

confused his audiences given his well-established practice as a painter, his words in praise of sculpture seem important to the idiosyncrasies of his pictorial technique. Pontormo concerned himself with imbuing his subjects with life and exceeded the imitation of nature “in wanting to give spirit to a figure and make it seem alive and [...] in two dimensions.” The theoretical and curatorial positions included in this catalogue, alongside the commentaries, impeccable illustrations, and notes give this J. Paul Getty Museum project an outstanding quality and purpose for scholars, students, and various readers alike.

Felipe Pereda. *Crime and Illusion: The Art of Truth in the Spanish Golden Age*, trans. Consuelo López-Morillas. London/Turnhout: Brepols Publishers, 2018. 288 pp. + 127 illus. \$151.25. Review by LIVIA STOENESCU, TEXAS A&M UNIVERSITY.

The interest in Early Modern Spain has overturned the single-minded pursuit of Italian Renaissance culture in recent years, now taking a significant step forward with Felipe Pereda’s lavishly illustrated book. Before Pereda, contributions have highlighted patrons and important painters of the Spanish Golden Age, expanding and shedding new light on seminal texts by Jonathan Brown, Richard Kagan, and especially Fernando Marías. Felipe Pereda takes a comprehensive view at art historical, religious, political and social issues in an admirable, highly commendable undertaking to remind us that art history belongs to the history of ideas, just as the Vienna School had once attempted to orient the discipline with the assistance, among others, of Max Dvorak’s *Geistesgeschichte*.

The nine chapters of Pereda’s book gravitate around the main idea of “faith and doubt” as a peculiarity of Spanish culture and devotional thought. Pereda interprets the paradox of illusion through associations with Spanish literature and beyond, in the abstruse realm of religious images that exploit illusion and express it through the poetic formula of *engaño* (deceit) versus *desengaño* (undeceit). Chapter 1 sets out the main concepts, delineating Pereda’s original methodology: to analyze Spanish Baroque art amounts to taking a forensic approach to images as testimonial proof while recognizing the viewer’s

presence as a witness (26). Pereda attributes the Spanish mode responsible for these religious images to an Early Modern crisis of faith in the Iberian Peninsula, in an age marred by the rise of skepticism and political fragmentation of the Church (15). Delving into the history of culture with significant benefit for art history, Pereda acknowledges the ongoing rift between the cognitive act of believing, and faith as an act of loyalty to the activity of the Church and its tribunal. Chapter 2 analyzes the integration of *Hic Est* into the words of the *Titulus Crucis*, and the validation of the Crucifixion with four nails to establish the unquestionable orthodoxy of what Pereda calls a “strong theory of representation” (76). In Seville, the debate over the *Titulus Crucis* from Rome’s Basilica Santa Croce in Gerusalemme arose in 1619 with the Duke of Alcalá, Don Fernando Enríque de Ribera, who was surprised to see on a Crucifixion painted by his friend, Francisco Pacheco, the inscription at the top of the cross starting with *Hic Est*. Pacheco would become a fervent defender of the “four-nail crucifixion” and influence the young generation of Sevillian painters to make it general practice after 1620, the most revealing example being Francisco de Zurbarán’s *Crucifixion* for the sacristy at the Dominican monastery of San Pablo. Pereda underscores Pacheco’s preoccupation with “reviving the ancient images” (56), abidance by the adoration of the crucifix as latria (76), and ultimately suppressing *alumbradismo* (illuminationism) in his capacity as overseer (*veedor*) of the Holy Office. Chapter 3 draws on seventeenth-century painters from Seville, also known as “masters image painters” (*pintor de imaginería*). Pereda interprets *imaginería* as the art of depicting holy figures by bringing them closer to the viewer, beyond the virtual space of the canvas. A most famous *imaginero* was Velázquez, who employed a masterful “anthropographic” art of painting in his two portraits of the holy image of Mother Jerónima de la Fuente. Chapter 4 investigates Velázquez’s first Italian trip and immersion in the Roman circles of artists and ecclesiasts. On his return to Madrid in 1630, Velázquez presented King Philip IV with two of his most acclaimed masterpieces: the mythological *Forge of Vulcan* and the history painting *Joseph’s Bloody Coat*. Pereda points out Guercino’s *Jacob Blessing the Sons of Joseph* (1620), whom Velázquez may have admired in Cento on his way to Rome, as a credible source of inspiration for the nude por-

trayal in *Joseph's Bloody Coat* (126). Velázquez also culled from Poussin's *The Death of Germanicus* to arrive at his original choice of a theatrical setting. Pereda eloquently argues that Velázquez expressed the biblical narrative of Jacob's betrayal in the formal arrangement and rhetorical mode commonly associated with Lucian's *Calumny of Apelles* (137). A significant contribution comes from the astute observation that Velázquez adopted the paradox of illusion in terms of an interplay between the figurative and poetic formulas of *engaño* (deceit) versus *desengaño* (undeceit). In this interpretation, the *Forge of Vulcan* depicts truth as *desengaño* or revelation of truth in mythology (Apollo as the revealer), whereas *Joseph's Bloody Coat* depicts the falsehood or *engaño* (Jacob being deceived) in a sacred narrative (140). Chapter 5 provides the most excruciating account on the fate of the converted Jewish population in seventeenth-century Spain, when accusations were levelled that they practiced Judaism in secret while faking being Christians. The group of Portuguese Marranos and their children condemned to be burned or punished in "effigy" for having allegedly abused a Crucifix rested on the report of the partially handicapped child Andresillo's testimonial concerning his parents' profaning, torturing, and finally destroying a wooden crucifix, the *Cristo de la Palencia*. Chapter 6, one of the most compelling in the book, draws on the dual nature of the famous archetypal image of the Veronica as painted figure and vestigial image. Breaking from the mainstream ideas on the topic, in particular from Hans Belting, Pereda calls attention to an early modern objectivity that influenced the perception of the Veronica in seventeenth-century Spain. Both Veronica's Veil and the Mandylion originated in legends, but Spanish historiography gave precedence to the Mandylion in shaping a prototypical model that became a special form for referencing Veronica's Veil (192). The popularity of the Holy Shroud in Spain additionally responded to an emerging "atmosphere of science and art" that worshipped the Veronica and the Shroud as equally non-manufactured images. A strong devotional emphasis on the Shroud emerged on account of the body imprinted on the linen, testimonial proof, modern relic, as well as medical autopsy, forensic rhetoric, and mechanical impression (199, 201). Endorsed by artists and theorists alike, the Veronica and the Shroud shared the same relic status in the pictorial

language of many early modernists. Pereda unprecedentedly investigates Zurbarán's Valladolid and Bilbao *Veronicas*, underscoring how the new representational interest in the Shroud prompted Zurbarán to paint a corpse or a mere shadowy face in the Veronica format (213). Chapter 7 significantly contributes to a richer context of critical examinations on Nicodemus's famous relic and a new generation of Crucifixes attributed to Nicodemus, all having arrived on the coast of Spain through miraculous circumstances. Proliferating in various monastic and urban cities, the Crucifixes produced in polychrome sculpture traced their origin to Nicodemus and referred back to the most prominent Crucifix, the *Santo Volto* of Lucca (copied in Madrid before 1620), and to the Burgos, Bauças, and Matosinhos (Portugal) Crucifixes. Chapter 8 reinforces Pereda's argument that the fusion of seeing and believing gave birth to the most extraordinary images from the late medieval and early modern Spain. A revealing example is the sculpted, polychrome, bleeding, and recumbent images of Christ, which trace their sacred, mysterious, and supernatural power to the Nicodemus Crucifixes. The blood shed by the sculpture became sacred because it was released by a recognized relic, as illustrated in Gregorio Fernández's *Recumbent Christ* from Santa Clara in Lerma. On this particularly original sculpture, the words of an inscription on the golden fillet atop the wound in Christ's side specifies that we see blood shed by the image, namely, blood of the Christ/the crucifix (Sangre Del XPO) (255, 266). Spanish art historians always highlighted their sympathy for Longinus, and Pereda seizes his opportunity to enlist Longinus as a forceful claim in rounding up the quintessential argument of the book; Spanish painting squares with art as testimony, and constructs the viewer as witness. While Juan de Flanders's *Crucifixion* captures the restoration of sight to the formerly blind Longinus, a different role as a witness to the Crucifixion is assigned to Longinus in Juan de Juni, *Descent from the Cross*, Segovia Cathedral, Chapel of Canon Juan Rodriguez. Adopting the legal rhetorical mode of Alberti's admonitor who comments from a lateral position, Juan de Juni strategically locates Longinus in between the adjacent columns of the chapel, his outstretched arm pointing towards the Crucifixion scene on the right (272). The book concludes with an Afterword as the ending chapter, not coincidentally examining Velázquez, an ongoing

interest of the author. Pereda interprets the significance of *ex voto* in the form of a true portrait of Velazquez's *Christ Crucified*, which exhibits a perfect materiality and orthogonality while at the same time allowing the letters of the titulus over Christ's head to blend into the monochrome background painted with perfectly visible brushstrokes.

This most inspiring and carefully documented book would influence generations of readers and scholars. Pereda's writing style is captivating, enticing us to read a profound text with a relaxation uncommon to the general tenor of art historical texts. Throughout the book, the author extrapolates Spanish devotional themes to other aesthetic criteria from literature, rhetoric, history, religion, and even societal attitudes. A recurrent theme seems to be the ominous threat of "secularization" that looms large and results from an "emergence of a modern conception of art." This book is most welcome and invites more literature coming from this fascinating scholar.

Andrew Pettegree and Arthur der Weduwen. *The Bookshop of the World: Making and Trading Books in the Dutch Golden Age*. New Haven: Yale University Press. v + 485 pp. + 70 illus. \$35.00. Review by NICOLE GREENSPAN, HAMPDEN-SYDNEY COLLEGE.

This is a fascinating and much-needed study of the seventeenth-century Dutch book industry and its print and information cultures. Long overshadowed by a historical emphasis on painters such as Rembrandt, *The Bookshop of the World* argues that books made a far greater contribution to contemporary Dutch society. Indeed, Pettegree and der Weduwen demonstrate, print played a pivotal role in the development of the Dutch republic and its trade and commercial networks. Dutch men and women were avid book purchasers and collectors, with even modest households setting aside hard-earned funds for devotional literature and instructional materials. The Dutch Republic also cultivated robust international markets, importing weighty Latin tomes to spare local publishers and booksellers the costs of printing and selling expensive volumes. In turn, Dutch publications were exported abroad. Dutch newspapers were in demand in England, for example, and Dutch publishers produced Yiddish texts for Jewish