

hope—offer thoughtful insights and reflections. It is in the polemical sections arguing for neo-Thomistic positions and method that H. displays some of the more problematic aspects of this line of thinking. In particular, in an essay critiquing Henri de Lubac on nature and grace, H. argues that modern theology has erred in thinking that ideas “can only be conceived as defensible and intelligible in a thoroughly historical-contextualist and constructivist mode” (137).

Throughout the book, but particularly in a further section on how to do theology, H. offers a sweeping critique of modern trends without naming any theologians or even schools of thought that are guilty of them, charging, for example, that “typically theologians in the modern research university want to be nothing but excellent philologists, linguists, historians, archaeologists, and philosophers” (405). Such a critique delivered without supporting detail constitutes perhaps the biggest problem in how H. makes his arguments. Claims about the need to find a more coherent discourse beg for reasons that the present discourse is not coherent, and H. does not sufficiently offer these, displaying rather neo-Thomism’s overreliance on the authority of papal documents, unwillingness to seriously engage opponents on their own terms, and overall triumphalism about the superiority of its own method.

Daniel A. Rober
Fordham University, New York

The Art of Painting in Colonial Quito/El arte de la pintura en Quito colonial. By Suzanne L. Stratton-Pruitt and Judy de Bustamante. Bilingual edition. Philadelphia: St. Joseph’s University, 2012. Pp. 336. \$75.

Using a catalogue format, Stratton-Pruitt and Bustamante critically examine diverse topics, artists, and styles of Quiteñan colonial paintings. Without ignoring the earlier publication of José Gabriel Navarro, *La pintura en el Ecuador del XVI al XIX* (1991), we have here for the first time a scholarly publication on this topic.

This study surpasses previous efforts in three ways: (1) it uses broader criteria of selection, thereby impugning the prejudicial idea that all colonial paintings were religious. (2) Its use of new photo technology, supported by an impeccable printing technology, enhances the reader’s appreciation of the paintings. One can now view reproductions of many paintings that have never before been photographed or published. And (3) the critical commentary provided for each painting offers a deeper understanding of the works presented.

The introduction, “Reflections on Painting in Colonial Quito: The Artist, Subjects, and Styles” by Carmen Fernandez-Salvador, provides important contextual understanding of the art. The volume is a rich resource for the study of colonial art history at the undergraduate and graduate levels.

Arturo Araujo, S.J.
University of San Francisco