Starting with the saltcellar and then moving through a variety of other works to finish with the *Perseus*, Trottein's cavalcade offers a number of valuable insights, but ends rather abruptly. Victoria C. Gardner Coates, on the other hand, brings her article on Cellini's bust of Duke Cosimo I safely home by pointing out that, although the bust and the autobiography "have been largely misinterpreted by a modern audience," if we draw them together and contextualize them as a pair of separate but not isolated entities, "we can better understand Cellini's creative method and his desire to shape posterity's reception of his complete oeuvre" (163). One of the most fascinating points she makes is that the bust is a great success because it may well have been commissioned exactly with Portoferraio in mind. Unfortunately, this point does not seem to have made an impact on the next contributor (and coeditor of the collection), Paolo L. Rossi, who comments that the bronze bust "was unfortunately not to [Cellini's] patron's taste and was banished to Elba" (172).

Rossi's article on the genesis and publication history of Cellini's *trattati* is a careful analysis of the manuscript and print traditions of these works, complete with four appendices to support it. While the argument is solid and extremely convincing, this reader was amused by the amazing number of errors (not only typographical, but also grammatical and technical) that suddenly appeared on the page. One would have expected the article by one of the two coeditors to have been edited and proofread a little more carefully.

The volume ends with Margaret A. Gallucci's pleasant survey of "Benvenuto Cellini as Pop Icon," a topic that is not as trivial as might at first appear. Given the constant reworking of themes and figures that is the hallmark not only of Renaissance culture but of our own contemporary world, it serves us well to recognize and consider how a figure such as Cellini is viewed and presented to the general public. Although the first observation is, indeed, that "[i]nterest in Cellini in modern and contemporary America has spanned three quarters of a century and has encompassed a long line of media" (218), or that "cultural fascination with this great artist of the Italian Renaissance endures" (219), one might also venture to think more deeply about the manner in which Cellini and his story (or his works) have been used to advance ideas or agendas, or why Cellini's bombastic view of himself should have captured the imagination of the likes of Goethe, Burckhardt, and Hollywood movie moguls.

KONRAD EISENBICHLER
Victoria College, University of Toronto

Susan Mosher Stuard. *Gilding the Market: Luxury and Fashion in Fourteenth-Century Italy.*

The Middle Ages Series. Philadelphia: University of Pennsylvania Press, 2006. viii + 322 pp. + 8 color pls. index. illus. bibl. $59.95. ISBN: 0–8122–3900–8.

While there has been a growing body of literature on Renaissance material culture over the last few years, few have focused on the market for fashion.

Certainly, Evelyn Welch's *Shopping in the Renaissance: Consumer Cultures in Italy 1400–1600* (2005) and Carole Collier Frick's *Dressing Renaissance Florence* (2002) address this issue, but within a broader context than the current volume under review here. First of all, Stuard's book focuses not on the Renaissance, but rather on the fourteenth-century in Italy — the late Middle Ages — and the author breaks new ground by using fashion as a measure of the marketplace and consumer consumption. The same era that witnessed the devastation caused by the Black Plague saw as well the arrival of fashion and its trendsetters: the affluent mature male. Fashion flourished in the market towns of Florence, Venice, and other North Italian cities. For men, fashionable garb meant the public display of private wealth. Stuard suggests that — in part because there were no full-length mirrors to provide head-to-toe scrutiny — clothing was garishly ornamented and brightly colored, with gilt and military affectations. The age of Giotto, Duccio, and the Lorenzetti brothers was also the age of fashion, particularly for men (consider the well-dressed figures in Ambrogio Lorenzetti's *Allegory of Good Government* fresco in the Palazzo Pubblico in Siena). Drawing on contemporary paintings, inventories, and other documents, Stuard investigates what sold in the markets and who bought, not just clothing, but all the luxury accessories as well: it was men's fashion that influenced consumption, drove the demand for goods, and created an enthusiastic consumer class. Along the way, she considers the curious role of women's fashion and sumptuary laws.

Her introduction (chapter 1) sets the stage for the book, not just laying the groundwork for the chapters that follow, but also reviewing the literature on consumerism, markets, and the economy in the period. In chapter 2 ("Desirable Wares"), we find that desirable luxury goods were included in most merchants' lists of merchandise; and that, except for pepper and spices, the chief luxury goods on the market were well-crafted textiles, some imported, others of local origin. Stuard draws on documents like Marco Polo's will of 1324, which included an extensive inventory of a shop's contents as well as his own personal possessions. She considers as well court fashion and concludes "a Renaissance court setting does not account all that well for a shift to heightened demand from a suddenly fashion-conscious public" (34). The trend for tight-fitting fashions led to a proliferation of fastenings, such as belts and buttons, made of expensive materials.

Chapter 3 ("Gravitas and Consumption") examines the implications for urban men who remained largely unrestrained in consumption, dress, and display, while boys, girls, and women came under the surveillance of sumptuary laws. Gravity and authority meant color and ornamentation in masculine dress. The most magnificently and prominently attired of all consumers were the wise, grave leaders who wrote up and passed the sumptuary legislation that controlled women's dress, and if a woman dared to assimilate masculine fashion in her dress, she aroused anger. "Curbing Women's Excesses" (chapter 4) presents a more detailed discussion of women's dress, sumptuary laws, and women's reactions to this legislation. Women read the laws and could manipulate a forbidden item such as a button in order to avoid paying fines. Servants were often handy with a needle and

could rework a costume, either one handed down for their use or one their mistress wanted modified to make a personal statement.

The following three chapters turn away from the consumer to the business end, considering the role of shopkeepers, merchants, and craftsmen as well as the place of readymade clothing and accessories within the market. Italian banking, long-distance trade, and the financial network were fundamental to the burgeoning consumer society and the age of fashion. In her final chapter Stuard concludes, "fashion was a new economic phenomenon and thus uncharted territory, and there was no template for retailers, merchant bankers, luxury tradesmen, or for that matter urban consumers to use for predicting how fashion would affect markets and influence daily life" (220). This highly informative and well-written book is one that anyone concerned with material culture in Italy from any period will want to read.

KATHERINE A. MCIVER
University of Alabama at Birmingham

Erik Thunø and Gerhard Wolf, eds. *The Miraculous Image in the Late Middle Ages and Renaissance.*

Analecta Romana Instituti Danici 35. Rome: Bibliotheca Hertziana, 2004. 320 pp. append. illus. bibl. €95. ISBN: 88–8265–000–0.

This important volume includes papers from an international conference held 31 May–2 June 2003, sponsored by the Accademia di Danimarco and the Bibliotheca Hertziana (Max-Planck-Institut) in Rome. Organized by the editors, "L'immagine miracolosa nella cultura tardomedievale e rinascimentale" investigated the role of miraculous images in shaping faith and sacred topographies during the early modern period. The speakers challenged the misconception that belief in miraculous images was exclusively a medieval phenomenon, as Aby Warburg and Hans Belting had argued so influentially. Collected here, their papers demonstrate the vitality of miraculous sites and images well into the seventeenth century.

Following a historiographic introduction by André Vauchez, Richard Trexler analyzes the broad "anthropology of devotion" and social constructions of the miraculous. Erik Thunø considers the spaces of devotion, identifying the building of centralized pilgrimage shrines around sacred images as characteristic of Renaissance Mariolatry. While focusing on Santa Maria della Consolazione in Todi, he distinguishes patterns typical of all these shrines, including their extramural location and administrative autonomy. Paul Davies describes how the dim interiors of such pilgrimage shrines were conceived to be illuminated by thousands of candles, their sheer quantity confirming the image's power. Robert Maniura investigates sixteenth-century "miracle books" from Santa Maria delle Carceri in Prato, revealing that many miracles were effected indirectly through