

for an appreciation of nature in Christian life. The final paper by Michel Weemans takes us back to *The Hunters in the Snow* and the idea of the crypto image, like bird traps, unexpected cavities, and gaping entrances, that underscores the likelihood of pitfalls in an otherwise beautiful world. For example, the facade of an inn becomes a mouth of hell, its icicles as sharp as teeth. He also focuses on the presence of tiny defecating figures, in this case the defecating dog with an extra leg in the lower left corner. These *kakkers*, as Karel van Mander called them, are minute antitypes that undermine the grandeur in a world that is always, until the end of time, fallen.

This book reveals how Pieter Bruegel, under the ban of controversies, developed a visual code to hint at traps laid by false prophets and the devil. Readers might feel themselves trapped in the intricate webs of visual exegesis in these essays, but the understanding obtained will deepen their comprehension of the vexed vision of an artist of universal importance.

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*Rubens and the Human Body*. Cordula van Wyhe, ed.  
The Body in Art. Turnhout: Brepols, 2018. 366 pp. €100.

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That *Rubens and the Human Body*, a beautifully illustrated volume of eleven essays providing a “detailed evaluation of the paradigmatic status of the Rubensian body” (back cover), might consider the gender and sexuality of that body is suggested in the introduction. There, in an essay well suited for teaching, editor Cordula van Wyhe deftly situates the artist’s painted and drawn bodies in humoral, philosophical (mainly Aristotelian), and medical early modern epistemologies. Van Wyhe also gives a sensible nod to current cultural discourses on beauty norms and “size diversity” (11), and her own gender-inflected analyses lead the reader to expect similar investments from subsequent authors. Likewise, Joanna Woodall, in her elegantly meditative and materialist afterword, implies such concerns: “Gender,” she writes, “also seems to be at stake in the question of the open-textured, integrated being or the closed, embodied agent” (342).

However, apart from Margit Thøfner, whose essay on *Minerva Protecting Pax from Mars* productively augments the growing literature on Rubensian lactation imagery, only Suzanne J. Walker provides a sustained consideration of gender’s constructedness. Walker’s refreshingly formal reading of Rubens’s *Abel* and *Prometheus* as rhetorically feminized victims diverges from the usual exaltations of the robustly masculine figures populating his oeuvre. For readers interested in other approaches to the Flemish painter’s strategies for representing the human form, the book has much to offer. On balance, the authors are more concerned with the artist’s intentions than his

reception—at least beyond the critical realm of Roger de Piles, who is extensively quoted throughout. This orientation, along with the origin of the papers in a 2010 conference held at the University of York, helps to explain the collection's somewhat hermetic flavor.

The first chapter, nearly twice the length of the others, is the late Andreas Thielemann's engaging exploration of Rubens's oft-quoted treatise, *On the Imitation of Statues*, a brief text which is usefully reprinted in English, Latin, and German in an appendix. Building on the work of Jeffrey Muller (but seemingly unaware of the scholarship of Catherine Lusheck, relevant to several of the book's essays), Thielemann seeks to understand Rubens's transmaterialization of classical sculpture and sources with respect to early modern concepts rather than established ancient *topoi*. He thus concentrates on potentially overlooked or misunderstood terms such as *maccatura*—provisionally, the “result of a violent physical impact” (70)—used by Rubens to describe the appearance of bodies. Thielemann's expansive study, grounded in textual commonplaces and foundational Rubens scholarship, furnishes an excellent point of departure, and reference, for what follows.

Indeed, Rubens's repair to the ancients is foregrounded in this volume. Lovers of the artist's bacchic imagery, especially the Sileni, will not be disappointed, for nearly half the essays address this enduring fascination of his. Focusing, for example, on Silenus's physical instability as an embodiment of his off-balance humors, Lucy Davis draws on a range of proto-gerontological sources to persuasively flesh out Rubens's epitome of the unregulated, sometimes melancholic, old man. Irene Schaudies also takes on Rubens, Bacchus, and Silenus, adding not only Jordaens, but also Christ, to propose intriguing textual and formal consonances—the former via Plato and Erasmus, the latter in paintings by Van Dyck. Elizabeth McGrath's impeccably dense and informative chapter turns to bacchic paintings for further study of Rubens's portrayal of Black bodies, essentially absolved in these settings of racist, though perhaps not racialized, valences. Even so, for some it will be difficult to read of a Black bacchant “dancing and snapping his fingers with careless abandon” (316), without following such figures to their logical conclusions in minstrelsy and blackface. Satirical, mainly classical, imagery also provides exemplary bodies for Karolien de Clippel's study of Rubensian drapery, understood as archeological, decorous, and art historical, though not, as also seems possible, as a species of Warburgian *pathosformel*, or expression of emotion. While not explicitly bacchic—and attending to Pythagorean vegetarianism rather than hedonistic indulgence—Katerina Georgoulia's cogent and original “Rubens and Early Modern Dietetics” sheds additional light on his appetites.

The remaining essays—Jacques Bos's elucidating discussion of early modern psychology vis-a-vis philosophy and medicine; Anne Haack Christensen and Jørgen Wadum's technical and theoretical analysis of Jordaens's painted flesh; and Joost Vander Auwera's pan-European take on the economic and aesthetic implications of

compositional scale and figural size—while related to Rubens's practice, range stimulatingly beyond it as well.

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*Making Copies in European Art 1400–1600: Shifting Tastes, Modes of Transmission, and Changing Contexts.* Maddalena Bellavitis, ed.

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What was the role of copies in the early modern art market? Why were copies produced, and how were they made? What methods do we have for identifying copies, variants, quotations, and reproductions? What was the role of the copy in relation to an original, and how was that relationship understood and valued? To what extent can we answer these questions, and to what extent are the answers we locate universally true across temporal and cultural boundaries? These are just a few of the many questions that the authors of this volume address.

In sum, the essays may raise more questions than they answer, but this is not a drawback, nor is it unintended. Over the last thirty years, the topic of copies has been extensively discussed in relation to originality in the age of mechanical reproduction, but much remains to be discussed surrounding the role of the copy in western Europe in the early modern period. The titular word *copy* is used broadly in reference to the repetition of the style, subject, form, material, purpose, or spirit of a work. It is here applied as a catch-all term that can describe a wide range of nuanced terminologies for related concepts addressed in these essays, including partial copies, visual quotations, stylistic reproductions, figurative models, phantom copies, and variants. The central premise of the text is that, in all these forms, the copy is ubiquitous and simultaneously introduces something novel.

The topics covered in the sixteen essays that comprise this volume, edited by Maddalena Bellavitis, represent a wide variety of backgrounds and approaches. Each essay addresses a specific aspect of the early modern copy relating to workshop practice, models, the market, contracts, taste, or patronage, providing examples of the many avenues of research in this area. The result is a remarkably unified glimpse of an expansive subject. The essays primarily focus on specific artists, workshops, or series, with more theoretical interpretation and placement of the topic within broader historiographic contexts left to the insightful introduction by Peter M. Lukehart.

The volume is well illustrated and organized chronologically, spanning roughly two hundred years of production primarily in Spain, Flanders, Italy, and the Netherlands. The essays range in topic, from hyper-local individual or workshop practices to regional