

often surreptitiously and without ecclesiastical supervision, which favored some unique adaptations of lived spirituality in the period.

Raphaèle Preisinger, in chapter 6, rejects the notion that the iconography of the Virgin of Guadalupe in Mexico developed from European prints circulating in the New World. Instead, she traces visual traditions and discursive contexts from which Tepeyac painting emerged, pointing to an earlier Virginal cult. The portrayal of Indigenous culture in Catholic education materials is explored by Linda Báez and Emilie Carreón in chapter 7, as seen from the perspective of the humanist Diego de Valdés and his method of *ars memorativa* in the engravings he used for conversion. Alexandre Ragazzi delves into the actual plastic models and engraving practices of the Italian artist Matteo Pérez de Alecio, in the period before he moved to Lima. Chapter 9, by Corinna T. Gallori, closes the volume with a discussion on the role of prints in the crafting of Mexican feather mosaics, a cultural artifact in which Christian images combined with a native craft technique that modified the visual source through texture.

This thought-provoking collection, though sometimes too minute in unfamiliar details, is rich in illustrations and unexpected connections between printmaking techniques, historical opportunity, and ideology. The variety of case studies included reveal the undervalued role of visual printed matter in the reshuffling of cultural artifacts in ways that challenge our European-centered vision of the transmission and reception of ideas.

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doi:10.1017/rqx.2023.422

The Art Collector in Early Modern Italy: Andrea Odoni and His Venetian Palace.
Monika Schmitter.

Cambridge: Cambridge University Press, 2021. x + 330 pp. \$99.99.

In 1527 the Venetian merchant and antiquarian Andrea Odoni (1485–1545) commissioned Lorenzo Lotto to portray him on a sizeable canvas measuring 104.3 x 116.8 cm (Royal Collection, Hampton Court). This remarkable portrait of a Renaissance collector encircled by his sculptural possessions has been investigated numerous times, most recently by Peter Humfrey in his monograph *Lorenzo Lotto* (1997, 106–07) and in two catalogues for eponymously named exhibitions held in Washington, DC, and Rome (1998, 161–64; 2011, 214–16), but Monika Schmitter's new book amply broadens those studies by examining, in addition to the canvas, Odoni's family, career, home, and belongings. The author tells her story of his political, geographical, and social worlds, his palace, and its interior in seven chapters, finally homing in on Lotto's work and his sitter's likeness. A rich biography emerges of a well-to-do businessman very much aware of his cultural priorities and social ambitions.

Schmitter pinpoints several fortuitous survivals regarding both painter and sitter. The nineteenth century rediscovered Lotto's signature and date on the canvas as it did Marcantonio Michiel's naming the work in a manuscript description of public and private collections. Linked to these finds are Pietro Aretino's mention of the portrait in a 1538 letter to Odoni, a 1555 inventory of his household, Giorgio Vasari's 1568 note on the portrait in his *Vite*, and, finally, clues regarding Odoni in volume 3 of Emmanuele Antonio Cicogna's inexhaustible *Delle iscrizioni veneziane* (1830). Building upon these older sources, Schmitter then masters an impressive myriad of more recent studies in order to pry Odoni open, so to speak, so that his direct glance and sweeping gesture as Lotto limned him welcome the historian—for the book is clearly aimed at this audience—into the sitter's home near the church of Santa Croce, now more or less the site of the Giardini Papadopoli.

The author's bona fides as a cultural historian are evident in chapters 1 and 2, "Venice in Transition" and "Second-Generation Venetian." Too much so? While she must explain Odoni's status in Venice as a member of the *cittadini* class, is discussion of the Fourth Crusade of 1204 necessary? Of the *Serrata* of 1297 and the peculiar structure of the Venetian government? This Adam and Eve approach to history, widespread in American art historical studies today, is apparently now essential. Yet the first chapters might have been streamlined, particularly as the third and those following are germane and richly detailed. Schmitter's examination of Odoni's home—its site, plan, facade frescoes, and sculptural ornamentation—takes readers into issues that confronted him and his contemporaries just as they still challenge modern historians investigating public citizenship versus private life in the Renaissance. Chapter 4, "Creating Rome in Venice: Odoni's *Antigaia*," offers fascinating reading regarding Andrea's unusual mode of displaying antiquities, its differences from Venetian exhibition practices (as in the famous Grimani collection), and its surprising similarities with the placement of ancient statuary in contemporary Roman homes. Schmitter contends that Odoni's were contemplative or meditative spaces, not showcases, bringing to mind themes prevalent in Rose Macauley's wonderful book, *The Pleasure of Ruins* (1966). Schmitter also uses her creative and intellectual forces to investigate Odoni's *portego* and nearby *camere* on the piano nobile. Objects that likely adorned his palace, or ones similar to those that did, are minutely studied to create a multilayered picture of their owner.

The book's last chapter rightfully questions why Odoni chose Lotto as his painter, not Titian, and then, studying the portrait, Schmitter examines the sitter's beard, clothing, the objects at hand (not always those he owned), the light in the room, and the many meanings the ensemble suggests. This reader would have preferred fewer absolute readings, but the book is nonetheless a fitting testament to both sitter and painter. Three critical comments: lacking a list of illustrations and fuller captions, readers cannot access measurements (not until page 159 for the portrait); the usual subdivisions in the text encourage needless repetition; and as Schmitter doesn't address Lotto's manipulation of oils on the canvas, we lose the wonder of Odoni's beard and fur-trimmed robe.

Carlo Ridolfi commented in *Le Meraviglie dell'Arte* (1648) that Venetians appreciated Lotto's *delicatezza*; the portrait is a painting, not a print.

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doi:10.1017/rqx.2023.421

The Life of Lambert Lombard (1565); and Effigies of Several Famous Painters from the Low Countries (1572). Dominicus Lampsonius.

Ed. and trans. Edward H. Wouk. Translation assistance by Helen E. B. Dalton and Julene Abad Del Vecchio.

Texts & Documents. Los Angeles, CA: Getty Research Institute, 2021. x + 90 pp.

The Life of Lambert Lombard (1565) by Dominicus Lampsonius (1532–99) was virtually the first art theoretical text in the Netherlands, although the eponymous artist is not widely known nowadays. Lampsonius was a versatile humanist and worked for Cardinal Pole and the prince-bishop of Liège. He corresponded with Vasari and sent a copy of *The Life* to the Italian author, expecting that the information he provided concerning Netherlandish artists would be included in the second edition of the *Vite* (1568). It seems that Vasari and the Tuscan canon of art served to motivate his writing, which prepares “the beginnings of a self-consciously Netherlandish history of art” (1). Edward Wouk translated this important Latin text with Helen Dalton and Julene Abad Del Vecchio, providing a very informative and readable introduction and notes, and a clearer view of the purpose and nature of Lampsonius’s writing, artistic context of the time, and Lombard’s view on art of his time and of antiquity. Colette Nativel recently published a new French translation of the same text (2018), which indicates the increasing interest in the field. The volume under review also offers the annotated translation of *The Effigies* (1572), a print series of the portraits of twenty-three Northern artists, from the Van Eyck brothers to Frans Floris (and the deceased publisher Hieronymus Cock), with eulogies written by Lampsonius.

As both Wouk and Nativel argue, *The Life* is of a rather abstract nature and the specific details of Lombard’s works are scarce. It is the life of a model artist imbued with Lampsonius’s art theory and his interest in the Netherlandish canon formation. The same agenda is also discerned in *The Effigies* as well. Wouk’s volume makes us recognize many significant and intriguing aspects of Lampsonius’s writings, only a few of which are presented below.

First, the text paved the way for the Netherlandish version of *pictor doctus*. Lampsonius presents Lombard as an avid reader of classical texts (as well as using the modern translations), including the materials related to ethics, and as a researcher of the antiquities via his numismatic knowledge (mentioned also by Hubert Goltzius, the established numismatics himself, in the preface of *The Life*) and his study of works of the old Franks, such as the twelfth-century frescoes in Schwarzhendorf. According