
Jan Lechner, Professor Emeritus of Spanish at the University of Leiden, has undertaken a Herculean task in this comprehensive bibliography of works by Spanish authors in Dutch libraries until the beginning of the eighteenth century. This book is a real *tour-de-force*, the culmination of over ten years of careful research. Its ambition is only to be matched by its supremely user-friendly format, with multiple indices providing tools for studying many different angles of this important new field in the history of the Spanish book. Indeed, this is more or less the first book of its kind, at least in terms of scope and exhaustiveness. Professor Lechner is to be congratulated on his fine achievement and thanked by Hispanic studies scholars everywhere for his vital contribution to what is now more than ever a burgeoning discipline: the bibliography and history of the Spanish book outside of Spain.

This bibliography was compiled using three primary sources of information: Dutch publishers’ catalogues beginning from 1599, municipal and university libraries, and 1200 time-of-death inventories of private collections. It covers almost 6,000 editions of nearly 1,000 Spanish authors published by over 1,500 printers spread out over 150 European cities. The entries are admittedly short, but each one includes at least the following information: author, title, place of publication, publisher, date, structure of the book (folio, quarto, octavo, duodecimo, etc.), number of references to the book encountered in the above three sources, and cross-references to other standard bibliographies such as Palau. There are also codes for abbreviations for religious orders of authors and the disciplinary categories (science, classics, history, grammar, law, fine arts, medicine, theology, etc.) into which the books might fall.

A bibliography is often only as good as its indices, and by that standard this book surpasses all reasonable expectations. The main bulk of the book consists of the *repertorio* of Spanish authors printed
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in Spanish or Latin as well as translated into French, Dutch, Italian, etc. But it also contains three valuable appendices of non-Spanish authors who wrote about Spain, non-Spanish authors of Spanish grammars and dictionaries, and non-Spanish authors who wrote about America. There is also a table which divides the books into categories by discipline. Furthermore, there are four essential indices at the end of the study: one for printers, editors, and booksellers; one for places of publication; one for editiones principes; and one for booksellers’ catalogues. Finally there is a selective bibliography, mostly of other bibliographies.

This book is potentially useful for scholars in many different subfields of Hispanic studies. Too often Spanish historians of this time period, and especially scholars of Baroque Spanish literature, have been tempted to focus on Spain and the New World to the exclusion of such Spanish-controlled areas as Italy and the Netherlands. A visit to the Plantin-Moretus museum of printing history in Antwerp, where one can see letters written on-site by the humanist Justus Lipsius—whose correspondents included the Baroque Spanish poet Francisco de Quevedo—is enough to convince anyone that such willful scholarly oblivion results in distortion at best. Undoubtedly most Hispanists’ lack of mastery of the Dutch language has contributed in large part to this unfortunate oversight. It is refreshing to see a Dutch Hispanist throwing wide the portals of this hitherto unexplored realm to other Hispanists around the world who could conceivably make use of Dutch collections.

As with all bibliographies, there are some unfortunate typographical errors. These are more understandable for individual entries than for titles of indices, for example “Indice de impresores [read: impresores]” (311), etc. One lamentable omission from a book historian’s perspective is the lack of any sort of provenance index for individual owners of books recorded in library inventories (there is such an index for the 1200 post mortem inventories of personal collections). But as every paleographer knows, deciphering hand-scrawled names on flyleaves can be a long and torturous process, and ten years is enough to spend on a book of this staggering scope.
All in all, a monument of scholarship, and a valuable scholarly tool that will probably not be written again. These are the books that remain on our shelves half a century after publication—and longer.


Hollander considers the play between main and subsidiary scenes within a shared pictorial space. She privileges composition, in this case the construction of space, and explores its social and psychological functions. Despite consciously downplaying narrative and allegory, she permits symbolism to add meaning to paintings. A statement of this methodology and some historiography constitute the book’s brief introduction. Each of the subsequent four chapters starts with analyses of select paintings from the oeuvre of a prominent artist and then expands to treat similar works by various other Dutch painters. A first chapter ranging from history painting to landscapes establishes that medieval and renaissance traditions produced an emblematic approach for understanding images containing divided spaces. Hollander implicitly argues that this approach lingered and affected the seventeenth-century conception of genre paintings. In the following three chapters Hollander employs the emblematic approach and, by doing so, offers an innovative response to the question of meaning in Dutch art.

In the first chapter Hollander fleshes out the introduction. She first acquaints the reader with *doorsiens*, “look throughs” or openings into another space that allow the addition of subsidiary scenes to the main scene by examining paintings and texts by Karel van Mander and then jumps back in time to establish the roots for the emblematic reading of images containing multiple scenes. The subsequent discussion establishes that Dutch artists continued to