religious practice, denying the precedence of any specific church, Clifford's timely

intervention in the dispute over the place of dissenters and Catholics in English life aroused a controversy that gained his work attention throughout Europe. The importance of the *Treatise* was such that even Dryden was forced to take account of it in his *Religio Laici* and *The Medall*.

One of major concerns in the book is the political application of Clifford's arguments. There is no question that Clifford was beholden to Buckingham and the Earl of Shaftesbury. When *A Treatise* was written, Charles II had already appointed Clifford to the mastership of the Charterhouse at the urging of Buckingham. After publication, via the intervention of Shaftesbury, the school's governors granted him a pay rise. The importance of the tract for the parliamentary opposition to Danby was that it denied the need for the monarch to impose religious conformity, offering freedom of opinion as a means of avoiding social conflict.

For although Clifford's willingness to equate different creeds offended believers from every religious group, scandalized by what was seen as his promotion of deism, the main focus of the arguments against the tract in England was political. For the Church of England establishment, the danger of religious non-conformity was that it was symptomatic of political non-conformity. The anonymous tract *Plain Dealing* contended that, in contrast to Clifford's arguments, what was needed were stronger civil and ecclesiastical measures to stamp out dissent by coercive means. Such opponents appealed to the theories of Thomas Hobbes, giving the king an exclusive right to determine the nature of religious worship.

From his position as a religious historian, Tarantino contends that the terms of the debate about the *Treatise*, giving faith a "giustificazione tutta politica," were based on a fundamental misreading of Clifford's complex arguments about personal conscience (144). It is clear, however, that the theological aspects of the tract were always overshadowed by more pressing anxieties about social cohesion and religious oppression. Albertus Warren's *An Apology for the Discourse of Humane Reason* in 1680, published under the patronage of Shaftesbury, dispensed with moral issues entirely,

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