

analyze the relation between the Passion and the Incarnation. Renowned authors focus on different aspects of the topic from the perspective of their respective fields—for example, Bart Ramakers on poet Cornelis Everaert's *Mary Compared to the Light* of 1511 or Reindert Falkenburg's essay on Hieronymus Bosch's *Mass of Saint Gregory*—and analyze the question of image and incarnation within different art genres (Ralph Dekoninck's essay on Caravaggio's *Incarnate Image of the Madonna of Loreto* or Collette Nativel on the *Pietà* of Rubens), but also prayerbooks (Walter Melion on Martin Boschman's Cistercian prayerbook of 1610) or chivalric epics (Michael Randall's contribution on the fountain of life in Molinet's *Roman de la rose moralisé* of 1500). The high quality of the book also derives from an interdisciplinary scope that brings together the fields of art history with history (e.g., Lee Palmer Wandel's "Incarnation, Image and Sign: John Calvin's *Institutes of the Christian Religion* and Late Medieval Visual Culture"), early modern French, and German and Dutch literature (e.g., Agnès Guiderdoni on Pierre De Bérulle's *Discours* of 1623 or Geert Warnars's contribution on Jan Provoost's *Sacred Allegory* and Jan van Ruusbroec's *Spiegel*). The church historian Haruko Nawata Ward delivers a contribution about the "Jesuit Japan Mission's Kirishitanban Story of Virgin Martyr St. Catherine of Alexandria" and the image of the Incarnation it represents.

The main strength of this collection is that these essays have grown from their common origins as conference papers of different colloquia to form a coherent volume that exhibits numerous cross connections between the different contributions, enriched by a good index of names. As a result, *Image and Incarnation* is a must-read for all those interested in the connections between the Christian doctrine of the Incarnation and the theory and practice of the arts in the early modern world.

Birgit Ulrike Münch, *Rheinische Friedrich-Wilhelms-Universität Bonn*

Personification: Embodying Meaning and Emotion. Walter S. Melion and B. A. M. Ramakers, eds.

Intersections: Interdisciplinary Studies in Early Modern Culture 41. Leiden: Brill, 2016. xxxii + 756 pp. \$293.

The editors of *Personification: Embodying Meaning and Emotion* present the volume as reparative and provocative in its aims. They claim, in their introduction, that the rhetorical figure of personification has been largely neglected by scholars of literature and art; that critical attention to this figure has tended to serve the end of understanding another rhetorical form, allegory; that the literature on allegory has been dominated by textual scholars; and that accounts of personification have therefore tended to engage with the figure "on a technical and theoretical level only," at the expense of the "essentially visual" appeal—the vitality and materiality—of personifications themselves (6). This volume,

then, sets out to fill those gaps, both by assembling a substantial body of critical inquiry into the figure of personification, and by attending in particular to the visual experience of personification, to the dynamics and effects of embodiment itself.

One could take issue with certain turns in our editors' opening arguments. (Is it really credible to say that scholars of literature "tend to deal with the signified" and so need visual scholars to "help provide a fuller understanding and appreciation of the signifier" [8]?) But these odd turns do little to undercut the valuable project the editors have undertaken. The visual criticism for which they call is also an affective criticism, a criticism engaged with current accounts of cognition, emotion, and the body. If, after all, the cognitive sciences are right in asserting "that all our thinking is metaphorical and embodied" (10), then personifications might play a special role in ordering various forms of thinking, feeling, memory, contemplation, adoration, and desire.

It is this provocation to which the twenty-five essays gathered here—all by art historians and literary scholars, and all focused on early modern European culture—set out to respond. Ralph Dekoninck, Aneta Georgievska-Shine, and Elizabeth Fowler attend to the forms of contemplative practice—the *ductus* or *cursus*—into which personifications in devotional contexts initiate viewers and readers. Fowler, C. Jean Campbell, and Max Weintraub read the viewer's affective itinerary in the context of architectural spaces, spaces that direct the body through phases of apprehension and approach. Quite a number of contributions here reckon with the pedagogical and political uses of personification, from grammar schools, emblem books, and academic disputations to popular civic festivities in London and Lyon. Jean Bocharova accounts for the affective work of personification in the light of recent findings in neuropsychology.

Many of these contributors explore personification's effects of personhood and bodily presence. Caecilie Weissert considers the erotic and maternal appeals of personified female bodies. Joaneath Spicer and Heather A. Hughes investigate the role of personification in cultural stereotyping and European colonialist imagery. Brenda Machosky and William Rhodes read the personifications of "biopolitical" forces—hunger, time—that act upon the human body itself. Several contributors attend to representations of real human persons—Mary, Saint Francis, Queen Elizabeth, Alice Chaucer—and a cluster of six essays considers the effects of personification on stage, attached to the presence of actual, acting bodies. June Waudby asks whether the authorial persona of a lyric sonnet sequence might not be read as itself an exercise in the dynamics of personification.

This volume is not a handbook of personification: its project is not systematic or theoretical. But there is rich bounty and inventiveness throughout, and the essays conjure well the diverse, sometimes bizarre, often ambiguous forms personification has taken. In these pages we meet Lady Printing Press, Lady "*Himatia*, or Cloathing" (356), and even Allegory herself. We find a Calvinist sonnet sequence, an image of Christ as a woman, and Dutch artists crafting icons of Caritas in the shadow of iconoclasm and religious war. We find variegated discussions of what Lisa Rosenthal de-

scribes as personification's "delicate balancing act" (653) between reality and artifice, between materiality and immateriality. And again and again we find appreciations of what Jeremy Tambling here names as the "desire" (92) at the heart of personification: this figure's way of impelling human bodies toward larger orders of being, toward each other, and toward the enactment of our own complexly significant, and often invisible, forms of life.

Jason Crawford, *Union University*

L'amour de l'art: Erotique de l'artiste et du spectateur au XVIe siècle.

Lise Wajeman.

Les seuils de la modernité 18. Geneva: Droz, 2015. 420 pp. \$82.80.

Today, it seems unremarkable for an individual to be identified as an "art lover," or for us to imagine a painter's work to be a labor of love. But the idea of "love of art" as a sociological phenomenon is a distinctly modern one. Lise Wajeman argues in *L'amour de l'art* that at its origins, the love of art, whether in the making or in the viewing, traveled through the erotic, in a newfound eroticism of art emerging in the European Renaissance.

With a primary focus, as her title suggests, on the sixteenth century, Wajeman studies the erotics of the artwork with reference to the literature of three countries—England, France, and Italy—and to examples of visual art that are largely Italian, but also French, German, and Dutch. It is a vast corpus. Wajeman assembles numerous sixteenth-century examples of the erotics of visual art, studying such key literary figures as the triad of Alexander, Apelles, and Campaspe; the story of Pygmalion; and diverse representations of the figure of Venus. Along the way, she touches on questions of idolatry and iconoclasm, the love of the antique, pornography, the Medusa-like powers of art to petrify the viewer, and the effects of image viewing on pregnant women, among other topics. One of the book's major contributions, particularly in the discussion of Alexander, Apelles, and Campaspe, is to bring English material into dialogue with Continental material that might have seemed far afield, and literary material into dialogue with visual arts.

Wajeman begins with a discussion of the trope of love itself as a visual art that paints or engraves the image of the beloved on the heart or in the imagination. From the very start, representational arts and illusion are at issue. At the same time, the distinction between love caused by the sight of a beloved and love caused by the sight of a representation is not always clear (because female beauty and paintings can both be aestheticized, does this mean that "a painting is a woman"?). To what extent is there an eros of skillful creation regardless of the attractiveness of the represented bodies? To what extent should