

demonstrates, the antiquities market provided opportunities for finders and fixers across a broad social spectrum, and her analysis considerably expands our understanding of the mechanisms of this material economy, which depended on complex economic, legal (and sometimes illegal) transactional networks that linked peasants and princes.

Focused on Rome as the primary site for the antiquities trade, this book is about so much more than finders and fixers. Furlotti examines the movement of antiquities, from discovery through the marketplace; the roles of agents, negotiators, appraisers, and restorers; illegal means of acquisition and brokerage; legal and logistical issues related to the safe, or often unsafe, transport of fragile objects over long distances by various handlers; the peril of such precarious custodial chains; and the development of official papal legislation designed to impose order on the disordered processes of commodification and export that fed a voracious urban economy. That the antiquities trade cut across classes is made clear in Furlotti's account of the peasant "rummagers" and various "hunters after curiosities" (57), often farmers and field workers who learned to exploit cycles of tilling and harvesting as opportunities to dig up treasures.

Presenting a wealth of documentary evidence, including an appendix of fascinating documents related to excavations, licensing for export, and various trial proceedings occasioned by theft, improper brokerage, or failed contracts, the book is rich with new insights and compelling topics for further research. For example, we learn about a number of early seventeenth-century Roman widows, of various classes, who applied for excavation licenses and employed diggers to retrieve antiquities that they sold to dealers for profit (37). Women's engagement in such free enterprise broadens our general understanding of secular female agency across social classes.

The holistic approach that Furlotti applies to the study of the antiquities trade definitively breaks the illusion of the Renaissance as a series of highly intellectualized transactional bonds between erudite collectors and high-minded humanist agents. This book reveals a wealth of entanglements that complicate the old-fashioned classism of traditional Renaissance studies, painting a picture of the antiquities trade as more of a blood sport than a civilizing process.

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The Globalization of Renaissance Art: A Critical Review. Daniel Savoy, ed. Brill's Studies in Intellectual History 274; Brill's Studies on Art, Art History, and Intellectual History 23. Leiden: Brill, 2017. xii + 342 pp. \$159.

Attempts to write a history of world art that takes into account the increasing contact and exchange between cultures around the planet since the fourteenth century trace their genealogy back to such classics as Fernand Braudel's *Mediterranean World*

(1949) and Emmanuel Wallerstein's *Modern World System* (1974), though study of "the global Renaissance" kicked into high gear during the commemorative rethinking around the five hundredth anniversary of Columbus, in 1992.

While each of this book's essays makes a useful contribution to the mushrooming corpus of knowledge about early modern cultural transfer, the volume's overall goal is wider and deeper, as its subtitle declares. Elizabeth Hodorowich neatly defines global approaches as the study of "the process by which early modern European artistic production both influenced and was influenced by other cultures" (220). Now that this enterprise has had a whole generation to develop, eleven scholars, both senior and up-and-coming, serve up a historiographic smorgasbord that assesses the trajectory and current state of its theoretical discourse and academic impact. All are responding to what Stephanie Leitch labels the increasingly urgent need in an interconnected world "to reject anachronistic and culturally divisive nationalisms in favor of a Renaissance that was diverse . . . grounded in exchange, and exemplary of complex connections between cultures" (187).

Individual articles fall into two categories: the first eight present intriguing new scholarship in the form of succinct introductions to each topic's broader context, while the following three address more pragmatic concerns. The volume concludes with a roundtable in which seven of the authors informally sum up what their project has revealed. Each research essay provides an engaging review of the literature in its specialized area, from printmaking to cartography, Asian adaptations of European imports, and the socioeconomic range among Andean painters. Their clear expositions of overarching themes and thorough bibliographies make them ideal classroom readings.

Almost every essay reveals fault lines within this still-unsettled formation, whose evolution has spawned disagreements on terminology, methods, and periodization. The very name of the field is debated: several authors reject "global Renaissance," though coined to reject nationalisms, for its tendency to reinscribe Eurocentric categories. Similarly, the one-sided title "Age of Discovery" gave way to the more neutral "Age of Encounter," itself now critiqued for occluding the asymmetries of power that skew cultural confrontations. Even art history is problematized, with essays examining peripatetic objects through the different lenses of material culture, postcolonial theory, quantitative geography, and network theory. As for what exactly transpires during these cross-cultural movements of objects and their meanings, various authors invoke hybridity, *métissage*, appropriation, *histoire croisée*, or influence—each term carrying its own semantic and political baggage. One author finds Wallerstein and Braudel still relevant but offers qualifications, while another rejects them altogether. A reader is left with the impression of a dynamic, productive, yet still contested and open-ended discipline.

The final section breaks disturbing new ground by shifting attention from ideas to practices, inquiring how far "the global turn" has penetrated the consciousness and institutions of mainstream art history, identified by Lia Markey's subtitle as "classroom, academy, museum, canon." The concluding roundtable lets readers eavesdrop

on a sophisticated yet accessible review session among some of the field's seminal figures, including Claire Farago and Thomas Kaufmann. The verdict is mixed: while thriving within its own walls, the global Renaissance is hemmed in by hostile forces in the surrounding territory, for reasons that will resonate with anyone struggling through contemporary academia. Despite the obvious relevance of inclusive pedagogy to an increasingly diverse student body, informal survey data suggest that global approaches and examples still appear only intermittently in textbooks, syllabi, course offerings, and faculty support. Small wonder, alas, when fewer students seek art history, fewer care about art before World War I, opportunities for new hires are shrinking, and administrators prioritize marketing over innovation. A bit of anecdotal corroboration: one author graduated from my own program at the City University of New York. While she was there, the faculty developed and approved a new curriculum track in global early modern, but due to lowered enrollment and presentism, no students have chosen this major. The minor key dominating these essays aptly recalls the biblical prophet Isaiah, the inspired "voice crying out in the wilderness" to whom no one listened.

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Thresholds and Boundaries: Liminality in Netherlandish Art (1385–1520).

Lynn F. Jacobs.

Visual Culture in Early Modernity. London: Routledge, 2018. xiv + 232 pp. + 12 color pls. \$150.

Jacobs's stirring text analyzes representations of the *limen* (threshold) as a signifier for sharp divisions, hazy borders, and dramatic transitions within religious, socio-economic, and political spheres in the Northern Renaissance. Building on her remarkable study of spatial logistics in triptychs (*Opening Doors: The Early Netherlandish Triptych Reinterpreted* [2012]), Jacobs's new book offers a theoretical paradigm for appreciating the complexity and nuance of an artistic tradition that has often found itself at odds with the "simplicity of unified, infinite space, [the] spatial ideal of Italian Renaissance painting" (108).

Jacobs situates her arguments in past literature, and her accessible prose—occasionally punctuated with modern-day analogies—will appeal to a wide readership. Although liminality is a multifaceted topic with nearly endless permutations, Jacobs demonstrates its presence in early modern art with just four case studies and a coda. These case studies represent a diversity of media, and their multiple ancillary examples only make liminality's relevance more ubiquitous. Indeed, one of the book's most important contributions is a methodological toolbox for a multidisciplinary spectrum of scholars.