Anna Dlabačová's "The Art of Observance. Jan Provoost's *Diptych of a Franciscan Friar* as an Exponent of the Spirituality and Position of the Franciscan Order in the Low Countries, *c.* 1520" reads the diptych as a "spiritual instrument" (214) of the Observance. Dlabačová interrogates iconographic and material particularities in the theme of death—that of Christ and of the sitter. She expounds devotional texts of the Bruges Observants, "where the patronage of art in religious contexts fulfilled an important social function" (225)—that is, an art market. Dlabačová connects the diptych's contemplative technique to Friar Jean Glapion's *The Pilgrim's Pastime* (1521–22), and Hendrik Herp's (ca. 1400–77) vernacular *Mirror of Perfection* (ca. 1460s).

Paul J. Smith's "Jan Brueghel the Elder's First Paradise Landscape (1594)," investigates Breughel's amplification of Jacopo (1510–92) and Francesco Bassano's (1549–92) *Adam and Eve* into an *Earthly Paradise with the Creation of Man,* replete with animals and birds. His arguments on the animals and their pictorial relations to biblical narratives are convincing. Citing sixteenth-century naturalists, Smith identifies an "ordering principle" of "sympathy and antipathy" among the animals, an "Aesopian connection" in Brueghel from fable books, and the "novelty of Brueghel's naturalistic encyclopaedianism" (267). Ralph Dekoninck's *"Liber idiotae* or *lingua universalis*? The Language of Images in Seventeenth-Century Jesuit Literature" explores theories of image and language, arguing that the authors "took their distance from an idealist conception of the image, which valorises an intuitive knowledge of truth revealed through the visual symbol" (281). He backtracks to Gabriele Paleotti's *Discorso intorno alle imagini* of 1582, where the image's "precedence over letters" (282)—its accessibility to all persons—was asserted. The teachings of Louis Richeome (1524–1625) identify images as sites of "affective contemplation," appropriate for all levels of devotion—a "methodical exercise" contributing to Jesuit "instruction and edification" (291).

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Roma e la Spagna in dialogo: Interpretare, disegnare, collezionare l'antichità classica nel Rinascimento. Beatrice Cacciotti, ed.
Escuela Española de Historia y Arqueología en Roma-CSIC. Madrid: Consejo Superior de Investigaciones Científicas, 2022. 212 pp. €17.31.

The papers collected in this book originated in an international congress in Rome in 2019. They deal with Spanish connections to Roman antiquities.

Most of the papers are well illustrated, including comparisons of Roman originals with later illustrations. The book is divided into two sections: one deals with ancient and Renaissance designs, while the other treats reception of classical models.

The first section contains nine papers, most focused on the sixteenth century. Fernando Marías discusses Francisco de Holandia, an artist who treated the antiquities he saw in Rome, and Don Rodrigo Díaz de Vivar y Mendoza, a member of a prominent Spanish family, who imported the Codex Escurialensis, with its drawings of classical sites. Sylvie Deswarte-Rosa connects a Portuguese artist who drew sketches of ancient buildings with Nicolau de Frias, who studied in the Roman circle of Pirro Ligorio. Maria Grazia Picozzi discusses the portraits of ancient Greeks found in the manuscripts of Alonso Chacón, connecting them to surviving busts. Beatrice Cacciotti connects images of ancient women now found in a manuscript at the Escorial. The author looks at the sources employed, including ancient coins. Maria Elisa Michelli looks at the sources employed in Enea Vico's portraits of Roman empresses. Here too, coins are significant sources of illustrations. The portrait busts drawn by Jacopo Strada gave more attention to ancient busts than to coins. However, Strada felt free to combine heads and drapery from different images. Giulia Moretti Cursi ties Pirro Ligorio's portrayals of the cardinal virtues with images of Roman empresses.

Although most of these papers treat drawn images, the last two papers in this chapter take up other sources. Raffaella Bucolo focuses on the printer Antonio Martínez, known as Antonius Salamanca. Salamanca resided in Rome, where he was an important publisher of engravings. A source of the images Salamanca printed was Enea Vico. Massimiliano Ghilardi discusses the Dominican friar Alonso Chacón, who gave his notes on the catacomb of Santa Priscilla to Antonio Bosio. Bosio would, in turn, treat the catacombs not just as ancient sites but also as sources of martyr relics exported to Counter Reformation Spain.

The second section contains eight more papers, often dealing with collections of classical objects. Paloma Martín and Esperanza Montilla treat the propaganda of Ferdinand and Isabella, which used the Roman past to justify not just the Reconquista but also the Spanish claim to Southern Italy. The Spanish ambassadors in Rome advanced such propaganda by collecting ancient artifacts in their palaces. Mariano Carbonell Buades discusses Antonio Agustín, a prelate known for his knowledge of law and his dialogue concerning ancient medals. The author supplements this paper with a list of ancient coins and medals owned by Agustín that were received by the Escorial. Markus Trunk deals with the collection of Per Afán de Ribera, first duke of Alcalà, who served as viceroy of Naples. Ribera collected ancient objects, mostly from Campania. The objects

he gathered formed the core of the collection in the duke's palace in Seville. José Beltrán Fortes and María Luisa Loza Azuaga argue that two statues of nymphs once held at the palace of Bornos in Cádiz, belonging to the first duke of Alcalà, were sixteenth-century Italian sculptures, not classical originals.

Cristina Muñoz-Delgado de Mata treats a different classical influence. Classical themes derived from Italy are reflected in the gardens, fountains, and follies installed by the third Duke of Alba at La Abadía. Moreover, these gardens reflect power and erudition, themes appropriate to a powerful nobleman like the duke. Montserrat Claveria shows that ancient sarcophagi were collected (whole or in part), studied, and imitated. One of the most interesting, found in Tarragona, shows the dead Christ atop a classical sarcophagus. Sara Garaventa links the tomb of Cardinal Pedro González de Mendoza in Toledo to Andrea Sansovino: this identification is supported not just by the style of the work but also by archival documents. José Riello reinterprets the works done by Alonso Berruguete done after his return to Spain in 1517, which had modern inspirations.

Most of these papers are focused on the sixteenth century, and they usually reflect Italian impacts on Spain. One notes that the names cited by the authors include not just those mentioned above, like Pirro Ligorio, but the humanist Fulvio Orsini, a correspondent of Antonio Agustín. Even those men who never left Italy had their impact on Spain.

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Tales of the City: Drawing in the Netherlands from Bosch to Bruegel. Emily J. Peters and Laura M. Ritter, eds.
Cleveland, OH: The Cleveland Museum of Art, 2022. xiii + 322 pp. $65.

Handsomely produced, this catalogue accompanies an exhibition co-organized by the Cleveland Museum of Art and the Albertina Museum. Curated by Emily J. Peters and Laura M. Ritter, it includes entries for ninety-six artworks, eighty-six of which are from the Albertina's unparalleled collection of graphic art. Recent exhibitions, like *Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen* (2017–18), have centered the functions and techniques of Netherlandish and Flemish drawings. This one instead presents the motif of the city as the organizational, albeit loose, matrix within which drawings and their makers both reflected the values of and actively shaped Netherlandish society in the long sixteenth century, a time of continual religiopolitical, economic, and moral strife. Indeed, the writers demonstrate