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

how drawing—as process and product—served manifold roles in society and across art forms, through close examinations of their materiality

Whereas the drawings reflect a variety of cities, the essays focus on Antwerp: as its port became the main Netherlandish center for international trade and finance ca. 1500, the city emerged as a major center for art production for the newly moneyed merchant class, which wanted to see its morals and ideals aesthetically represented. Referencing understudied tracts, Koenraad Jonckheere contends that the process of determining form and content in and through drawing innately overlapped with religious theology and art theory in the sixteenth-century Netherlands. The degree to which images were to imitate, emulate, or change observed reality was debated by artists, religious thinkers, and the general populace in public forums. In this welcome contribution to the transhistorical study of image theory, Jonckheere succinctly lays out 1) the dilemmas on the spectrum between *similitudo* (likeness) and *simulacrum* (invention); 2) the potential inaccuracies of *tituli* (inscriptions); and 3) solutions available to artists and Catholic and Protestant patrons.

Peters treats mythological portrayals of biblical scenes set in historic and contemporaneous urban landscapes; she convincingly proposes that these compositions merged old and new iconographic traditions while engendering new meanings. Her analysis of drawings is especially insightful when she shows how drawings intersected with other media. For example, through a forensic study of incised lines, black and red chalk, and ink wash of Pieter Coecke van Aelst the Elder's design, *The Consecration of Saint Nicholas*, she delineates how glass and cartoon makers took turns adding to the drawing as they negotiated the final design for a stained-glass window commissioned by the merchants' guild.

Stephanie Porras argues that the use of colored grounds in 1500–30 Antwerp directly correlates to the many roles of drawings and to workshop practices. She illustrates of over ten functions of these chiaroscuro drawings, from *patronen* for learning to *ricordi* for recording finished compositions, and sheds light on the relationships between artists as friends, as gift and loan recipients, and even as thieves. Like a visit to an artist's workshop, her essay memorably contextualizes and clearly describes drawing processes and techniques, making it a strong teaching tool.

Ritter studies images of three saints inspired by the fantastical work of Hieronymus Bosch, popular among the new urban elite as they fashioned their new identity as morally upright city dwellers. In each case study, the saint is presented in relation to the lower class: Saint Martin of Tours is juxtaposed with the disabled and the destitute, Saint James the Great with jugglers and street artists, and Saint Anthony with tavern revelers and prostitutes. While more

examples would better support her thesis, Ritter presents just how ambiguous saints' depictions could be at this religiously charged time.

The catalogue entries provide new perspectives through visual and scientific analysis. Some helpfully compare drawings to metalwork, a related painting, tapestry cartoon, or engraving. "Before 1500" contains stunning and rare copies after works by Jan van Eyck, Dieric Bouts, and Hugo van der Goes. Wherein "City Views" includes detailed city renderings, "City as Stage" presents narrative and decorative designs. "Urban Inhabitants" comprises representations of military soldiers, peasants, rural laborers, gentlemen, and ladies, complemented by scenes of proverbs and religious events in "Urban Morality and Politics." Beneficial to scholars and students particularly of art, history, religion, and literature, the essays and entries will become a repeated resource on Netherlandish social contexts, religious ideology, and workshop processes, while inspiring further research.

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The First Viral Images: Maerten de Vos, Antwerp Print, and the Early Modern Globe. Stephanie Porras.
University Park, PA: Pennsylvania State University Press, 2023. xiii + 185 pp. $109.95.

The word *viral*, originally a medical term, now also connotes an internet culture of algorithms, likes, and shares. In *The First Viral Images*, Stephanie Porras uses virality to understand the mobility and reproduction of images in the early modern world. Drawing on theories of social and cultural contagion, Porras moves beyond well-established practices of identifying individual prototypes and copies to examine, instead, the pathways along which images spread. Her analysis focuses on the agency of individuals and communities distributed across infrastructures including commerce, Catholicism, and colonialism.

Chapter 1 introduces this methodology in lively and accessible prose. Porras defines viral images as multivalent and mutable designs whose movement is facilitated or constrained by gatekeepers—a term taken from information science. This chapter could be read on its own and will interest students and scholars of early modern art and intellectual history.

Chapter 2 focuses on a Jesuit book of engravings, the *Evangelicae historiae imagines,* first published in Antwerp in 1593. Porras emphasizes the complex authorship of the book, characterized by multiple moments of creation over the course of many editions and reprintings. She argues that the Jesuits acted as gatekeepers, making decisions to increase the potential for the images to go