

This debate may be beside the point, since Augustine is really just a pretext. Montaigne is not an Augustinian in any meaningful sense of the term. He is not a patristic scholar, nor is he really a Christian thinker. However, he did read Vives's commentary, and so the pairing Vives-Montaigne is more pertinent than Augustine-Montaigne. Rather, what this new work offers us is a broad inquiry into Montaigne as reader, the essay as commentary, and Augustine as a reservoir of commonplaces for Renaissance culture. So there is something for everyone in this book, especially for editors who want to pad their footnotes.

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Albrecht Dürer e Venezia. Giovanni Maria Fara, ed.

Biblioteca dell'“Archivum Romanicum,” Serie 1: Storia, Letteratura, Paleografia 493.
Florence: Olschki, 2018. viii + 196 pp. €19.

There has been no shortage of books or exhibitions devoted to Albrecht Dürer's brief stay in Venice from the autumn of 1505 until January 1507. The latest addition to this ever-expanding field claims to be a monographic study of the German master's stay in La Serenissima. This it is not. Rather, it is a collection of eight essays exploring the impact of his work in Italy from the sixteenth to the nineteenth century, plus a compendium of the early printed sources (1505–1606) that mention Dürer's name.

The book opens with Giovanni Maria Fara's essay on the architectural drawings that Dürer made in Venice. He looks in depth at a Temple Front (British Library, London, Add. 5229, fols. 162^v–163^r) with Italian architectural terms and convincingly relates it to woodcuts in the *Hypnerotomachia Polihili* and Pietro Lombardo's windows in the atrium of San Giovanni Evangelista. There can be no doubt that Dürer was interested in finding authentic classical sources while in Italy, but what he often settled for were contemporary *all'antica* inventions, such as Pietro Lombardo's harpies, which he refashioned as part of his design for the Fugger Chapel in Augsburg (private collection, New York). The essay concludes with a list of twenty-nine architectural drawings made in Venice, which are unfortunately not illustrated. Some of these drawings are discussed again in Giampaolo Ermini's essay on cannons and bells. Dürer must have been impressed by the monumental bronzes he saw in Venetian public spaces, and for the Fugger Chapel he imagined a towering column or candelabra of the type found in Saint Mark's Zen Chapel.

Two other essays, those by Elena Filippi and Chiara Callecari, are concerned with the fundamental changes that took place in Venetian figurative arts between 1500 and 1508 and the persistent exchange of ideas between artists from both sides of the Alps. There is considerable scholarly debate about whether Dürer first traveled to Italy in

1494–95. Filippi believes that he did and sees this trip as an experience of curiosity and discovery, while his second trip was increasingly concerned with the fundamental aspects of painting. Both trips, however, may have been made primarily to further his commercial interest in the print trade. As Callegari points out, it was through prints that the Italians and the Northerners alike spread and at times stole ideas.

As Fara points out in a second essay, Dürer's influence on Italian theoretical writings about geometry, perspective, and the proportions of the human body can be found as early as 1556 in Daniele Barbaro's treatise on Vitruvian architecture. It is in this treatise that Barbaro also mentions Dürer's celestial maps showing the Northern and Southern Hemispheres, which had been published in 1515. Because they were associated with Dürer's name and available in multiple copies, these charts of stars were highly influential throughout the sixteenth century. But as Massimiliano Rossi points out, Dürer's reputation as a theoretical writer did not dim in the next century, thanks to the 1591 publication of Giovan Paolo Gallucci's Italian translation of *Four Books on Human Proportions*. Gallucci expanded the treatise by adding a preface and a fifth book, stressing the relationship between beauty and proportion as it applied to fields other than the visual arts, such as music, poetry, and philosophy. In an essay on reading Dürer in Venice, Alessia Giachery notes that not only was Gallucci's translation available in public libraries and private collections, but so too were the original Latin texts.

The book concludes with an essay by Fara on the rediscovery and publication of Dürer's letters from Venice to Willibald Pirckheimer. The ten letters were discovered in Nuremberg in 1748, walled up in the Pirckheimer family chapel, and were subsequently published by Christoph Gottlieb von Murr in 1781. The letters attracted the attention of Jacopo Morelli, who was preparing a transcription of Marcantonio Michiel's notes on early sixteenth-century Venetian collections. Morelli corresponded with von Murr about the letters and later was in touch with Giovanni de Lazara, an erudite Paduan who was collecting information about Italian artists. In 1809 Lazara prepared a partial Italian translation of the letters, which was found inserted in Morelli's papers in the Biblioteca Marciana in Venice and is published here for the first time.

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Welfen Sammeln Dürer. Klaus Niehr and Judith Tralles, eds.

Exh. cat. Ausstellungskataloge der Herzog August Bibliothek Wolfenbüttel. Wiesbaden: Harrassowitz, 2019. 304 pp. €39.80.

The Habsburgs and the Wittelsbachs immediately come to mind when one thinks of the great princely families that actively collected works by Albrecht Dürer. Emperor Rudolf II and Elector Maximilian I of Bavaria vied with each other to own whatever