

*Book Censorship in New Spain.* By DOROTHY SCHONS. (Austin, Texas: 1949. Pp. 45. Illustrations. Paper.)

The scope of the authority of the Mexican and Spanish Inquisitions over punitive (i.e. post-publication) censorship was not completely covered by previous studies of Indexes and the works of Medina and Lea, and therefore is analyzed in this brief account. The evidence was taken from letters and despatches registered in the Archives of the Supreme Council of the Inquisition as well as those in Mexico City. The practical difficulties of effective censorship—by remote control—led to occasional initiative on the part of Mexican authorities, although the administrative apparatus was essentially Iberian, with the Roman Inquisition in the background.

A careful and difficult search of vague titles was coupled with the use of standard bibliographies, resulting in a fairly complete identification of the titles. The author drew upon forty-six despatches (from 1574 to 1695) copied from the Spanish Archives, and from sixteen letters (1605 to 1699) taken from Mexico City. Most of the books were theological in character and the bibliographical footnotes tie on to the letters and despatches in order to identify the books and works mentioned in the correspondence. The general conclusion, notwithstanding the extensive administrative powers of Mexico City and Madrid, is that "the Inquisition did not interfere with intellectual life as much as had been supposed." That is, Spanish book censorship was already inadequate and ineffectual in the 17th century, as it was to be in the 18th. The struggle between business aims of Mexican and Spanish book dealers, on one hand, and the restraints of censorship, on the other, although briefly discussed, proved an interesting by-product of the problem of control.

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*La bula omntmoda de Adriano VI.* By PEDRO TORRES. [Consejo Superior de Investigaciones Científicas.] (Madrid: 1948. Pp. 327. Paper.)

Pope Adrian VI, on May 9, 1522, issued the document called *Exponi nobis fecisti*, which straightway became known as the *Omntmoda* or "All-embracing." Until the present time this has been considered a papal bull, but, though the point may not be a major one, Pedro Torres insists that it was no bull but a brief, as he then proceeds to show from an examination of the form and text.

Bull or brief, what the pope tried to do in 1522 was to facilitate the entry of mendicant orders, particularly the Franciscans, into Spanish

America, which, thanks to the conquests of Cortés and Pedrarias, had now begun to loom up as a region of considerable size. Adrian's *Omnimoda*, says Torres, was designed to complement, though not to supersede, the famous *Inter caetera* issued by Alexander VI in 1493, which had provided for future religious conversion but which had not gone into detail. By the new edict, Adrian tried to regulate missionary effort in the New World more closely and to increase papal authority over the work of conversion.

The *Omnimoda* was frequently a matter of controversy in later years, particularly because the church hierarchy in Mexico and elsewhere disliked the liberties granted to Franciscans and Dominicans, which the bishops believed excessive. Another question that arose involved the desirability of extending the *Omnimoda* to the Portuguese empire, after it had been brought under the Crown of Spain in 1580. Various later popes confirmed the original powers granted the mendicants. But the bishops gradually won their fight, and within a century after its promulgation the *Omnimoda* had ceased to be important.

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*La catedral de México y el Sagrario Metropolitano; su historia, su tesoro, su arte.* By MANUEL TOUSSAINT. [Comisión Diocesana de Orden y Decoro.] (Mexico City: 1948. Pp. 340.)

This de luxe volume on the cathedral of Mexico, ostentatiously costly, and issued in a limited edition of 100 copies, demands special notice because it is also the cardinal text on that great building. It should be explained that the book was conceived for the purpose of raising funds for a Museum of Religious Art to house the Treasure of the cathedral, rather as a reward for contributions than as an object of commercial sale. But since the text was happily entrusted to Manuel Toussaint, dean of the historians of colonial art in Mexico, the result is not merely an expensive volume, but the most valuable monograph Mexico has produced in this field. It is particularly important, in view of its unavailability, that historians should be aware of its existence, and of the new material which it contains, relevant not only to architecture and the associated arts, but to religious, social and political history as well. I am informed that the Library of Congress has acquired a copy; in Mexico unbound sheets are available in the library of the Instituto de Investigaciones Estéticas. It is to be hoped that an inexpensive edition of the text will eventually appear, so that knowledge of this important building will not be restricted to the pious rich.

A word should be said of the volume itself: a folio, handsomely