

reading of Nietzschean genealogy) to uncover “Tintoretto’s time.” This is neither the time of the creation of the works of art nor the contemporary moment of Tintoretto’s reception, such as at the 2011 Venice Biennale. Rather, it is a sedimented accretion of time that allows his art to stand outside of the contemporary moment while nevertheless being in conversation with it. As the author acknowledges, similar exercises in anachronic thought (most importantly Nagel and Wood, *Anachronic Renaissance* [2010]) have recently yielded great results for the field.

This book is amply illustrated with sixty color illustrations. The photographs reproduced are generally of high quality. However, the illustrations would be crisper and more legible if printed as offsets on coated paper stock rather than integrated on standard acid-free paper. The text is well written and remains lucid even when dealing with dense philosophical concepts.

Any book that challenges the field of Renaissance art history to engage with philosophy is to be applauded. Some work in the field is undoubtedly arid in its commitment to recovering historical context. However, the field is not uniform. There are a number of authors who have developed philosophically astute readings of early modern art (Jodi Cranston, Adrian Randolph, Robert Williams, and Rebecca Zorach come immediately to mind, among many others). Their work shows that early modern art history can be both philosophically inclined and committed to historical contextualism.

Occasionally, this even happens in a Deleuzian idiom, as in Maria Loh’s *Titian Remade: Repetition and the Transformation of Early Modern Italian Art* (2007), which used Deleuze’s philosophy to understand the afterlife of Titian’s paintings as they were re-enlivened by Padovanino, and it seriously challenges Vellodi’s characterization that “art history has been so reluctant to take up Deleuze’s philosophy” (13, also 174n66). By lumping all historical scholarship under the epithet *contextualism*, the author understates how many scholars in the field have combined the intellectual labor of historical reconstruction with philosophical investigations. This book’s lucid presentation of complicated philosophical concepts offers much to the field precisely because it addresses issues that are already alive in many quarters of Renaissance art history.

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Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith. Catharine Ingersoll, Alisa McCusker, and Jessica Weiss, eds.

Turnhout: Brepols, 2018. 268 pp. €100.

The range of topics covered in this festschrift in honor of Jeffrey Chipps Smith parallel the versatility and productivity of Professor Smith’s distinguished career. In addition to celebrating his scholarship, which speaks for itself, these essays convey the esteem and

affection colleagues and students alike feel for this inventive scholar and generous teacher.

Catharine Ingersoll's introduction promises that this collection of far-reaching essays will testify to Professor Smith's broad interests. She notes that the first *festschrift* was published in 1640, in Leipzig, in honor of the two hundredth anniversary of movable type. Correlating Professor Smith's *festschrift* with the advent of publishing suits a scholar who has published over seventy articles and eight books, among other publications. The first section of the book is "Multivalence in Religious Themes." In the opening essay, Andrea Pearson analyzes Joos van Cleves's images of Christ and John the Baptist as infants kissing one another's mouths. These disquieting pictures display toddlers lip kissing, legs open, and genitals visible. For Pearson, these pictures are "innocuous" and "virtuous" (19), in that the innocence of the two figures sanitizes their embrace and neutralizes the fraught issue of same-sex attraction. She contends further that the children reference the host by offering the viewer ocular consumption. One wonders what portion of sixteenth-century viewers would experience the same discomfort as a contemporary beholder.

Jane L. Carroll questions the presumed interdependence of two versions of *The Meeting of David and Abigail* of 1508, an engraving by Lucas van Leyden and a painting by Jacob Cornelisz van Oostanen, by highlighting their differences. Van Oostanen's humbly kneeling Abigail embodies peace and humility and stands in for Margaret of Austria, with David playing the role of her prospective husband, Frederick of Saxony. This diplomatic painting bears little relationship to the angrier David and marginal Abigail in Lucas van Leyden's print. In the next section, "Artists and Practices," is Hanns Hubach's study of the beautiful 1463 bust in Strasbourg by Nicholaus Gerhaert van Leyden. Hubach sees the sculpture as a self-portrait of the artist holding a compass, the signifying object of the architect. He argues persuasively that the bust adorned the doorway of the Alte Kanzlei in Strasbourg. In this same section, Alison Stewart narrates a brief biography of Sebald Beham in the first person, detailing the artist's activities with the brio of a personal account. Her essay identifies two heretofore unpublished documents which reference two objects we no longer have. We learn that Beham served a market beyond the borders of Frankfurt and was successful in his later years with a broader audience than typically accepted.

In the section "Patronage and Display," Jessica Weiss describes the approximately forty oil paintings by Juan de Flandes and Michel Sittow that Albrecht Dürer admired when he visited Archduchess Margaret of Austria during his 1520–21 visit to the Low Countries. The pictures' complex genealogy begins in the fifteenth century with Isabella of Castile. Noting the power of preindustrial gift giving to strengthen social bonds, manifest the previous possessor, continue dynastic relationships, bestow objects with a personal past, and conflate gift and giver, these paintings were, counterintuitively, personal enough to give away. The many owners and functions—dynastic, devotional, and artistic—testify to the malleability of pictorial function in the sixteenth century.

In the final section, “Places, Spaces, and Tradition,” essay topics range from the high altars in Dießen and Rohr to the role of landscape in religious painting and the memorial sculpture of San Giovanni Gualberto in Tuscany. In “Dirty Work of Fifteenth-Century Landscape Painting in Northern Europe,” Sally Whitman demonstrates the function of landscape backgrounds as markers of cultural change, status, and power, particularly in the art of Rogier van der Weyden, Hans Memling, and Jan van Eyck, whose *Rolin Madonna* (1435) displays the chancellor’s wealth and position in the vineyards in the background.

Touching on sculpture, painting, prints, and archival material, among other topics, these wide-ranging essays celebrate the storied career of a respected thinker and friend.

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Pieter Bruegel: Drawing the World. Eva Michel, ed.

Exh. Cat. Vienna: Albertina; Munich: Hirmer Verlag, 2019. 232 pp. \$45.

Pieter Bruegel: Drawing the World represents the first comprehensive catalogue of Bruegel’s graphic works at the Albertina, presented with four critical essays which explore aspects of his drawings and engravings. Edited by Eva Michel with a foreword by Klaus Albrecht-Schroder, the essays—translated into English from their original German—look both forward and back, variously tracing the history of the Albertina’s Bruegel collection, closely examining his pictorial motifs in relation and contradistinction to their more traditional presentations, and—most interestingly—complicating Bruegel’s artistic indebtedness to Hieronymus Bosch. Though smaller in scope, *Pieter Bruegel: Drawing the World* complements the monumental exhibition catalogue for *Pieter Bruegel the Elder: Drawings and Prints* (Metropolitan Museum of Art [2001]).

The essays included in *Drawing the World* approach Bruegel’s graphic work from the expected angles, using the Albertina’s collection as the jumping-off point for explorations of his artistic origins, particularly via Bosch and Dürer. Bruegel’s famous drawing of *Painter and Buyer*, star of the Albertina’s holdings, becomes a touchstone for several essays in the volume as it crystallizes the tension in Bruegel’s work between art and its audience. Eva Michel touches on this tension in her essay, “Pieter Bruegel as Draftsman,” highlighting his skill as both witty observer and “incorruptible moralist” (15). She goes on to discuss his working technique as a draftsman employed by a print publisher, noting that the engraver was paid substantially more than Bruegel himself. Tracing the history of the Albertina’s collection back to Emperor Rudolph II—Bruegel’s most important collector—and then forward through the twentieth century, Michel’s essay offers a bevy of useful information that grounds the catalogue and gives the work that follows its context.