

relations in the early modern period, and one which is bound to make us rethink the ways in which we study them.

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Siete memoriales españoles en defensa del arte de la pintura. Edición de Antonio Sánchez Jiménez y Adrián J. Sáez, con estudios y notas complementarias de Juan Luis González García y Antonio Urquizar Herrera. Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2018. 248 pp.

An oft-cited concern of Golden-Age Spanish art treatises is their defence of painting's intellectual, moral and thereby noble status. A clear example is provided by three works published to support Madrid's painters in their dispute over the *alcabala* being levied on their work. Juan de Butrón's *Discursos apologéticos en que se defiende la ingenuidad del arte de la pintura* was published in 1626 (Madrid: Luis Sanchez), the same year the painters launched their legal suit against the tax. It was followed in 1629 with the *Memorial informatorio por los pintores en el pleito que tratan con el señor fiscal de su majestad en el Real Consejo de Hacienda sobre la exención del arte de la pintura* (Madrid: Juan González), which consisted of six contributions: by Juan Rodríguez de León Pinelo, Lope de Vega, José de Validivielso, Lorenzo Vanderhamen, Juan de Jáuregui and Juan de Butrón. The importance of these literary figures' contributions to the defence of painting was underscored three years later when *Memorial* was republished in conjunction with a seventh contribution by Antonio Rodríguez de León Pinelo, as an appendix to Vicente Carducho's *Diálogos de la pintura: su defensa, origen, esse[n]cia, definicion, modos y diferencias* (Madrid: Francisco Martinez, 1634). Carducho's book was clearly intended as a further scholarly testimony to the nobility of painting, but prior to its publication the painters won their case; Carducho's re-edition of *Memorial* ends with a transcription of the favourable *Sentencia*. In the historiography on Spanish *Kunstliteratur*, the value of *Diálogos* as a source has overshadowed *Discursos* and *Memorial*; furthermore the 1979 critical edition of *Diálogos* excluded its appendix, whereby Carducho's relationship with these authors, as well as their texts, was further obscured. Fortunately, the publication of *Siete memoriales en defensa del arte de la pintura* makes a significant contribution to redressing this issue and presents the diversity of authors and arguments that took part in this significant legal-cultural dispute.

Sánchez Jiménez and Sáez provide a meticulous annotated critical edition of *Memorial*, which is supplemented by Antonio León Pinelo's contribution to *Diálogos*. In addition to the footnotes provided on the literary sources and historical context of these seven memoranda, linguistic issues of terminology are also addressed. Furthermore, the variations between the texts published in *Memorial* and *Diálogos* are assiduously noted. The most significant variation is Validivielso's rewriting of his contribution for *Diálogos*, and his extended version is published as the first appendix to this book. Lope de Vega's contribution is examined in particular detail, and attention is paid to the subsequent circulation of his text in the *Códice Durán-Masaveu* and the 1778 *Colección de las obras sueltas...* Furthermore, a second appendix is devoted to a commentary on Lope's *silva* 'Si cuanto fue posible en lo imposible', written to conclude *Diálogos*' fifth dialogue, and the discussion of this poem draws on two earlier studies by Sánchez Jiménez devoted to Lope's collaboration with Carducho.

Sánchez Jiménez and Sáez's edition of the erudite defence of painting made by Lope and his 'circle of friends and collaborators' (30) is accompanied by an insightful Introduction. The editors' succinct survey of the memoranda is complemented by two studies, although it should be noted that the collaborative nature of the Introduction is not immediately apparent from the book's contents. Urquizar Herrera's study provides a concise review of the legal-literary context that defined the publication of *Memorial* and *Diálogos*. He goes on to focus on two key terms of the debate on painting, its *nobleza* and *ingenuidad*, and his discussion addresses how closer scrutiny of these overlooked texts reveals new facets of the discourse on art in Madrid c.1630. The Introduction is concluded by González García, who focuses on one key argument for paintings' being exempt from the *alcabala*: their dual use as a medium for representing religious history and as objects of devotion. He goes on to contextualize this argument, firstly by considering how the contributions made by jurists, such as Juan de Butrón, enriched the discussion on painting with their knowledge of classical rhetoric. He then considers the specific impact of sacred rhetoric, through a discussion of Juan Rodríguez de León Pinelo's *El Predicador de las Gentes San Pablo*, which was concluded in 1633 and offers a number of original insights into the 'Spanish theory of the Baroque sacred image' (64).

Siete memoriales is undoubtedly a valuable resource for both for its scholarship and the texts it makes available, it also offers an invaluable foundation for a more searching exploration of the entwined legal, intellectual, literary and artistic dimensions of Spanish *Kunstliteratur*, and it will no doubt prompt new readings of Butrón's *Discursos*, as well as Carducho's *Diálogos*, in particular with regard to his literary collaborators.

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CAROLINA FERNÁNDEZ CORDERO, *Galdós en su siglo XX: una novela para el consenso social*. Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2020. 336 pp.

En el libro que aquí reseñamos, Carolina Fernández Cordero retoma algunos de los postulados clásicos de la crítica de orientación marxista a fin de examinar la confluencia de historia, ideología y estética que vertebró el itinerario de Galdós en el siglo XX. El viraje que da el canario 'del pensamiento a la acción total' (133) se encuadra dentro de una crisis, la de la Restauración, que se agudiza tras la pérdida de las últimas colonias de ultramar en 1898. El activo compromiso con la problemática de su tiempo no se manifiesta solo en una mayor participación en la vida pública, sino en el cultivo de formas de narrar que rebasan los parámetros del realismo decimonónico. Esta conjunción de praxis política y experimentación formal expresa el desiderátum galdosiano de conciliar los intereses de la burguesía con los del campesinado y el proletariado urbano, único remedio—en su opinión—para la sanación de un cuerpo social enfermo.

En la primera parte del estudio, 'Galdós en diálogo con su siglo XX', Fernández Cordero explora los hitos que jalonan la gradual conversión de nuestro autor en intelectual *engagé*, figura que irrumpe en la escena europea de aquellos años a raíz del caso Dreyfus: el estreno de *Electra* en 1901; la sustitución del discurso liberal, ya periclitado, por las doctrinas regeneracionistas que expone en el artículo 'Soñemos, alma, soñemos' (1903) y, más adelante, en la novela *El caballero encantado* (1911); la legitimación del movimiento obrero, cuya pujanza considera clave en la lucha por derrocar a la oligarquía que detenta el poder; el ingreso en la Conjunción Republicano-Socialista y su elección como diputado a Cortes por la circunscripción de Madrid, culminación de un giro radical a la izquierda que se sustenta