les filières de transmission (tradition du *salut d'Amour*, impact de la traduction française des *Héroïdes* par Octovien de Saint-Gelais, rhétorique héroïdienne du recueil fondateur d'Ovide [pp. 171-176]), il n'est pas forcément à l'abri des contingences socio-historiques évoquées précédemment. Dans les *Epîtres de l'Amant Vert* de Lemaire de Belges — des textes apparemment aussi ludiques que certaines épîtres en vers de François 1^{er} (p. 201) —, c'est justement le recours ironique à une fictivité ludique qui permet l'intrusion de l'élément autobiographique dans l'épistolarité. Principe que Clément Marot fera, par la suite, systématiquement sien (pp. 157-159). Ainsi, tandis que l'élégie se dépossède peu à peu de ses marques épistolaires, l'épître en vers s'ouvre à l'autobiographie et se transforme en un genre de plus en plus circonscrit, grâce à quoi elle pourra acquérir un statut définitif au siècle suivant (pp. 218-220).

Dans la mesure où l'étude d'Yvonne LeBlanc représente la première vue d'ensemble sur l'épistolarité versifiée des années 1400 à 1550, elle pourra servir de point de départ à des recherches ultérieures plus affinées. Le large éventail de textes auxquels se réfère le volume, l'exactitude des annotations, de la bibliographie et de l'index, tout ceci contribue à faire de cet ouvrage un outil de travail dont la lecture facile devrait pouvoir rendre des services aux quinzémistes et seizémistes désireux de s'initier à une thématique nouvelle, en marges des sentiers génériques rebattus.

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Claire Farago, ed. *Reframing the Renaissance: Visual Culture in Europe and Latin America 1450-1650*. New Haven & London: Yale University Press, 1995.

This remarkably handsome volume might appear to be an upscale coffee-table book. The browser's eye is caught by the real hair framing the pale bloodied face of Christ crucified; by the fantastic coral, gold, silver and gemstone ornamentation of a Seychelles nut crowning a cabinet; by the intertwined sculptures of exotic and domestic beasts in a Medici grotto; by the brilliant and strange images of gods in Mexican manuscripts. But the scholarly texts of the accompanying essays provide a feast for the mind as well.

The anthology seeks to reposition the history of Italian Renaissance art by re-examining the Eurocentric focus of art theory in both modern studies and Renaissance treatises, by exploring early collecting practices as indicators of cultural exchange, and by studying "the asymmetrical process of cultural exchange" in specific instances of "culturally hybrid images" (p. 2). The editor points out that the title evokes the admired model, *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*, edited by Margaret Ferguson, Maureen Quilligan, and Nancy Vickers

(Chicago, 1986), claiming that "*Reframing the Renaissance* also represents a collective effort to bridge generational, disciplinary, and methodological distances" (p. 20).

The first of the four parts, "New Problems, New Paradigms: Revising the Humanist Model," offers three essays. Anthony Cutler, taking his point of departure from Lévi-Strauss's wrestling with the problem of distance and his title "The Pathos of Distance" from Aron Gurevich's *Historical Anthropology of the Middle Ages* (Cambridge, 1992), considers ways in which both modern and Renaissance viewers have tried to make Byzantine art conform to preconceived and inappropriate models. Thomas DaCosta Kaufman shows how nationalist preconceptions have affected the interpretation of Italian influence in the sculpture of the "Northern Renaissance." Claire Farago, taking her title "Vision Itself has its History" from Wölfflin's *Principles of Art History*, argues that modern art historiography has suffered from a concentration on "the formal features of theory at the expense of the cultural circumstances out of which accounts of artistic change have emerged" (p. 67).

The second part, "Renaissance Theories of the Image," contains five essays. Janis Bell draws on Renaissance treatises by such writers as Bellori, Zaccolini, and Gagliardi to support her argument that a prevailing view of Raphael's "classicism" gives insufficient weight to his "scientific" mastery of optics. By examining the motivations of the Franciscans who constructed the "Holy Mountain" at Varallo and the responses of the pilgrims who visited it, Alessandro Nova questions notions of "popular" art and divisions between viewers of different classes. Pamela M. Jones explores the ideological bases of Gabriele Paleotti's *Discourse on Sacred and Profane Images* (1582) to show how his episcopal, post-Tridentine "world view has philosophical and sociological implications of fundamental importance for . . . the encounter between the 'Old and New Worlds.'" (p. 127). Pauline Moffitt Watts draws on historical and literary texts showing the use of ritualized gesture in communicating Christian doctrine and attitudes in sixteenth-century Mexico, while Thomas Cummins examines the place of pictorial representations in cross-cultural communication in the areas of law, religion, and history.

The three essays of the third part, "Early Collecting Practices," describe a wealth of exotic artifacts and derive rich meanings from them. Martin Kemp ranges from detailed examination of the seventeenth-century *Still Life of the Paston (Yarmouth) Collection* through engravings, architectural details, dishes, light fixtures, and other household items that combine the "artificial" and the "natural" (for example, table ornaments made of coral, metal, and fossilized teeth) to argue that "objects in this category of the 'applied arts' are 'cultural migrators' of the most peripatetic kind," and that "a complex fluidity, ambiguity, and diversity of meaning characterizes the viewing of such items" (p. 179) in the Renaissance. In a wide-ranging essay centred on the Medici sculpted menagerie in the Grotto at Castello, Claudia Lazzaro sets out "how collections of both living animals and images of them," and the uses to which these were put, illuminate "contemporary notions of civilization and culture," serve to demonstrate "human power and magnificence," and show the influence of classical

antiquity in "providing models for the paradigms of nature and culture" (p. 197). Eloise Quiñones Keber concentrates on two Vatican manuscripts, one a preconquest Mexican pictorial screenfold and the other a colonial sixteenth-century bound volume combining Aztec images with an Italian commentary, in order to meditate on cultural differences in communicating and receiving information, and on new ways "of thinking about the content of a culture" (p. 241).

The fourth part, "Mediating Images: Developing an Intercultural Perspective," contains three essays which consider how specific images have been modified and developed by intercultural contact. Cecelia F. Klein investigates "the impact of the medieval and Renaissance motif of 'Wild Woman' on Central Mexican representations of the Aztec goddess Cihuacoatl" (p. 246). Dana Leibsohn considers what the changing use of three signs — the hill glyph, the church, and the grid — on indigenous maps of New Spain can tell us about "the politics of colonization and cartography" (p. 267). Jonathan B. Reiss presents "the Christian Encounter with the Infidel" (p. 283) by detailing how the portrayal of one individual in Luca Signorelli's *Rule of Antichrist* demonizes the "usurious, composite figure of Jew and Moor" (p. 291), in accordance with such texts as Vincent Ferrer's sermons on the Antichrist (late 1300s to early 1400s) and Annio da Viterbo's late fifteenth-century interpretation of the Apocalypse (p. 289).

W. J. T. Mitchell's epilogue draws together some of the anthology's preoccupations with redefining the theoretical orientation of art historiography, and with the effects of the interpenetration of cultures. Asserting that "cultures never meet except in concrete encounters, doubly imbricated experiences of 'self-other' relations" (p. 292), he analyzes similar recognition scenes as treated by Panofsky and by Althusser in order to play with the im/possibility of resolving the impasse between iconology and ideology as ways of perceiving and knowing. Informative notes, an extensive bibliography, and a useful index complete the volume.

Some of the theoretical concerns of the anthology may seem over-familiar to readers of literary criticism of the last 15 or 20 years, but the effort to shift the viewpoint and to question the canon in art history has resulted in fresh presentations of diverse visual cultures. The delighted engagement of the authors invites general readers and scholars to see anew, to understand in different contexts, to speculate and to explore.

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