

The Renaissance, he argues, can be characterized by a taste for self-display, variety and abundance, and balance and control. It can also be credited with the inauguration of erotic imagery created for the male gaze (a bold claim, given the existence of ancient erotic art) and the idea that images can support imagination, represent thought, and carry ideas.

Margaret McGowan, in “The Performing Arts: Festival, Music, Drama, Dance,” manages to conjure up the elusive experience of the performing arts, not only examining the printed remnants of performances but also considering the spaces, occasions, and audiences for them. Paula Findlen, in “The Renaissance of Science,” makes a case for the importance and particularity of fourteenth- and fifteenth-century developments in science on their own merits, and also as foundational for the Scientific Revolution. Last but certainly not least, the excellent final chapter by Felipe Fernández-Armesto and Peter Burke on “The Global Renaissance” addresses two interrelated and important questions: Can we trace global influences on the Renaissance? Is the Renaissance a global phenomenon? Drawing on a wide foundation of research, they attempt to trace the entrance of non-European cultures, ideas, and technologies, but ultimately declare a strong connection difficult to establish. On the other hand, as they trace the spread of the Renaissance around the globe (an easier task), they note the critical role played by missionaries and conclude that the Renaissance was global in its effects.

In keeping with its intended general audience, the book contains no footnotes, but the back matter includes further reading lists for each chapter. Some of these are relatively short, but others would make useful starting places for undergraduate research, as they provide more substantial lists of both primary and secondary sources. The book also includes roughly one hundred color images, each accompanied by an explanatory caption, helping the reader to understand its significance to the Renaissance. Overall, the paltry discussion of Renaissance women is problematic, but several of the chapters provide accessible, informative introductions to their topics.

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Justice Blindfolded: The Historical Course of an Image. Adriano Prosperi.
Trans. John Tedeschi and Anne C. Tedeschi. Catholic Christendom, 1300–1700.
Leiden: Brill, 2018. xxiv + 260 pp. \$122.

The image of Justice blindfolded is so common in the European and particularly the Anglo-Saxon world that it is easy to forget how culturally conditioned it is. The blindfold, the scales, and the sword all emerged in different areas of Christian Europe through the late Middle Ages, and they were not always joined or accepted. Only the gender of Justice was widely shared. Yet while scales and sword have particular meanings, it is the blindfold that is least universal and most controversial. Some take it as a sign that Justice

is objective, impartial, and unmoved by the differences in status, class, gender, or race of those who appear before her. Yet it can also be—and often was—seen as a sign that Justice is obtuse, unheeding of evidence, and open to discreetly whispered favors or threats that could tilt the balance of her scales to benefit those who came to court with an abundance of social or financial capital. Some associated the blindfold with blind fate or blind prejudice. When clear-sighted examination and weighing of evidence is the goal, who would not prefer Justice to have the use of her eyes?

Who indeed? In this suggestive and original study, Adriano Prospero traces the evolving iconography of Justice from the medieval period to the modern day, drawing on legal treatises, theological texts, pamphlets, plays, sermons, and over one hundred images ranging from manuscript illuminations to modern tattoos, with the bulk of them from the thirteenth through the seventeenth centuries. Medieval authors reached back to classical images, and it was the Egyptians who first used a female figure—the goddess Ma'at—to personify justice. Greek and Hebrew authors picked up the scales with which Ma'at weighed those before her, though they saw different standards and values tipping the scales, and it was Jewish thought that linked these irrevocably to divine judgment of guilt or innocence. Justice commonly wielded both sword and scales, and when the blindfold finally did appear, it was as a satirical critique.

Sebastian Brant's first Basel printing of the *Ship of Fools* (*Das Narrenschiff*) in 1494 included a woodcut produced a year earlier showing a crowned and seated Justice with sword in her right hand and scales in her left being blindfolded by a jester in cap and rattles. Brant had received his doctor of laws only five years earlier, and the blindfold was a savage critique of judges who were blind to reason, evidence, and truth. The satire, Prospero notes, developed over the following decades into a critique of the partiality of traditional communal law and an embrace of the superiority of law based on Roman models as an expression of the power and justice of the state. This emerging nexus of state power, uniform laws, and an impartial judiciary found advocates in humanists like Erasmus, religious Reformers like Luther, and legal scholars like Johann von Schwarzenberg (a committed Lutheran), whose criminal code for Bamberg became the model for the new Imperial Carolina Code of 1532.

There was no end of paradoxes and contradictions here, and Prospero skillfully untangles the threads. The blindfold became a positive symbol for Protestants, transformed by way of the image of Christ blindfolded while being mocked and tortured by his Roman torturers. Christ remained calm—not goaded into ending a travesty of justice, but accepting the larger plan of redemption that it was part of, and signaling with his words to Dismas the Good Thief that faith and grace rather than vengeance or power animated that plan. Thus did Protestants through the early modern period find their way to a reevaluation of Justice's blindfold as a symbol of the serenity, impartiality, and grace of divine justice. Catholic iconography preferred a Justice who could see what—or who—she was weighing and where the sword should fall. These cultural divisions and national tropes would become ever more visual and visible in the

bureaucratic building sprees that raised public buildings across the length and breadth of Europe and the Americas from the nineteenth century. Revolutions, confederations, and unifications might make the state a legal fact, but without symbols in stucco and stone it would never become a sacred object. Prospero traces this evolution with learning and nuance, demonstrating an eye for the telling signs, an ear for the unanticipated formulations, and an appreciation for the enduring paradoxes.

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The European Guilds: An Economic Analysis. Sheilagh Ogilvie.

The Princeton Economic History of the Western World. Princeton, NJ: Princeton University Press, 2019. xviii + 648 pp. + color pls. \$39.95.

The subject of this book is occupational guilds in crafts and trades in medieval and early modern Europe. The author is a renowned historian who has published widely on European early modern economic, social, and gender history. The aim of her present book, as expressed in the subtitle, is an “economic analysis” of guilds. This does not mean that the various cultural, religious, and political activities of guilds are neglected, but rather that the book is an intervention into debates about guilds among economists and economic historians, by means of unusually rich and multifaceted historical evidence. The evidence is made up of three layers: first, a database consisting of about 12,000 qualitative observations of activities of guilds in all fields of their actions, from the late eleventh to the late nineteenth centuries, covering almost the whole of Europe; second, a quantitative database of guild behavior “that can be measured in numbers” (26); and third, a huge number of previous studies, mainly micro-histories of local or regional guilds in specific time periods, which go beyond normative sources and show how guilds actually behaved. The close reading of case studies in combination with statistical analysis is one of the major strengths of this study. It permits an assessment of whether and/or how norms and rules actually mattered.

The book is arranged along the lines of those issues that have been in the focus of previous and recent positive and negative attitudes toward guilds. Each of these issues is discussed in a chapter of about fifty to one hundred pages. The chapter on the interactions between “Guilds and Governments” shows that guilds were useful in many respects to governments, which conversely guaranteed guilds’ privileges. “Entry Barriers” are used to demonstrate the dialectics between compulsory membership for anyone who wanted to practice a certain occupation, on the one hand, and exclusionary strategies against individuals and groups on the other. The chapter on “Guilds and Women” discusses both the exclusion of women from training and full membership, as well as their indispensable labor activities in workshop and household. “Market Manipulation” deals