as preacher and servant of the Christians around him, so the bishops should become *Christiform* by imitating Peter, and the general clergy the same by imitating the bishops. It is in his sermons, and not his ecclesio-political acts, that Cusanus lays out the recipe for such an imitative and unifying reform, and it is in sermonising that he thinks that the clergy will best be able to play this role. As Serina so eloquently puts it, 'The clergy find their place not primarily in the governmental structure of the church, but in their illuminative function as teachers of Scripture who facilitate the attainment of the body's mystical union with its head' (p. 120). So, in the end, Cusanus the reformer remains true to the insights of his mystical theology. Despite his efforts, however, Cusanus failed to see his reform implemented in either Brixen or Rome. But he did leave to Europe a model that would be returned to by reformers in succeeding centuries.

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The creation of Eve and Renaissance naturalism. Visual theology and artistic invention. By Jack M. Greenstein. Pp. xviii + 253 incl. 68 colour and black-and-white ills. Cambridge–New York: Cambridge University Press, 2016. £64.99. 978 1 107 10324 5

JEH (69) 2018; doi:10.1017/S0022046917002135

Jack Greenstein's monograph addresses the depiction of the 'creation of Eve' in the work of fourteenth- and fifteenth-century Italian sculptors, including Lorenzo Maitani, Lorenzo Ghiberti, Andrea Pisano and Jacopo della Quercia. He argues that the medieval iconography of Eve rising half-formed from Adam's side was incompatible with the new naturalism of Renaissance art and that the image of Eve being created from Adam's rib was ill-suited to the dignity of the human figure or the affective narratives which Renaissance artists and their patrons sought. The creation of Eve therefore posed a new artistic problem in the Renaissance, and one which prompted some exceptional revisions of the visual tradition. Using a methodology based on Barthesian-style codes, rather than Panofskian iconographic interpretation, Greenstein explores how the Renaissance interest in the naturalistic 'illusion of bodily weight' (p. 2) changed the iconographic treatment of the creation of Eve and opened it up to 'a plurality of themes and concepts circulating in Renaissance culture' (p. 8).

Chapter i provides the initial context, summarising the two-fold creation story in Genesis, and its Jewish and Christian exegesis, especially Augustine's theory of a creation outwith time and a creation within time, and Bede's more common view (adopted by Peter Lombard) of two accounts telling the same story. Greenstein identifies an Augustinian influence on mural cycles, including the lost paintings at San Paolo Fuori le Mura in Rome, which showed the simultaneous creation of all things, followed by the specific creation of Adam and Eve. In contrast, Bede's account of creation can be seen in the thirteenth-century mosaics at San Marco, Venice, where God creates Adam out of earth on the sixth day but gives him a soul in a separate scene illustrating Genesis ii.7. Two iconographies for the creation of Eve are described, both derived from the Yawist account. In one,

https://doi.org/10.1017/S0022046917002135 Published online by Cambridge University Press

Eve emerges from Adam's side in a single composition, while the other separates the story into multiple scenes (as at San Marco). 'Emergence iconography', rather than scenes showing the extraction of Adam's rib became more popular, because it more specifically recalled Adam's statement that he and Eve were 'one flesh', a metaphor repeated by Jesus and St Paul.

Chapter ii analyses the creation scenes on the façade of Orvieto Cathedral which are unusual in using both emergence and extraction iconographies. Greenstein relates them to precedents at San Marco and in the Cotton Genesis and argues that significant changes at Orvieto emphasise the coexistence of the Trinity, the creative speech of God and a non-physical formation of Adam. In this context, the formation of the human soul and animation of the body are key issues, as is the Renaissance understanding of 'form'. Instead of man formed by God's hands out of earth and then animated with a soul, as at San Marco, the Orvieto cycle understood 'form' in Aquinas's sense as that which makes a thing itself, and so showed Adam formed by a gesture of command and the soul indicated by God touching Adam's head. Greenstein makes a strong case for the theological astuteness of Lorenzo Maitani, *universalis caputmagister* of the cathedral, and argues that his creation of Eve is unprecedented in its naturalism (the first Eve to support her own weight) and that he illustrates 'Adam's prophetic etiological knowledge' of the sacrament of Christian marriage with similar naturalism (p. 81).

Chapter iii focuses on Pisano's relief for the campanile of Florence Cathedral, where Eve is 'rendered in accordance with Arisotelian theories about the relation of body and soul' which were current in theology, medicine and natural science and which influenced naturalism in art (p. 87). Greenstein addresses issues of sexual differentiation, and goes on to consider the question of weight, turning for comparison to the beautiful terracotta panel by an unknown Florentine master now in the Museo dell'Opera del Duomo. The Baptistery doors, discussed in chapter iv, show how Ghiberti found an alternative solution, adding 'four angels to give a visual justification for [Eve's] weightless state' (p. 135). That this composition did not become standard is, Greenstein argues, because the role of the angels could be misunderstood. The final chapter explores Jacopo della Quercia's creation of Eve at San Petronio, Bologna. His reliefs (a striking precursor to the Art Deco style) make an 'ambiguous allusion to Eve's emergence from Adam', treating this formula as 'a conventional symbol' while adapting a new iconography for Eve from the creation of Adam, in which her actions rather than her formation take centre stage. Greenstein concludes that, while all four artists 'advanced the limits of naturalistic depiction in their time', Quercia's success in creating a composition which became a new standard was due to his shift in focus 'from the supernatural force of divine will to the actions of the first woman'. Depicting 'figures whose movements of the body expressed the movement of their soul' was what artists did best and Quercia's formula put this at the heart of 'representing the religious subject' (p. 179).

Greenstein's long descriptions of the reliefs require careful reading but they provide convincing analysis and he is meticulous in citing artistic precedents and observing iconographic development. He reiterates key points throughout the text which, while repetitive when reading the book cover-to-cover, is helpful given the complexity of some of the matters discussed. The illustrations (many

https://doi.org/10.1017/S0022046917002135 Published online by Cambridge University Press

black-and-white with some colour plates) are sufficient and because so much sculpture is involved, the black-and-white images are more useful than would be the case in a book about painting. The framework for Greenstein's argument – that changes in the portrayal of the creation of Eve are 'best understood as refashionings of a coded iconography' – is entirely plausible and he takes his theology seriously: the book is a dense mapping of theological texts and ideas onto artistic expressions. This is an original and insightful addition to our understanding of iconography, as sensitive to theology in specific historic contexts as it is to theories of art history and interpretation.

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Witchcraft, superstition, and observant Franciscan preachers. Pastoral approach and intellectual debate in renaissance Milan. By Fabrizio Conti. (Europa Sacra, 18.) Pp. xviii + 382 incl. 5 figs. Turnhout, 2015. €100.

JEH (69) 2018; doi:10.1017/S0022046917001981

In the popular imagination of Renaissance Italy there might well have been no greater opposites than the supposedly saintly friars of the Franciscan and Dominican observant movements and the alleged followers of Satan, the putative witches accused of maleficent misdeeds. Yet the reality was probably far more prosaic and even dismal, the opposites being credulous friars resorting to startling sermon material and their prey, impoverished women who, upon becoming too old to live off prostitution, tried to eke out a miserable living by uttering curses, casting spells and concocting philtres. However, at least among the more learned friars, the issue of the reality or otherwise of witchcraft in its newly postulated, radically diabolic version was the subject of robust intellectual debate. The dispute found its pivot in the interpretation of the canon *Episcopi* and the adjudication of its continuing relevance, and on this the Franciscans and the Dominicans mostly fell into opposed, at times bitterly divided camps.

Fabrizio Conti traces this debate as it unfolded in the duchy of Milan at the turn of the fifteenth and sixteenth centuries and does so by focusing on some representative observant Franciscans associated with the friary of St Angelo in Milan: Bernardino Busti, Michele Carcano, Angelo da Chivasso and others – all personalities hitherto little known other than to specialists in Franciscan history. In the first two parts of his work Conti takes the innovative approach of eschewing recourse to such usual sources on the phenomena of superstition and witchcraft as transcripts of inquisitorial trials, inquisitorial manuals and demonological tracts. He seeks instead to extract the friars' cast of mind on these phenomena by closely examining their preaching, their output of devotional literature meant for lay consumption and wider pastoral practice, especially the hearing of confessions and the provision of spiritual guidance. Special attention is paid to a work by Bernardino Busti, his *Rosarium sermonum* (1498) and its moral-theological unpacking of the Decalogue.

In the third part of his book Conti argues that these friars, while not altogether denying the witches' performance of harmful sorcery, manifested a cautiously

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