distant, isolated, shadowy, and blurred. These elements create visual equivalents to sensual experiences but resist exact meaning (significantly, for Cranston, the works share a mode but not necessarily a genre). The resulting painted worlds are evocations of complex, subjective experiences that correspond to extensive textual equivalents, especially similar to earlier vernacular Italian texts, which often describe the setting of dream worlds or amorous wanderings. For example, Petrarch's lyrics, in which the poet is shaped by nature, can be paralleled with Titian's *Two Satyrs in a Landscape*, in which a satyr's fur is indistinguishable from the grass on which he sits. Nature/poet, meadow/satyr—each pair is balanced and equal, including the creator and created, the resulting works denying the pathetic fallacy. In this focused period of artmaking, nature is set forth not only to reflect humanity's concerns but also to shape them.

Perusing Cranston's bibliography, one is reminded of how many scholars have attempted to understand this green moment. She finds purchase on slippery works by reviving manifold facets of sixteenth-century Venetian life: maps, atlases, and shifting shorelines; plays and poems; technologies and theologies. Tackling all this in a relatively short text means certain assertions need fleshing out, and, occasionally, ideas are so densely packed that it takes a patient reader to follow an argument from its many inspirations to its conclusion. With that said, readers come away from this beautifully produced text seeing Venetian art anew. Cranston has returned the most significant period of pastoral painting to Venice itself, given the sea its due, and allowed green worlds to act alongside—and on—their shepherds, satyrs, and cultured viewers.

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Heroines, Harpies, and Housewives: Imaging Women of Consequence in the Dutch Golden Age. Martha Moffitt Peacock.
Brill's Studies in Intellectual History 312; Brill's Studies on Art, Art History, and Intellectual History 45. Boston, MA: Brill, 2020. xxiv + 506 pp. $199.

Women artists of the early modern period have finally arrived in major museum exhibitions, accompanied by an overdue expansion in the scholarship on gender. Though these trends tend to favor Italy, the early modern Low Countries have also garnered attention. Edited volumes—Sutton, 2018; Moran and Pipkin, 2019—have begun to fill a notable lacuna. Martha Moffitt Peacock's 2020 volume *Heroines, Harpies, and Housewives* rounds out the trio by undertaking a slightly different task—one focused on reception and manipulation more than creation or commission. Peacock opens her text by reminding the reader that already in the sixteenth century, writers commented with alarm on the power held by women in the Low Countries in particular.

Following in the footsteps of older scholars, she argues that images do not only describe existing gender roles but engage in creating, communicating, and critiquing the options available to women. What is new is her focus on the gendered audience. She draws attention to the fact that the scholarship on the topic tends to assume a patriarchal view, a male viewer, and a monolithic audience. Women, she proposes, likely would have viewed images differently. Partly due to the display of images within the home, they enabled and limited female viewers differently. Instead of merely moralizing messages encoded in symbolism and proverbs to be decoded, as argued by previous specialists in Dutch genre imagery, Peacock presents alternate understandings of archetypes in female imagery for a gendered audience. While acknowledging the challenges of establishing what might have constituted the female gaze, she argues persuasively that there was one.

The book is divided into four lengthy chapters, each of which could almost stand alone. The introduction, which sets up the theoretical stakes of her project, will be of interest to any reader interested in the gaze and reception or the study of early modern women, regardless of locale. Peacock identifies the role of women as one that is understudied specifically in the context of Dutch art; as noted above, this has improved notably since her manuscript was begun. Indeed, if any critique is to be leveled at this otherwise imposing and essential book, it is merely that each woman and the tropes discussed here in brief merit their own monographs, and in many cases, those monographs are being carried out by junior scholars elsewhere. The following chapters examine three broad archetypes: the eponymous heroine, harpy, and housewife. The second chapter examines heroines as a type presented in visual and literary sources, primarily focusing on portraiture and allegory. The chapter is further broken down into subtypes of heroine, including the citizen-warrior type, who stands up against tyrannical Spain; the allegorical maiden in the form of the Maid of Holland; the intellectual or poetess; and the maker.

All four are examined by situating images of women within the iconography of type: the citizen-rebel Kenau is compared positively with images of male military leaders. Rather than her seemingly masculine traits rendering her un-womaned, they make her the virtuous protectress through similarities with masculine heroes. Chapter 3 focuses on the enduring stereotype of the woman as a shrill, violent harpy as it plays out primarily in genre scenes and caricature. Rooted in a long northern European visual tradition of a world upside down, Peacock addresses the sometimes-humorous battle of the sexes that turns alternately misogynist and misandrist. Chapter 4 returns to a more positive view of women as a group by conceptualizing the housewife as an esteemed cultural role with complex loci of agency. By the end of the century, Peacock argues, the "harpy" type abated in favor of the more palatable but no less powerful "housewife."

In all chapters, she examines both painted and printed works, which demonstrates the pervasiveness and efficacy of the tropes in question. Peacock's work whets scholarly appetites and opens doors for further inquiry while also providing a serious look at how

images functioned from a different perspective than that of her predecessors. The terrain traversed in these chapters includes iconography, humor, biology, politics, religion, economics, education, and morality, and therefore will be of interest to a range of readers.

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Kult und Kunst—Kopie und Original: Altarbilder von Rogier van der Weyden, Jan van Eyck und Albrecht Dürer in ihrer frühneuzeitlichen Rezeption.
Antonia Putzger.
Reimer Bild + Bild 5. Berlin: Reimer, 2021. 398 pp. + color pls. €59.

In the 1980s and 1990s, Hans Belting approached the question of how—if we recognize *art* as a discursive term that has its own ideological functions and contingent concepts—to understand images created before (and after) the emergence of that discourse. In the same years, scholars including Wolfgang Kemp advocated a fine-grained attentiveness to the reception of images, recognizing that contexts and conditions of viewing contribute to the production of meaning. Antonia Putzger's contribution to this ongoing project offers a discrete selection of case studies: paintings that were created in the early modern twilight of the age of the "cultic image" but which subsequently found themselves in court chapels and princely collections, where they were appreciated for rather different criteria. This volume examines the initial sacred contexts and reception of these original images, the transformation of meaning of the originals (newly appreciated as such) within their new contexts, and how these values and meanings were additionally expressed through their copies and substitutes (the latter intended to compensate for the loss of the originals).

Following an introductory chapter that situates the project within the scholarly and theoretical landscape—outlining the leading themes of originality and substitutes/copies, contexts, and receptions—the volume is divided into two sections. The first centers on the Burgundian-Hapsburg milieu, taking as its objects of study Rogier van der Weyden's *Deposition* altarpiece for the Leuven crossbowmens' guild and Jan van Eyck's *Ghent Altarpiece*. The second section moves to the imperial cities and Bavarian court to consider Albrecht Dürer's altarpiece for the Paumgartner family of Nuremberg, and the altarpiece produced by Dürer in collaboration with Matthias Grünewald for Jakob Heller, originally placed in the Dominican church of Frankfurt am Main. Each section presents the original works in their initial contexts and reception (the sacred settings for which they were intended), and considers their afterlives as they were transferred to entirely new contexts—namely, at court.

Replaced in Leuven by a substitute image (whose own reception is considered), Rogier's *Deposition* is followed to Margaret of Hungary's palace chapel at Binche