difference as regards both the slaves and the slaveowners" (72). Besides considering the invisibility of black female servants in Elizabethan England, the author intersects both gender and class issues, and suggests that "whereas in the case of female slaveholders all the social classes seem to have participated in the business, in the case of men, slaveholding was mainly concentrated in the hands of the upper echelons of the merchant class" (79). Ungerer then explores the understudied importance of the "historical, cultural, and ethnic dimensions" (81) of the Luso-English Guinea Charter of 1588–98, which involved the very active engagement of English tradesmen with the Portuguese exile Dom Antonio with the overt goal of trading in slaves along the coast of Guinea. The significance of this lucrative enterprise relies on the fact that Ungerer establishes a direct link between the influx of Guinean slaves into England and Queen Elizabeth's various deportation acts of 1596, 1599, and 1601, which the author explains on the basis of the general perception of blacks as a threat to both economic stability and the incipient construction of English identities. After a short account of English slave merchants along the Mediterranean and the participation of England-based Jewish (converso) communities in slaveholding, Ungerer concludes that there was not a specific legal regulation of the status of black slaves in England, something that occasionally permitted slaves to resist enslavement while simultaneously allowing the owner to exploit them with no restrictions.

The book finally includes two interesting appendixes: one containing the transcripts of several early modern previously unpublished documents (in Spanish) from the Archivo Histórico Provincial de Sevilla; and another with a reproduction of the central panel of Hieronimus Bosch's *Garden of Earthly Delights* (1510), an enigmatic painting that Ungerer connects with early modern monogenetic theories.

Ungerer's book is decidedly a groundbreaking addition to early modern (historical and literary) studies, one which will favor a reconsideration of the role of slavery not only in the symbolic construction of English identities and social uses, but also in the more material production of cultural artifacts. Yet it seems as if the book falls slightly short of what it could have achieved given the relevance and depth of the material that Ungerer uncovers, which might have benefited from a more substantial theoretical analysis. This lack, however, does not diminish the tremendous historical and philological value of this work.

Curiosity and Enlightenment: Collectors and Collections from the Sixteenth to the Nineteenth Century. Arthur MacGregor. New Haven: Yale University Press, 2007. 386 pp. $75.00. ISBN 978-0-300-12493-4.

Reviewed by: William Breazeale, Crocker Art Museum

The resonant title of this history of museums and their origins brings out two of the guiding principles in early collections: the inquiring focus of the collector in his cabinet and the universal thought of the Enlightenment. Somewhat unexpectedly, then, the book focuses not so much on the philosophy behind the act of collecting as it does on a close examination of the variety of institutions—from church treasuries to Madame Tussaud's—that led to the modern museum. This is exactly as it should be and represents one of the greatest strengths of MacGregor's book, which fills a gap in the scholarship by building upward from physical objects, early letters, and well-preserved spaces to arrive at the roots of the institutions we enjoy today. As Senior Assistant Keeper at the Ashmolean Museum, MacGregor has an unusually varied and rich history in his own institution. Rather than treating this or any other institution as normative, however, he chooses the broadest of canvases, examining collections across Europe, from princely galleries to anatomical theatres,

and their progeny in all types of museums, of art, of industry, of natural history, of medicine. The very size of his project represents at once the book's innovation and its greatest organizational challenge.

In his preface, MacGregor writes:

> While trying to avoid the pitfalls of teleology and determinism, I have attempted to trace the means by which this process of inheritance [of modern museums from early collections] has taken place: it is a process of multiple reevaluations and reinterpretations, in which the collections examined have themselves contributed to the elucidation of new knowledge and reflected changing beliefs, methodologies, social attitudes and knowledge of the wider world. (x)

This is best seen, perhaps, in his chapter on art collecting. Balancing the histories of sculpture and paintings galleries, MacGregor organizes himself through the spaces that have housed collections. All of the standard spaces are present, but the book's careful attention to the protagonists and the evolution of institutions brings much new material to the narrative. MacGregor's discussion of the Musée Napoléon is the most detailed and cogent this reviewer has seen, with a lack of political polemics typical of his approach. The issue of casts and copies in sculpture collections is given its own section, and it is here that many new collections appear. MacGregor's discussion of painting collections is focused on England and France for the most part, perhaps because the strongest and largest institutions of the nineteenth century, where he ends his book, are there.

The process of "multiple re evaluations and re interpretations" that MacGregor mentions in his preface is especially evident in the section on strategies of display that follows. The highly symbolic, highly political, and still highly contested methods of organizing objects to their best advantage unfold in a series of eighteenth-century institutions all aware of each other in London, Düsseldorf, Vienna, and Paris. Though theoretical writings are brought in where necessary, the main thrust of the discussion is directed toward reconstructing the viewer's experience through documents, prints, inventories, and contemporary accounts, here, as in the book generally, MacGregor succeeds in creating a nuanced picture of how and why reevaluation and reinterpretation of museum functions took place. Another chapter, on antiquity and its changing role as true archeological inquiry began to take place, is a much-needed synthesis and counterpart to Francis Haskell and Nicholas Penny's *Taste and the Antique*. Unlike the author, I have focused here on art and its institutions, which raises the question: are art museums fundamentally different from other institutions that collect and display objects? MacGregor's discussion of natural history, medical, scientific, and technological collections is as thorough and as thought-provoking as the one on painting and sculpture, and their evolution—mainly from the collector's cabinet—toward modern institutions is well laid out. And the evidence he brings to bear—wax anatomical models, natural specimens, and tools—is fascinating. In this age of continual self-examination in the museum profession, the common origin he describes for collections of wax anatomical models and of Greek sculpture provides much food for thought on either side of the issue.

MacGregor's book is written primarily for an English audience. This reviewer would like to have seen a deeper discussion of Italian collections; the reader's knowledge of the Uffizi and its history is assumed, and Italian princely collections appear mostly as sources for objects now in other, public museums. MacGregor's erudition and skill in discovering new documents and objects (and photographs, surely the bane of anyone working with rare material) are admirable, as is his restraint in remaining close to his sources. Other scholars have examined the relationship between theoretical issues such as the art of memory and

the formation of the collector's cabinet, for example, and the history of aesthetics is practically its own field. Such considerations would detract from what the author has achieved were they included here. MacGregor's method allows him to lay the groundwork for a more informed discussion of theoretical issues in the future.

This beautifully produced book is typical of the high level of craftsmanship and attention to detail at Yale University Press under Gillian Malpass. Errors in editing are kept to a minimum, apart from a few inconsistencies in the use of foreign terms and languages. A list of illustrations, especially one with dimensions where these are available, would have been a welcome addition.

Renaissance Faces: Van Eyck to Titian. Lorne Campbell, Miguel Falomir, Jennifer Fletcher, and Luke Syson. New Haven: Yale University Press, 2008. 304 pp. $70.00. ISBN 978-1-85709-411-4.

REVIEWED BY: Annemarie Sawkins, Marquette University

Produced as an exhibition catalogue, this comprehensive survey explores the rise of portraiture as an important genre during the Renaissance. A joint effort of the National Gallery, London, and the Museo Nacional del Prado, Madrid, *Renaissance Faces: Van Eyck to Titian* showcases many of the greatest portraits of the fifteenth and sixteenth centuries by Raphael, Titian, Botticelli, Van Eyck, Holbein, Dürer, Lotto, and Giovanni Bellini among many others. Though distinct portrait styles and techniques were prevalent in different regions, the approach here is holistic. Authors discuss artistic developments in paintings, drawings, sculpture, and portrait medals across Europe. As a result, *Renaissance Faces* invigorates the subject of portraiture, while making explicit the degree of cross-cultural exchange that characterized the period.

Major essays by four principal authors precede ninety-eight catalogue entries (over seventy on paintings) by sixteen scholars, arranged and introduced thematically. As this book proves, the role of portrait artists cannot be underestimated. They commemorated the lives of their patrons from childhood through old age and even after death. The portraits here are of all types. While most are commemorative, many are also political—created in advance of a betrothal or marriage to convey the likeness of a potential spouse; used to advertise one's wealth, status, and power, or progeny; or designed to serve as a reliquary. Whatever the case, these portraits capture significant moments and document the likeness and identity of specific individuals, thereby creating a record of Renaissance personalities from emperors and doges to envoys, merchants, traders, and artists such as Dürer and Pontormo. Individual works are further elucidated by textual descriptions.

In the first essay, "Witnessing Faces, Remembering Souls," Luke Syson links the emergence of portraiture with increased interest in classical models, tempered by Christian tradition. Sitters were often idealized and given attributes (paired with an interpretative allegory in medals) or depicted with a *memento mori* or other elements that begin to tell a more complex story about the person or people depicted. The importance of the Netherlands as a training ground for many of Europe's court painters, the belief that physiognomy was a reflection of one's soul, and the use of gestures to convey meaning in portraiture are all discussed.

From Lorne Campbell's essay, "The Making of Portraits," the reader learns the logistics of the craft from both the artists' and sitters' points of view. The author also convincingly refutes the use of optical devices proposed by David Hockney. Jennifer Fletcher's essay, "The Renaissance Portrait: Functions, Uses and Display," expounds on the role of portraits in