

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-

brary, 2001. 88 pp. + 8 illus. \$21.00. Review by NANCY JOE DYER, TEXAS A&M UNIVERSITY.

The book was published in conjunction with the opening of a complete digital facsimile edition of their autograph manuscript of Felipe Guaman Poma de Ayala's 1189-page *Nueva crónica y buen gobierno* (MS Gl. kgl. S. 2232, 4°, Royal Library of Denmark, Copenhagen). It is written in English with complete Spanish translations of all component parts. The Foreword by the General Director of the Royal Library, Erland Kolding Nielsen, traces the manuscript's recent history, credits the contributors to the web project, especially the Departments of Manuscripts and Rare Books, of Preservation, and of Digitisation and Web Publishing, and affirms the online edition's objective to make global cultural heritage available through technology. Introductory materials include full-page, albeit sketchy, maps of Peru and of the Departments of Ayacucho and Apruimac, and from the chronicle, a self-portrait drawn by Guaman Poma.

The centerpiece of the book is Adorno's commissioned essay on the occasion of the May 15, 2001, inauguration of the online edition; it also appears in full on the Library's web site (<http://www.kb.dk/elib/mss/poma>). Other components are a photocopy of the letter of transmittal from Guaman Poma to King Philip III (MS Archivo General de Indias, Seville, Audiencia de Lima 145), a modernized transcription and translation into English. Fifteen representative European-style full-page drawings from the chronicle illustrate the central points of the essay's theses.

Adorno had transcribed the unique manuscript and in 1977 studied the Copenhagen codex while finalizing her jointly-edited critical edition of the chronicle with John V. Murra, and Quechua translations by Jorge L. Urioste (Mexico City: Siglo Veintiuno, 1980). Her familiarity with the manuscript, her experience with the critical apparatuses of the 1980 edition, and knowledge of current scholarship qualify her to write the solid, well-balanced, informative, and evocative overview of the Peruvian writer, his work, and his times. In the chronicle, Guaman Poma recounts the

mechanism of impending destruction of Andean society through the threat of the rapidly-growing, non-tax-paying *mestizo* population, and the exploitation of the native Andean population. To engage the Spanish monarch who was thought to be fond of art, he illustrated his poignant narratives and essays with 398 full-page line drawings. The Yale scholar's essay provides an overview of the chronicle's content, describes the unique autograph codex which was copied into a print-ready format, including captions and catchwords. She summarizes her own original findings and current scholarship on Guaman Poma's visual and verbal art, particularly with regard to his multiple dialects, artistic style and influences, emphasizing his "conceptual power and complexity" (26). Because of the chronicle's emphasis on sociohistorical developments, the essayist characterizes the Andean author's attitude toward his own social position and justification to raise the Indian's cause before King Philip III. She contextualizes the chronistic record within the framework of documentary and testamentary records which have been discovered in the past seventy years. The remainder of the essay portrays the personal and historical circumstances which allowed the devout, ideological social activist to develop and illustrate the chronicle while living in forced exile. Adorno reveals her own deep appreciation of the chronicle, its author, and its new medium of delivery when she concludes that "the manuscript in its digitalized version gives to the 'archive of the world' that Guaman Poma ... imagined, a unique and coherent native Andean account of the struggle to hang onto a disappearing Andean order and to reform, not to overturn, the decadent foreign imperial regime that would replace it" (40). The Spanish translation of the essay by Adorno's student Fernanda Macci accurately captures the nuances of the English which is scholarly, yet free-flowing, at times nearly colloquial, and untainted by academic clichés.

The 77 entries in Works Cited, fewer than half of which are in English, provide the reader a solid and up to date resource for further inquiry. In its Spanish translation, *Obras citadas* zealously renders all bibliographic technical apparatus into Spanish, includ-

ing names of university presses (“Editorial de la Universidad de Duke”), and some place names (Filadelfia). Although a Cornell University “Ph.D. diss.” is translated as “*Tesis doctoral*” in the *Obras citadas*, conversely, a Peruvian “*Tesis de licenciatura*” is not translated as “Masters Thesis” in the English Works Cited.

Guaman Poma, condemned and publicly lashed for insubordination and fomenting unrest among his fellow Indians, was sent into exile where he wrote the chronicle, probably between 1612 and early 1616 (22). Nearing the age of eighty, he wrote a letter of transmittal to accompany the chronicle to King Philip III. In the present book, an illegible fuzzy photocopy of that letter appears alongside its Spanish transcription, modernized for orthography and punctuation, based on a transcription previously published by Guillermo Lohmann Villena (1945). Adorno translated the letter into English from the 1945 transcription.

The List of Plates/*Lista de laminas* provides a descriptive title for each of the fifteen drawings discussed in the essay. Inspired by contemporary printers’ compositional style, the dramatic illustrations of the title page, detailed images of torture and sacrifice of perceived Andean traitors, and a nearly Ortelian *Mapamundi* of the Incan empire which puts to shame the schematic modern maps appeared earlier in the commemorative book only hint at the cultural and artistic splendor which lies within Guaman Poma’s magnum opus.

Just as any successful overview which describes and accompanies an artistic and/or literary masterpiece orients the audience away from itself toward the object of study, this book impels the seventeenth-century scholar to examine the digital manuscript itself. A review of the chronicle edition’s Danish website falls outside the scope of this review, but it must be stated that the clarity and amount of textual and extra-textual information to be gathered from the facsimile online edition of this elegantly crafted and powerful chronicle should engage scholars from any field, including history, law, religion, literature, art history, anthropology, and linguistics. Its technological functionality, presentation of codicological and paleographic data invisible to the naked eye, impeccable schol-

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