

His book is aimed at the "informed general reader," but it also intended to be of use to students (as indeed, it will be). It attempts broad comprehensive coverage of Spanish topics and is subdivided into numerous categories. The lengthiest section is devoted to history (49 pages), followed by empire, geography, languages and dialects, society, religion, politics, literature, the arts, tourism, and a number of smaller areas. Though topical coverage is fairly comprehensive, the actual bibliographical coverage must perforce be relatively selective in order to hold the annotated listings within a 300-page book.

The primary criterion has been to choose the principal works on each topic in English, though a few Spanish-language publications are included, and a small amount of periodical literature is also incorporated to deal with specific items not fully covered by books. The selection is generally judicious, though the criteria for the choice of the very small number of Spanish works that are included remain unclear. Each item is briefly annotated in a generally helpful way. Since Shields is selecting what he judges to be the best material, his capsule evaluations tend to be positive and sometimes overgenerous, and specialists will find them occasionally questionable on specific books.

It is easy to criticize individual aspects of selective bibliographies, but, in view of the dearth of such publications on Spain, students will find the present guide a useful new study tool. It can also be consulted profitably even by specialists for topics other than their own.

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COLONIAL PERIOD

Handbook of Latin American Art (Manual de arte latinoamericano): A Bibliographic Compilation. Volume II: *Art of the Colonial Period.* General editor JOYCE WADDELL BAILEY. Santa Barbara: ABC-CLIO, 1986. Bibliography. Abbreviations. Index. Pp. xxv, 538. Cloth. \$75.00.

This bibliographical compilation of writings on a crucial period in the development of Latin American art is, as is only natural in a publication of this kind, the result of teamwork. A long list of collaborators, presumably all art historians of well-deserved reputations, worked under the coordinating efforts of general editor Bailey to bring this volume to its successful publication.

In the preface, the scope of the volume and the method followed by its collaborators are clearly explained, and, as becomes obvious later on, these are applied with care and caution. While the first volume consisted of general references on

art of the nineteenth and twentieth centuries, this second volume, published within two years of the first, deals with the colonial period of roughly the sixteenth, seventeenth, and eighteenth centuries. A third volume, on pre-Columbian art, is in the planning stage.

It is certainly not an easy task to achieve what must be the goal of any publication of this type: completeness. The material published on the period mentioned has multiplied tenfold in the last two decades, and would be almost unsurveyable were it not for works such as this one. The need is there. This book fills a gap, and art historians as well as artists and art lovers will be grateful for the effort.

Nor is it a straightforward job to provide easy access to the information, while keeping the data manageable at the same time. In this, too, the compilers have succeeded admirably. Without too much trouble, users can find their way, aided by abundant explanations and instructions. Indeed, the bibliography is designed for the general public as well as for more sophisticated users. Problems with geographical regions where flag-changing occurred are solved in a logical way. After the geographical heading, and in alphabetical order, is a general section of authors and titles, preceded by the date of publication. These, in turn, are followed by a list of primary sources; travel accounts; general art books; catalogs of exhibitions; lists of collections and auctions; and studies of architecture, painting, sculpture, graphics, printing, etc. Samples are given of how the material has been classified, as well as brief excerpts from the contents. Variations in names of artists and titles of works are mentioned. Thorough research was conducted, together with extensive verification in case of discrepancies. An elaborate list of abbreviations (which also covers volume I) is included, as is an index of symbols, abbreviations and acronyms, and a final index of authors and artists. After carefully checking the personal names, the only error I detected was in my own name.

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Los galeones de la carrera de Indias, 1650-1700. By FERNANDO MANGAS. Prologue by LUIS NAVARRO GARCÍ. Seville: Escuela de Estudios Hispanoamericanos, 1985. Maps. Tables. Figures. Graphs. Footnotes. Bibliography. Index. Pp. xvi, 224. Paper. 1,200 pesetas.

This *tesis de licenciatura*, written at the University of Seville, is a study of the galleons built to be the escorts of the flotas during the last half of the seventeenth century. After a brief review of the type and its evolution, especially in the *carrera de Indias*, the author presents the heart of his study: the methods by which builders defrauded the crown during construction. This summary, contained in chapter 2, is then expanded on in detailed examinations of the contracts let in the last years of Philip IV's reign and during Charles II's reign. A final pair of chapters