Dectot focus on sculpted structures and representations of the deceased, while Henrike Christiane Lange and Judith Steinhoff incorporate paintings and Katherine M. Boivin extends the discussion to architectural spaces, specifically two-story charnel houses. In part 2, "Mortal Anxieties and Living Paradoxes," the essays further explore the interaction between the living and the dead, conveying a sense of dialogue between them. For example, portrait sculptures in Naumberg Cathedral (representing the donors who endowed the building two centuries earlier) engage with the faithful who behold them and move before them, as discussed by Brigit G. Ferguson; Jessica Barker explains that figures of the deceased ostensibly spoke to the visitors of their tombs in English chapel settings. Part 3, "The Macabre, Instrumentalized," centers on memento mori and the emotional impact of horrifying images. The associated essays discuss a range of objects on this theme, including manuscripts and printed editions—such as the anatomical treatise designed by Guido da Vigevano for King Phillip VI of France (discussed by Peter Bovenmyer) and the *Dance of Death*, first printed by Guy Marchant in 1485 (Maja Dujakovic)—as well as sculpted objects, ranging from large-scale *transi* tombs in England and France (Noa Turel) to luxury, hand-held ivories (Stephen Perkinson). Finally, part 4, "Departure and Persistence," presents the changes that developed in images of death by the late sixteenth and early seventeenth centuries. Conflict between Catholics and Protestants and the burgeoning influence of the Jesuits likely informed these developments, as explained in essays by Mary V. Silcox and Alison C. Fleming. Thus, the tension and volatility of the post-Tridentine era marks a natural end point for the subject of this volume.

The relative brevity of the essays makes them straightforward and easy to read, and thus of value to students (including graduates and advanced undergraduates) as well as specialists of the related fields. While interesting and useful on their own, the essays are best read in dialogue with one another; together, their insights shape a richer understanding of the broad cultural milieu. Some gaps are evident, however, as consideration is limited to Christian ideology in communities of Western Europe, primarily north of the Alps. These focused parameters limit the topics covered in the essays and should be kept in mind, especially when used for teaching.

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Pontormo and the Art of Devotion in Renaissance Italy. Jessica A. Maratsos. Cambridge: Cambridge University Press, 2021. xxi + 278 pp. $99.99.

For an artist as remarkable as the Florentine painter Jacopo da Pontormo (1494–1557), it is no surprise that books continue to be published about him and his work, and that contrasting points of view can coexist. Jessica Maratsos's study aims to counter the

tendency in Pontormo studies to attribute his unique works to some sort of hyper-personal psychological or character type, or, alternatively, to see him as a victim of a changing religious-social landscape that he was too dim to recognize in time to alter his artistic approach. Instead, she finds multiple modes of expression—such as direct address, tactile evocation, and affective incitement, among others—in his religious paintings. After a review of the historiography of Mannerism, Maratsos pinpoints the weakness of several recent exhibitions that were determined to show Pontormo and his sometime rival Rosso Fiorentino as solely interested in creating a distinct personal style. Indeed, the focus on style advanced in seminal publications by John Shearman and Craig Hugh Smyth has estranged scholars from the content of Pontormo's religious images. After this introduction, in the following three chapters the author examines Pontormo's frescoes for the Certosa del Galluzzo, the altarpiece for the Capponi Chapel in the church of Santa Felicita, and the lost frescoes of the choir of San Lorenzo. In the first of these, the author analyzes Pontormo's derivations from the Passion prints of Dürer, correctly dismissing the notion that Pontormo's contemporaries would have seen the adaptations from these prints as references to the religious reform movements emanating from the north and Martin Luther himself. The author discusses the images as exempla of Pontormo's use of the interruptive gaze, arguing that in the huge courtyard at the Certosa and in the absence of a continuous system of frames to direct the viewer, stilled figures staring out at the viewer (to be understood as the Carthusian monks circumambulating in complete silence) disrupted the flow of the narrative, stopping the viewer and wrenching them out of a predictable role in relation to the image.

In the chapter on the Capponi Chapel, Maratsos considers arguments regarding the *Paragone*, divine images (*acheiropoieta*), and painting as an art of visual trickery. Following earlier scholars, Maratsos identifies the bearded male figure of Nicodemus at the far right of the altarpiece as a self-portrait of Pontormo. By the sixteenth century, Nicodemus was believed to have been a sculptor and was incorporated by both Michelangelo and Bandinelli in their own tomb sculptures. Her presentation of how Nicodemus operates within the Capponi altarpiece is fruitful, but the features of the man in the altarpiece do not look like Pontormo in his British Museum self-portrait drawing (1936-10-10-10v), which is contemporary with the Capponi Chapel decorations. In this drawing and in the *Adoration of the Magi* in the Pitti Gallery (in which Pontormo included himself in a group) he has an oblong, gaunt face, sunken cheeks, thick lips, a long, bony, hooked nose, and a high, squared-off forehead. In contrast, the face of Nicodemus in the altarpiece is rounded with plump cheeks, a tiny mouth, and a softly molded nose. Moreover, the comparison to the tombs of Michelangelo and Bandinelli is incongruous. Were this Pontormo's own funerary monument, he could have included a self-portrait. But in a commission from another family, when only a single figure, the man at the right, is not part of the sacred group, that man must be a member of the Capponi family.

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Next, Maratsos assesses the possible connections of Pontormo's commission for the choir of San Lorenzo (1544–57) with the idea of justification by faith alone. She points out that these theories are untenable, as they either cite only selected passages or ignore the visual evidence of the paintings. In a slight contradiction that may have been missed in editing, in the chapter on Pontormo's legacy it is stated that the choir paintings lacked "any representation of the Virgin and any other intercessory saints" (156). However, in her chapter on the lost frescoes, Maratsos stipulates that the image of Saint Lawrence directly below that of Christ unequivocally functioned as an intercessory figure (125), thereby correctly concluding that Pontormo's frescoes could not have been explicitly heretical (151).

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Staging Holiness: The Case of Hospitaller Rhodes (ca. 1309–1522). Sofia Zoitou. Mediterranean Art Histories 3. Leiden: Brill, 2021. xiv + 284 pp. €115.

This interesting and well-illustrated study, based on the author's doctoral thesis, is a fruit of the University of Fribourg's project to investigate the creation, staging, and perception of holy sites along the sea routes to Palestine between 1300 and 1550. Zoitou has studied over three hundred pilgrim accounts with a focus on pilgrims' expectations and perceptions of the sites, the response of the Hospitallers to those expectations, and how sites and artifacts were linked with the Holy Land. The approach chosen is primarily art historical. The survey is largely limited to sites that pilgrims are known to have visited.

Having summarized the Hospital's establishment on Rhodes, its relations with the Greek church, and the significance of Rhodes town as a stopover for Holy Land pilgrims, Zoitou turns to the Hospital's main religious institutions: the conventual church of St. John; the chapels within the master's palace; the order's successive Hospitals; the chapel of St. Catherine's Hospice; the churches of St. Anthony; St. John the Baptist *de Fonte* and Our Lady of Victories in or just outside Rhodes town; and the church of Our Lady of Phileremos to the southwest. Drawing on the relevant literature, she describes the architectural history and layout of the buildings in detail, and their interior decoration where recoverable. In the context of each building in turn, she then, where possible, traces the histories of the relics displayed there, their associated miracles, how they were acquired, where they were kept, how they were ornamented and presented, how they functioned in liturgical and cultic settings, how pilgrims responded to them, and what happened to them after 1522.

Pilgrim descriptions of relics and icons were usually laconic and sometimes contradictory, not least because the objects were periodically rehoused or re-presented,