

Alexandria.” She identifies this altarpiece of 1495–1502 as serving multiple purposes, including as a memory site, as the manifestation of the old church within the new, and as a model for contemplation on the two depicted saints and their relationship with Christ. The subject matter reinforces the association of the Trinity to the dedication of the old and new churches and serves to impress the importance of *imago Dei* on the viewer. The author cites an excerpt from Augustine’s *De Trinitate*, “Let me remember you, let me understand you, let me love you. Increase these things in me until you refashion me entirely” (307). Thus, the viewer is encouraged to embrace the affective and the cognitive connection to God with ongoing and transformative meditation and study.

Fondaras’s conclusion emphasizes the choir altarpieces’ intentionality in meeting the objectives of the Augustinian Hermit friars as well as those of the patrons. Her careful methodological approach serves as a welcome guide, given the complexity of the arguments and the required level of engagement expected of the viewer, past and present, and taps into the religiosity of late fifteenth- and early sixteenth-century Florence. Her work contributes to the growing studies of Mendicant art, providing an appreciation and an analysis of the deep devotion, erudition, and high expectations of the Augustinians, their patrons, and all viewers entering and experiencing the choir of Santo Spirito.

Barbara Apelian Beall, *Clark University*
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Becoming Property: Art, Theory, and Law in Early Modern France. Katie Scott. New Haven, CT: Yale University Press, 2018. 384 pp. \$75.

Katie Scott’s seminal book *Becoming Property* examines the interrelation between artistic practice and intellectual property from the sixteenth century to the French Revolution. In “‘Ut Pictura Poesis’: Matters of Privilege and Property,” the socio-legal conditions of the *privilège* (pre-copyright) in the ancien regime are introduced. Equal parts autocratic and egalitarian, the French privilege system began as exclusive reproduction rights of a limited duration gifted by the king or governmental authority to an individual, independent of the “order, title, or place to which he or she belonged” (37). Transitioning temporary privileges to perpetual rights, the Literary and Artistic Property Act of 1793 became the first law to recognize an author’s intellectual property. What started as a gift of patronage for loyalty reformed into a bureaucratic mandate and, ultimately, revolutionized into an inherent right. Case studies pertaining to an illustrated edition of Jean de La Fontaine’s *Fables choisies* (1668–79) and the plates for Diderot and d’Alembert’s *Encyclopédie* (1762–72) exemplify the legal system’s progression across time.

French privileges are further examined through the lens of art theoretical themes: emulation, imitation, and invention. The medium of print forms the basis for analysis in “Emulation: Privilege and Plagiarism.” Unlike their Italian counterparts, French artists rarely requested privileges administered by the Chancellerie and subsequently by the Académie royale de peinture et de sculpture. Scott addresses this point using the code of conduct within the Académie, where distinctions existed between encouraged emulation and denounced plagiarism. Comparatively, “Imitation: Crimes of Likeness,” focuses on wax and print portraits to postulate that “since portraiture is defined by Renaissance and post-Renaissance art theory. . . can one copyright a copy?” (211). Establishing that waxes and prints can be multiples, disputes brought before the Châtelet and the Tribunaux de police correctionnelle challenged the concept of the privileged image since the genre includes both faithful likenesses (wax death masks) and fictitious representations (printed images). Scott concludes that cases involving portraits “resolved. . . long-standing difficulties raised in law by the notion of imitation” since, through the deployment of artistic theory in legal proceedings, “emerged the idea of the original copy” (238–39).

Relabeling imitation as invention, “Invention: The Secrets of Colour” sets aside the conventional early modern definition of *invention*, instead applying it in terms of productive knowledge in relation to color-printing technology patents. In the 1737 privilege granted to Jacob Christoph Le Blon for a color application process with three plates, among Le Blon’s reasons for applying for a privilege was his advanced age. Scott proceeds to discuss a case brought against Jacques-Fabien Gautier, briefly an apprentice to Le Blon, who obtained a 1745 privilege for the same technique four years after Le Blon’s death. As an invention, the three-plate color-printing method was akin to property, an object “distinct from the self that could be. . . inherited, divided, bought and sold, and, of course, allegedly stolen” (279). The art theoretical concepts of emulation, imitation, and invention are thus shown to have legal agency in the development of French property law.

Scott returns to the Literary and Artistic Property Act of 1793, which fortified art’s status as property with the conversion of privileges to rights, in “Art and Industry: Intellectual Property and the French Revolution.” To scrutinize the edict’s realization of printmakers’ aspirations, she examines the two earliest criminal and copyright cases concerning pirated prints, after Carle Vernet’s representations of Napoleon’s Italian campaigns and the illicit sale of wallpaper designed after two engravings by Marguerite Gérard. Not immediately apparent to artists, Scott declares that the 1793 edict established “a [legal] class of intellectual property owners for the first time” (289).

Scott’s appendix will be beneficial to future scholarship, as it delineates all known privileges granted between 1714 and 1789 by the Académie royale de peinture et de sculpture as recorded in the *Procès-verbaux* of the Académie’s monthly meetings. Legal documents provide primary information pertinent to the examination of any privileged work, including the applicant’s name, petition date, author, printmaker, title,

sales location, and number of copies. These specifics resolve long-standing art historical questions, while policymakers and lawyers can address legal disputes by retracing the past. Scott's publication is an important contribution to the interrelated fields of art and legal history.

Sarah Alexis Rabinowe, *Independent Scholar*
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City Views in the Habsburg and Medici Courts: Depictions of Rhetoric and Rule in the Sixteenth Century. Ryan E. Gregg.

Brill's Studies in Intellectual History 294; Brill's Studies on Art, Art History, and Intellectual History 35. Leiden: Brill, 2019. xxii + 418 pp. \$227.

Early modern city views are often uncritically handled as documentary sources or one-sidedly seen as expressions of civic pride. In this rich study, Ryan Gregg presents another perspective, considering a large corpus of city views produced by a group of Antwerp artists as a visual translation of the imperial rhetoric of the Habsburg court and some of its vassals. While this central argument is developed throughout the study, this book is essentially a collection of four long essays on the same theme, each one taking a different approach. The strength of this study lies in the close reading of the city views themselves, whose visual strategies are explained through a thorough perusal of classical and humanist rhetorical texts. The historical contextualization of the artists and, perhaps more importantly, of the notion of Habsburg court artist, remains sketchier.

The first chapter is devoted to the career of Anton van den Wyngaerde, who produced panoramic views from cities all over Europe. It is documented that van den Wyngaerde made many of these views in the service of Philip II. Although archival evidence is lacking, Gregg suggests that van den Wyngaerde already worked for Charles V from at least the second half of the 1540s and maybe even much earlier. Central to his argument is the imperial message of the *Genoa* print (1553), a large panoramic view of the Italian port city, that is decoded as "an encomium to Habsburg rule" (69). While this reading is convincing, the reconstruction of a career in the footsteps of the ever-traveling emperor remains hypothetical and requires some juggling with chronologies. Must someone be a court artist in the strict sense of the word in order to put his art in the service of an imperial ideology? It is conceivable that van den Wyngaerde—as Gregg admits between the lines—worked for other patrons who also benefited from such discourses.

Chapter 2 considers the wider Antwerp school of city-view artists who were influenced by Albrecht Dürer and Jan van Scorel. Again, Gregg posits a moment in Habsburg history—namely, Charles V's entry into Rome in 1536—as the catalyst for the formation of the school. While this remains hard to substantiate, the common