

the ambiguity of the prophecies by amending the paratext, using rubrics to identify people and places (something which was not attempted in Antoine Vérard's *Prophecies*) or trying to "guarantee the veracity of Merlin's words" by depriving them of their specificity.

Campbell's work offers an insightful reading of French and Italian versions of Merlin's story and prophecies, focusing on reciprocal relations between vernacular languages and texts. She provides perceptive comments on features of individual codices and their circulation through the prism of translation. An initial overview of the manuscript tradition of the lesser-known Italian texts (with a more limited manuscript and print transmission) would have been welcome, as well as a more articulated examination of their historical and political context—maybe informed by Catherine Daniel's *Les prophéties de Merlin et la culture politique, XIIe–XVIe siècle* (2006). While the work's focus on intervernacular exchanges and translations is strong, the analysis of Merlin's prophecies also needs to be put into the wider perspective of the concomitant circulation and reception of similar material written in Latin, crucial to the rich and complex cultural context in which they originated and flourished.

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LUIGI CANETTI, ed., *Statue: Rituali, scienza e magia dalla Tarda Antichità al Rinascimento*. (Micrologus Library 81.) Florence: SISMEL Edizioni del Galluzzo, 2017. Paper. Pp. vi, 508; many color plates. €77. ISBN: 978-88-8450-779-2.
Table of contents available online at <http://www.sismel.it/tidetails.asp?hdntiid=1561>
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As the recent uproar over Confederate monuments has demonstrated, statues exercise a particular kind of power over the imagination. What makes statues so compelling, but also potentially offensive, Luigi Canetti asserts, is their role as substitutions for cadavers and imagined bodies (5–10). Ranging methodologically from archaeology to visual studies, these sixteen essays demonstrate both continuity and rupture as they explore theorizations and practices of statues between late antiquity and early modernity.

Two essays consider philosophical and scientific theories of statues. Costantino Marmo demonstrates Christianity's debt to Neoplatonic philosophy, in which *kala agalmata* ("beautiful statues") were understood to participate in the divine in varying degrees of likeness, facilitating spiritual ascent. In the later Middle Ages, this theory was applied to Christian images by scholastic theologians and perspectivists who underlined the mediating power of images in relation to light and species in optical theory. Danielle Jacquart explores the concept of *figura* in thirteenth- and fourteenth-century Aristotelian thought (especially Thomas Aquinas and Albertus Magnus) as the form that contains or configures matter and anatomy, whether human bodies or statues, yet also presents an analogy for the animated body.

Four essays consider the role of statues in late antique religious practice and aesthetics. As Maria Carmen De Vita explains, Julian the Apostate defended ancient cult statues against Christian charges of idolatry, casting them as material intermediaries by which the faithful could adore the gods. Caroline Michel d'Annville reveals the complexity of early Christian attitudes toward statuary: if Arnobius condemned pagan statues as impotent and unreliable likenesses, Augustine highlighted their potential danger as receptacles for demons, but also allowed for aesthetic appreciation. Both Alba Maria Orselli and Jean-Michel Spieser show that aesthetics and a sense of urban decorum helped preserve ancient statuary in Roman cities, but the church distinguished itself from pagan traditions by favoring two-dimensional images. Spieser further shows that while Christians dismembered or mutilated ancient statues to counter a latent supernatural presence, Roman law mandated their preservation by transferring them to nonreligious settings such as baths, where they were admired for aesthetic

qualities rather than worshipped. The disappearance of public statuary from Roman cities resulted less from Christian iconoclasm than from a decline of public commissions.

Three essays confirm the gradual acceptance of statues between the eighth and eleventh centuries in Europe. Beginning with the sculpted crucifix, Raffaele Savigni explores the Carolingian revival of sculpture in the round for ruler portraits and devotional images, including crucifixes, which facilitated devotion to the cross, and reliquary statues depicting the Virgin and Child and saints. Carla Bino associates sculpted crucifixes with the dramatization of the liturgy and the shift in the participant's role from spectator to active agent. Complementing Paschasius Radpertus's assertion of Christ's fleshly presence in the eucharist, the body of Christ on the Carolingian crucifix became the primary focus of veneration on Good Friday, ritually addressed through prostration, kissing, prayer, and verbal dialogue with Christ. A final development in the thirteenth and fourteenth centuries saw the image itself gain dramatic agency with the development of a detachable corpus that could be removed from the cross for the purposes of entombment. Jean Wirth argues that the Carolingian innovation of the sculpted crucifix coincided with its conceptualization as "a cross with the image of the crucified Christ" (408), the body highlighting its status as contact relic, but in the later Middle Ages, the emphasis shifts to an "image of Christ on the cross" (410) with the increasingly gruesome corpse appealing to the emotions.

Two authors consider religious sculpture outside Europe. Michele Bacci acknowledges Byzantine Orthodoxy's avoidance of statuary and its condemnation of Western Catholics as idolaters in polemical literature after the Great Schism, but he also shows that Latin crusaders influenced the introduction of apotropaic relief sculpture in the liminal zones of Orthodox churches. In particular cases, large-scale relief icons in wood or stone were also introduced inside Orthodox churches in those regions in close contact with crusaders, and in Russia and the Balkans, funerary portraits in high relief flourished. Alessandro Vanoli traces Islam's condemnation of statues as idols to Mohammed's destruction of pre-Islamic sculptures in the Ka'ba in Mecca, but notes that Islam tolerated ancient talismanic statues and mechanical prodigies. A third author, Andrea Nicolotti, shows how charges of idolatry were used to discredit the Templars for political reasons; trial records document accusations that they adored disembodied heads of Baphomet/Mohammed.

Two essays address the role of statues in courtly contexts. Francesco Santi demonstrates the gradual embrace of sculpture in literature between the ninth and thirteenth centuries for ruler portraiture (Charlemagne), as metaphor for the saint's body (Pelagius), as substitutes for absent lovers (Tristan's Isolde), as animated statues (Pygmalion in the *Roman de la rose*), and as resurrected body of the damned (Dante's "Old Man" of Crete in the *Inferno*). Oleg Voskoboinikov argues that the nascent naturalism in aristocratic portrait sculpture of the Holy Roman Empire in the early thirteenth century, including the Stifterfiguren of Naumburg, follows Frederick II's embrace of Michael Scot's physiognomic treatise, dedicated to the emperor in 1235. In Scot's work, physiognomy not only reflected a profound body-soul connection but was a form of "aulic wisdom" destined for the powerful, who could use it to gauge the character of their interlocutors.

Finally, two contributions consider statues as substitutions for corpses. Canetti argues that ex-votos, first found at Christian shrines under Constantine, then revived in the Carolingian Empire after a three-century hiatus, served, like their Roman precursors, to "dedicate oneself" to God using a consecrated statue as substitute for human sacrifice and redemption. Originally fashioned at reduced scale, by the thirteenth century Christian ex-votos were usually produced as life-size, illusionistic wax figures or took the form of individual body parts that had been healed at a shrine. Giovanni Ricci revisits the application of Kantorowicz's "King's Two Bodies" theory to royal funeral effigies. He emphasizes that the custom was not confined to divinely anointed monarchs and draws on a sixteenth-century French royal physician, Ambroise Paré, to argue that illusionistic effigies of deceased kings, rather than

projecting a transcendent “corpus mysticum,” fulfilled a pragmatic need to replace the decaying body.

Statue offers engaging perspectives on premodern statues, interrogating long-held assumptions about Christianity’s perceptions and uses of three-dimensional images. Covering such a broad topic, the volume is bound to have some lacunae. Tomb effigies, barely mentioned here, prompt reflection on the “recast statue” as metaphor for the resurrected body (see Caroline Walker Bynum’s *Resurrection of the Body* [1994]). Michael Camille’s *Gothic Idol* (1989) could be cited on how idolatry was used to define non-Christian exotics and heretics. Discussions of bodies and statues as reflecting character and soul could refer to C. Stephen Jaeger’s *Envy of Angels* (1994) and Jean-Claude Schmitt’s *La Raison des gestes* (1990). The statue’s “Pygmalion effect” might profitably be considered within frameworks of materiality and phenomenology (e.g., Éric Palazzo, *Invention chrétienne des cinq sens* (2016); Cynthia Hahn, *Strange Beauty* [2012]). Finally, in our current political climate, following Geraldine Heng’s *The Invention of Race in the European Middle Ages* (2018) and Madeline Caviness’s “(Ex)changing Colors: Queens of Sheba and Black Madonnas” (in *Architektur und Monumentalskulptur des 12.–14. Jahrhunderts*, ed. Stephan Gasser, Christian Freigang, and Bruno Boerner [2006], 553–70), we ought to consider the coercive power of statues to reinforce racial prejudice and oppression.

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SEETA CHAGANTI, *Strange Footing: Poetic Form and Dance in the Late Middle Ages*.

Chicago and London: Chicago University Press, 2018. Paper. Pp. x, 299; 10 color plates and 25 black-and-white figures. \$35. ISBN: 978-0-226-54804-3.

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One recent development in the examination of medieval literary texts has been the attention paid to their performative qualities, whether in drama, song, or now in dance. To this examination Seeta Chaganti’s *Strange Footing* makes a major contribution, not only by identifying the nature and the forms of dance that responded to poetic practice, but even more impressively in her discussion of modern dance, a practice that allows her to address what has been, and remains, the central challenge in describing an art form like dance that effectively perishes with the performer, and that, unlike lyrics and music, has left only the most fragmentary record of its existence.

Chaganti’s concern throughout is to show the ways in which poetic form both interacts with and is realized through the art of dance, and the ways in which the human body assumes a virtual as well as an expressive shape, one that employs movement to communicate and to realize both form and “meaning.” Throughout this imaginative and considered study, Chaganti examines vernacular treatments, taking into account the asymmetrical dislocations that encode the dancing body. What emerges is not only an original, but a pioneering study, one deeply invested in the form and action of dance in carols and in caroles (a particularly revealing treatment), in the *danse macabre* and in certain lyrics. Chaganti focuses on Middle English texts. Her examination engages particularly the concepts of ductus, with its concern for participation and perception, and virtuality, which involves environments informed both by movement and by a kind of force present in both space and time. Various understood, these create an experience of poetic form that emerges from asymmetry and even misstep, representing the intersection of dance and text in such a way as to engage both medieval and modern audiences. Both these concepts originate in other analyses but are adapted here to the requirements of her subject. Throughout, Chaganti is generous in crediting the work of other scholars, even when her own contribution indicates a new direction. Her focus is more or less exclusively upon dance,