

The crucial and dense chapter by Catherine Monbeig Goguel explores with new arguments her 1992 proposal of attribution of all these drawings to a single artist, namely to the painter Sebastiano Vini (Verona, ca. 1528–Pistoia, 1602). Vini, known in particular for the imposing fresco of *The Martyrdom of the Ten Thousand* in San Desiderio in Pistoia, was repeatedly involved in Medicean commissions in Florence, where he stood in contact with Vasari. The key proposal of Monbeig’s essay is that the eclecticism of subjects that characterizes the Louvre drawings—originally a single sketchbook, as confirmed by the scientific analysis of the paper and watermarks carried out by Ariane de La Chapelle—could reflect their use as models for young artists attending the Florentine Accademia del Disegno, or rather the Scuola dell’Ospedale degli Innocenti, both institutions where don Vincenzo Borghini, whose acquaintance with Vini is known, played a crucial role.

This long-researched book opens new perspectives for the understanding of the Louvre drawings, but at the same time betrays different aspects open to further research: from the actual ways in which Vini could have had access to some of the copied models and to other *libri di disegni* (see p. 330 for the possible role of G. B. Ricasoli, bishop of Pistoia; p. 331 for possible travel by Vini to Rome) to specific material aspects of the Louvre drawings, such as the two different and incomplete series of Roman and Arabic numerals, present on the borders of the sheets, whose meaning remains unclear. Yet all these questions arise only thanks to the work of the authors of this volume, who managed to set new parameters in the study of the “book” of Sebastiano Vini.

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*Andrea Mantegna: Making Art (History)*. Stephen J. Campbell and Jérémie Koering, eds.

Art History. Chichester: Wiley-Blackwell, 2015. 230 pp. \$39.95.

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A title that combines the name of Andrea Mantegna with the acts of making art and art history sets a high standard of keen observation and heightened sensibility for stylistic texture and visual arguments to match the artist’s extraordinary level of historical and medial self-consciousness as embodied in his painterly practice. To meet such standard, Stephen J. Campbell and Jérémie Koering let the voice of the much-missed Daniel Arasse speak as vividly as those of contemporary scholars. Referring back to the 2011 RSA conference panels in Montreal and a special issue of *Art History*, this volume adds another text from the past: Roberto Longhi’s “Pictorial Letter” to Giuseppe Fiocco. The edition does for the reader what Mantegna does for the viewer: it assesses our own place in the long procession of ages, styles, and objects through acts of def-

inition, appropriation, and ironic distance. The excellent quality of images is sustained throughout the book, even manifesting, on the cover, splendid white rabbits from the Vienna *Saint Sebastian*.

The authors circle around the theme of pictorial poetics as “a matter of pictorial organization, of a visual play between conventions and inventions, of a dialogue between transparency and opacity—that is, between a work’s ostensible subject and its elaboration” (15), according to editors Campbell and Koering, introducing their “Search of Mantegna’s Poetics.” The volume aims to address metarepresentation, “the entire ensemble of pictorial effects” (9) through which meaning is produced, and the hermeneutics of style. The project asks for a reconsideration of Mantegna’s visual poetics as processes and results: mimesis, metaphor, metonymy, and above all, metamorphosis.

Klaus Krüger’s revised English version of a central chapter from *Das Bild als Schleier des Unsichtbaren* (2001) focuses on pictorial fiction as medium in the late medieval Christian tradition of framing effects for empathic responses, keeping the image or the icon between “withholding” and “making present.” From Arasse we have the first English version of his classical text on Mantegna signatures, a milestone in studies of Renaissance self-referentiality. Guillaume Cassegrain revisits with “Mantegna the Grammarian” important contributions to critical theory by Pierre Francastel and Felix Thürlemann. Koering presents Gonzaga’s famous *camera* in Mantua as a metadiscourse on art’s origins, focusing on the vegetal self-portrait, the inscription’s “absolutiv,” and the date in marble as traces of Mantegna’s comments on the porous borders between nature and art. Campbell’s analysis of that same room emphasizes its phenomenological impact and its forms of portraiture and perspective in the context of a poetical dialectic. For Campbell, Mantegna’s poetics of *pathos* and *spiriti* combine to form *pictura* in a decidedly non-Albertian vision. Andreas Hauser, after his important Mantegna essays in German, here discusses masks and petrifications as Medusan iconologies visualizing the body-soul problem. Andrea Bolland’s “Artifice and Stability in Late Mantegna” revisits humanistic literature through simulated relief sculptures as sites of moral and historiographical investigations. Francis Fletcher presents the fictive bronze reliefs of *Judith* and *Dido* (Montreal) and their embedded discourses of the *paragone* and *questione della lingua*. And finally, Longhi’s letter offers his narrative of Mantegna as producing a vital response to antiquity, seeing the Renaissance as a process of modernization (with Mantegna on the wrong side of that modernity). Longhi’s position, presented as the last word in a reversal of historical chronologies, by contrast brings into relief the current state of Mantegna studies.

The collection is thereby also an anthology or an album of friends of Mantegna, each inscribing their note of fondness in their personal calligraphy, amounting to the production of an implicit history of art history. The family tree of authors turned upside down, the edition suggests that Longhi’s contribution should be read today only after having gone through the recent propositions. In such manner, old and new voices converse with former and subsequent generations in their shared love for the works

themselves. Those works speak through arbitrary passages of time just as clearly as the modern and contemporary authors do, forming a well-balanced edition. Reversing the chronology of the critics and makers one more time for the sake of testing its coherence with material and master, it is not hard to imagine that Mantegna would have considered *Making Art (History)* an enjoyable read.

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*Examining Giovanni Bellini: An Art "More Human and More Divine."*

Carolyn C. Wilson, ed.

Turnhout: Brepols, 2015. 394 pp. €100.

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This collection of essays, introduced and edited by the seasoned Bellini scholar Carolyn C. Wilson, is the permanent record of six sessions devoted to the artist at the Renaissance Society of America Annual Meeting in Venice in 2010. It captures the quality and breadth of recent scholarship on the artist, and the range of scholars now thinking about his work and immediate context. The essays are extremely varied, but, as Wilson notes, clustered around certain themes. These include the close reading and interpretation of specific details in the paintings (flowers and plants, garments, landscape, antique sources), portraiture by and around Bellini, the Frick *Saint Francis*, the market for his devotional work, and his influence on younger artists. The volume ends with Peter Humfrey's interesting exploration of Bellini's reputation and collecting history in Britain until 1900, reminding us of the turn in taste that resulted in the important writings on the artist by Ruskin, Crowe and Cavalcaselle, and Roger Fry, as well as the arrival of great paintings in British and then American collections. Wilson's choice of subtitle ("an art 'more human and more divine'"), a quotation from a sonnet by Andrea Michiel, known as Squarzòla or Strazzola, was chosen to draw attention to Bellini's fashioning of "a pictorial world that so closely portrays mankind's and at once so strongly bespeaks the creation of God" (9). The essays also go back and forth between these two poles.

It is a testament to the vibrancy of Bellini studies that other recent publications have addressed many of the themes found here as well. In some cases, when read together these provide an extraordinary sense of knowledge expanding, as with the archival research on the provenance of the *Saint Francis* carried out by Rosella Lauber when combined with Anne-Marie Eze's essay in the Frick's publication *In a New Light: Giovanni Bellini's Saint Francis in the Desert* (2015). Lauber has added information about the painting's original owner, Zuan Giacomo Michiel, and then constructs—link by link—the movements of the painting from Taddeo Contarini (by 1525) through 1817 (although her tale is not always perfectly easy to follow). Eze covers some of the same ground, but then provides new information about the painting's movements from