

p. 206, and then, additionally, translated for us into Spanish in the top 8 lines of p. 209. Fig. 4 continues with the Arabic of the rest of the same 'Carta', and corresponds to p. 207, lines 4–16 and p. 209, lines 8–17. Several misprints and other errors have crept into the Arabic, but dealing with them here would occupy a quite disproportionate amount of space, and in any case I trust that readers of Arabic will be able to guess how to rectify most such slips. This is all a case of a would-be helpful initiative going wrong. Fig. 5 corresponds to p. 222, lines 4–15. (Here I note the interesting occurrence of the word *desengañación*, so typical of the Catholic Christian spiritual vocabulary of the sixteenth and seventeenth centuries. In this purely Islamic context it shows how the two theologies, in spite of all the barriers, were miscegenating.) Fig. 6 is correctly labelled, as are Figs 7, 8 and 9, all examples of the work of particularly illiterate 'scribes'. Fig. 10 is also correctly labelled, but note it also covers Section 32 (which contains the following memorable remark by a dying man, asked why, on his deathbed, he is smiling: 'Me plaze mucho . . . por salir d'este mundo [. . .] porque el mundo es cárcel del muçilim' [245]).

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MIGUEL MORÁN TURINA, *La memoria de las piedras: anticuarios, arqueólogos y coleccionistas de antigüedades de la España de los Austrias*. Madrid: Centro de Estudios Europea Hispánica. 2009. 451 pp.; 176 figs.

*La memoria de las piedras* is a deeply researched and liberally illustrated account of antiquarian collecting in early modern Spain. The history of collecting and related phenomena such as curiosity cabinets, museums and learned academies has generated vast research in recent decades, especially for Italy, England and France. Spain was not at the centre of this movement, but the collection and study of ancient sculpture, monuments and coins did have a small following in Renaissance Spain, albeit on a more modest scale than in Italy. Morán Turina (Professor of Art History at the Universidad Complutense, Madrid) has spent much of his career illuminating this terrain. In 1985, together with Fernando Checa, he published the first full-length study of Spanish collecting, *El coleccionismo en España*. The present work represents two more decades of careful research. Its structure is more episodic than linear, and some of its nine chapters have been previously published, but they draw a vibrant picture of the emergence of Spanish *coleccionismo* in the fifteenth century and its blossoming in the sixteenth and early seventeenth centuries.

Morán begins by examining medieval Spanish attitudes to Roman antiquity. Interest in the city's history and monuments, whether on historical or aesthetic grounds, was remarkably sparse in medieval Christian Spain. Morán records the instances of Roman artifacts being preserved by re-use in new medieval buildings, and concludes that these numbered fewer than twenty in all. Spanish Muslims were more likely than Spanish Christians to remark on Roman technological and architectural achievements. He locates the crucial attitude shift in the mid fifteenth century, when humanist Alfonso de Palencia offered a Petrarchan lament about the disappearance of ancient Rome that marked 'perhaps the first truly modern attitude' toward ancient culture. Palencia was the first of a long series of Spaniards to study in Renaissance Italy and return as enthusiastic admirers of a lost culture. In 1517 (if not earlier) the word 'anticuario' was being applied to the small but influential cadre of scholars like Antonio de Nebrija who sought out Roman monuments and coins both in Italy and in Spain to use as historical evidence.

In the sixteenth century the collecting of antiquities expanded into a fashionable aristocratic pursuit. Collectors' motives could tend toward one of two poles: aesthetic admiration of beautiful or curious objects, and the scholarly appreciation of such objects as historical artifacts. The 'dilettante collectors' of the first sort were usually rich noblemen.

Those posted to Italy in the crown's service, like Diego Hurtado de Mendoza, were particularly well placed to collect from the source. The more scholarly 'archaeologist collectors', who continued the humanist tradition of Nebrija, included Ambrosio de Morales, Alvar Gómez de Castro, Antonio Agustín and Rodrigo Caro. Some of these men never went to Rome. Morán echoes the now commonplace view that their careful researches laid some of the groundwork for modern archaeology, although he does not elaborate greatly on their methods. His aim is not to distinguish sharply between dilettantes and scholars, but rather to contrast the shared antiquarian passions of both groups with the general indifference of the wider Spanish public. Not only did the general population undervalue the antique monuments in its midst (as attested by many sad anecdotes of neglect and destruction), but so did the heirs of many of the noble collectors themselves. Thus most of these amateur collections disappeared long ago, their components dispersed among family gardens and rubbish heaps.

This indifference even extended to the monarchs themselves. Morán emphasizes this in a chapter on Philip II mischievously entitled 'Un rey al que no le gustaban sus esculturas antiguas'. While Per Afán de Ribera, the first Duke of Alcalá and viceroy of Naples from 1558–1571, shipped one hundred crates of antiquities back to Spain when his tour of duty ended, the king himself did not request a single licence to export antiquities from Italy in the same period. (Such exports required papal permission.) Nor had his father, the Emperor Charles V, done so, despite his embrace of Roman imperial symbolism to promote his imperial ambitions. Stories of Philip's fascination with Roman ruins in Mérida, Morán argues, are apocryphal, the product of wilful exaggeration by royal biographers. Even the famous *Relaciones topográficas* commissioned in the 1570s, which included detailed questions about provincial antiquities, reveal the interests of the king's humanist advisers rather than the king himself; Philip made no effort to compile or act on any of the responses. Moreover, the incomplete and often erroneous responses that the royal inquiry elicited confirm the impression that in Castile and Aragón at large, people were ill-informed about local antiquities and uninterested in preservation efforts.

Some judicious editing might have made this excellent book more accessible to non-specialists. The frequent juxtaposition of early modern, medieval and ancient writers without clear chronological orientation, and irregular nomenclature (the Italian Dominican forger appears as Annio de Viterbo, Giovanni Nanni, Juan Annio and fray Juan de Viterbo, all within the space of two pages, with two of these appearing separately in the index) may confuse some lay readers. And many fascinating arguments and subplots are relegated to the rich endnotes (almost as extensive as the text itself). Yet patient readers will be richly rewarded with a colourful, often humorous, and highly instructive panorama of the antiquarian movement that was a small but vibrant part of the later Spanish Renaissance.

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MARTHA K. HOFFMAN, *Raised to Rule: Educating Royalty at the Court of the Spanish Habsburgs, 1601–1634*. Baton Rouge: Louisiana State University Press. 2011. 277 pp.

The main function of the monarchy in early modern Europe, according to Hoffman, was to give society stability. Naturally, for this function to be fulfilled the position of the royal family itself had to be secure. Much of palace ceremonial therefore developed to exalt royals above all others and, in particular, to elevate one of their members to the almost sacred position of sovereign. But it was not enough to impress the unique status of the royal family upon the nobles of the realm. Royals themselves needed an appreciation of their pre-eminence, as well as an understanding of the roles they were to assume. In other words, royals had to be 'raised to rule'.

The first thing Habsburg children were given was a sense of their special status. This was done in three main ways: first, they tended to be named after illustrious ancestors, sometimes being assigned grandiose secondary names, as when the future Philip IV was named Felipe