

extensively Hoefstigel's wide net of intellectual friendships. Part 2 of *Insect Artifice* studies in depth the organization, both physical and ideological, of Hoefstigel's *Natural Elements*, highlighting the artistic and literary influences behind the division of the animal kingdoms according to the four natural elements.

What is most interesting in Bass's book is that her digressions on European history and culture are meant not simply to provide a context for Hoefstigel's work but rather to interpret it. Although famously centred on small details and natural curiosities, this artist's oeuvre is always in touch with, and influenced by, the dramatic changes of his times. As Bass writes, Hoefstigel grappled "with nature through art—not for its own sake, but for the sake of understanding the tensions and transformations around him" (14). By focusing on private forms of art such as illustrated manuscripts, Hoefstigel meant to create a space for personal reflection while the world he knew was being shattered by the violence of war. In delineating carefully both his personal and artistic path, *Insect Artifice* proves to be a convincing and moving book that, merging accurate scholarly study and narrative effort, offers a profoundly humane view on an exceptional artist.

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*L'Image brisée aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles.*

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Entre le XVI<sup>e</sup> et le XVII<sup>e</sup> siècle, le geste iconoclaste de la Réforme a donné lieu à des actes de destruction auxquels prirent part toutes les strates sociales. Ces violences iconoclastes, contestées par Calvin et condamnées par le Concile de Trente (1545–1563), ne sont pas sans rappeler les scènes de la Querelle des images qui secoua l'Empire byzantin aux VIII<sup>e</sup>–IX<sup>e</sup> siècles. L'injonction des réformateurs protestants à « briser les images » (au sens littéral et figuré), motivée par un discours et des politiques hostiles à l'icône pieuse qui « incite à