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**García Pérez, Noelia, ed. Mary of Hungary, Renaissance Patron and Collector: Gender, Art and Culture**

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this book's chartered path of philosophical inquiry and the hermeneutics of performance, and to test its methods on other, stranger plays from Shakespeare's canon. This book will serve many readers: Shakespeare scholars and students, drama critics and practitioners, philosophers, performance theorists, art critics, and those interested in aesthetics.

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**García Pérez, Noelia, ed.**

*Mary of Hungary, Renaissance Patron and Collector: Gender, Art and Culture.*

Études Renaissance 31. Turnhout: Brepols, 2020. Pp. 232 + 32 ill., 5 tables. ISBN 978-2-503-58948-0 (paperback) €55.

This century heralded a number of Habsburg quincentenaries, beginning with that of Emperor Charles V (1500–58). In 2005, the emperor's sister, Queen Mary of Hungary and Bohemia and Regent of the Netherlands (1505–58), was the subject of a series of exhibitions and conferences that substantially expanded the scholarship devoted to her. Outside of Hungary, most studies have focused on Mary's role in the Spanish Netherlands; however, an exhibition and conference in Budapest and Bratislava commemorated her court in Buda, before the Turkish victory at Mohács on 29 August 1526 decimated the Hungarian defenses and drove Mary's husband King Louis II Jagiellon (1506–26) to a watery death in the marshes beyond the battle. Between that fateful event and 1530, Mary and her small court travelled between Pozsony and Vienna while she acted as Regent of Hungary for her brother Ferdinand. Resisting remarriage, the queen became a paragon of Christian widowhood—celebrated by Erasmus in *De Vidua* (1529)—and chose to serve her family by becoming the successor of her aunt, Margaret of Austria (1480–1530), as Regent of the Netherlands.

This new collection of essays edited by Noelia García Pérez focuses on Mary of Hungary's remarkable cultural patronage. It follows and expands upon scholarship generated in 2005 and a recent exhibition *Women: The Art*

of *Power* (Innsbruck, 2018), curated by two of its authors, Dagmar Eichberger and Annemarie Jordan Gschwend. Nine essays by some of the foremost experts in Habsburg patronage explore Mary's relationship to her brother Charles V, grandfather Emperor Maximilian I, and aunt Margaret of Austria, considering the degree to which her cultivated upbringing and personal tastes influenced the family "brand." Although the early formation of Mary's interests and their impact on her mature commissions are addressed by a few of the volume's studies (Sánchez-Molero, Cavicchi, Eichberger, and Jordan Gschwend), an essay on her court in Hungary would have helped to bridge the work of Mary's Central European historians and the present contribution. Orsolya Réthelyi's dissertation (2010) and the quincentenary exhibition catalogue and its conference proceedings (2007) have contributed much to our knowledge of this period in the queen's life, but the picture is far from complete.

The present volume is effectively divided into two parts: the first contextualizes Mary's patronage in relation to her Habsburg relatives and her development at their courts, while the second provides a series of case studies concerning the various media and artists impacted by her interest and support. Beginning with M. J. Rodríguez-Salgado's astute appraisal of the scholarship on Charles V's patronage, this section disentangles the complex threads of Mary's personal taste, political acumen, and dynastic patronage practices. Rodríguez-Salgado's argument that Charles V's heroic image was largely produced by others adopting a cosmopolitan classical style developed in Italy positions Mary, for the following essays, as the ideal patron for her family's political interests. Eichberger's chapter concerning Mary's aunt, Margaret of Austria, follows her earlier studies, reinforces the importance of Margaret's example for Mary's collecting practices, and prompts questions about regional patrimonies. These essays and the useful historiographic review provided by the volume's editor, García Pérez, provide a thorough introduction to the state of the question. The fourth essay, by Jordan Gschwend, enhances the general context for Mary's political and cultural development and makes the transition to the next section of the volume through an introduction to and analysis of an important primary source: Alessandro Nogarola's *Vita* of the queen (Venice, 1553).

Studies by excellent scholars of various media comprise the second part. Miguel Falomir Faus addresses Mary's patronage of Titian, noting that by the time of her death she owned more paintings by him than any other member of her family. Following his work on *Las Furias*, commissioned for Mary's palace

at Binche, Falomir considers another mythological work (now lost) painted for her in the early 1550s, *Psyche before Venus*, and demonstrates the exceptional acumen and learning of Mary's patronage of both sacred and profane works. Kelley Helmstutler Di Dio's study of Leone and Pompeo Leoni's portraits of the queen examines subtle shifts in her representation and draws important parallels between a gendered understanding of leadership and the androgenous or masculinized presentation of the widowed queen. Anne-Sophie Laruelle's chapter on a tapestry cycle (PN 23) of Hercules's Labours, commissioned by Mary in 1535, proposes a designer, reconstructs the twelve subjects, and considers the iconography in the context of Mary's support of Charles V during his campaign against Tunis. José Luis Gonzalo Sánchez-Molero's appraisal, with its contextualization of the queen's reading habits, continues his work on her library and is notable for its emphasis on Maximilian's influence rather than that of Charles V or Margaret of Austria. The final essay, by Camilla Cavicchi, amply illustrates the queen's sophisticated patronage of music and introduces a group of primary sources that shed light on the cultural network and exchange between Habsburg centres in the Low Countries, Spain, and Italy.

The volume makes an important contribution to the scholarship devoted to Mary of Hungary, early modern female rulers, and Habsburg cultural patronage. Given the emphasis in its title, the chapters (with a few noteworthy exceptions) might have addressed the role and complexities of gender more substantially than they do. To be fair, disentangling the various threads of Mary's exceptional experience, from her ability to remain a widow to her cultural patronage and politically challenging role in the Netherlands, and measuring her experience against that of similar women is the work of longer studies. In regard to the competing familial influences in her life, addressed by several of the authors, it might be most productive to think of Mary as following the example that was most appropriate to each particular circumstance, whether in Buda or in Brussels. Certainly, her patronage never seems to have been far removed from advancing her family's image and reflects her knowledge of how the arts, spectacle, and culture constructed that image, as each of this volume's authors has shown.

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