

cover a piece from the 1978 series *Blue Prints*, as well as offering a six-page spread showing others. Yet only Vincent Bonin makes a brief reference to these works, and Lapointe's biography makes little or no mention of them. This is disappointing to me, because I find them among the most puzzling of Alley's works. But, in general, the MAC catalogue is attractive, well-illustrated, and informative, and contains one of those pleasant and useful illustrated chronologies full of the ephemera of an artist's life. Since the catalogue is completely bilingual (though I assume all the texts were originally written in French), I decided to concentrate on the translations to see how they stood up to a variety of complicated texts. And I was impressed. ¶

Ray Ellenwood is Professor Emeritus, Senior Scholar, at York University.
—rayellen@yorku.ca

Fabrizio Ricciardelli, Andrea Zorzi, eds.
Emotions, Passions, and Power in Renaissance Italy

Amsterdam: Amsterdam University Press, 2015

256 pp. 19 b/w illus.
€85 (hardback) ISBN 9789089647368

Jennifer Spinks, Charles Zika, eds.
Disaster, Death and the Emotions in the Shadow of the Apocalypse, 1400–1700

London: Palgrave MacMillan, 2016
364 pp. 37 colour, 18 b/w illus.
€83 (hardcover) ISBN 978-1-137-442700-3

Catherine Harding

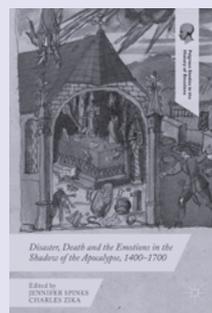
As with so many of the sub-disciplines in art history and visual studies, Renaissance and early modern studies has seen a flurry of publications on the history of emotions and culture. The volume of twelve essays edited by Fabrizio Ricciardelli and Andrea Zorzi emerged from a series of academic conferences and roundtables devoted to the theme of emotion, passion,

and power in Renaissance Italy. The book is framed by Barbara Rosenwein's significant essay, "The Place of Renaissance Italy in the History of Emotions," which opens the discussion. Her 2006 book *Emotional Communities in the Early Middle Ages*, which was preceded by Peter and Carol Stearns's *Emotionology: Clarifying the History of Emotions and Emotional Standards* (1985), advanced the study of "emotional communities" in pre-modern Europe. Here, the goal of the individual essays is to investigate a variety of cultural practices, including visual imagery, as they were shaped by the intricate interrelationships of passion and hate, as well as experiences of distress, fear, joy, and shame, within the complex social worlds of the Italian city-republic between the thirteenth and fifteenth centuries.

The volume edited by Jennifer Spinks and Charles Zika emerged from an exhibition at the National

grief, and fear. The themes of the Apocalypse and the Last Judgement provide an anchor for an analysis of the emotional terrain of fear and desire, which was inevitably shaped by a Christian worldview, and were used to make sense of disorder, disaster, and death. Both books offer a rich tapestry of insights into the crucial role that emotions played in shaping European understandings and responses within the unruly world of urban politics, as well as ongoing reactions to disaster and upheaval, human or natural.

Rosenwein's essay outlines nineteenth- and twentieth-century theories about Renaissance emotions and practices, and locates the field within a fourfold structure that aims to ground the discussion of lived emotions from the past within specific historiographical traditions, such as Jacob Burckhardt's views on individuality and the emergence of emotional



Gallery of Victoria, Melbourne (2012), the subject of which was further explored at an academic symposium. The project was developed under the umbrella of the Australian Research Council Centre of Excellence in the History of Emotions 1100–1800. This important volume examines the impact of disaster on human emotions from 1400 to 1700. Its sixteen essays examine the links between natural and human-generated disasters, including war, climate change, floods, and earthquakes, all of which led to complex cycles of want, deprivation,

expression as a striking feature of the Renaissance (1860). She then examines the contribution of Norbert Elias, whose book on *The Civilizing Process* (1939; 2000) argued that violent emotions and impulses were gradually brought under control in this period. She also identifies a third strand: a performative approach to how emotions are constituted. As she notes, this model, generated by J.L. Austin (1955), has been the most influential for scholars in recent years. Finally, she notes the importance of the "linguistic turn" in studies of emotion,