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**Schmidt, Suzanne Karr and Kimberly Nichols. Altered and Adorned: Using Renaissance Prints in Daily Life**

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Part of the problem here may be related to the secondary sources upon which *Black Robes and Buckskin* is based. For historical context, Randall seems to rely quite heavily on the work of the great Bostonian, Francis Parkman. Parkman could never resist celebrating the “heroic men” of colonial North America; and despite his Protestant biases, he put the Jesuit missionaries squarely into that category. To that extent, his and Randall’s images of the Jesuits complement one another nicely. It should be noted, however, that Parkman’s series *France and England in North America* appeared more than “some decades” ago (181), as Randall says: it was written and published during the second half of the nineteenth century. A great deal of scholarly water has passed under the bridge since then. Some more recent work does appear in the bibliography of *Black Robes and Buckskin* — important books by Karen Anderson and Allan Greer, for example — but other critical studies, such as Bruce Trigger on the Huron, are absent. Trigger’s *Children of Aataentsic* or his *Natives and Newcomers*, in particular, might have complicated Randall’s account of the Jesuit mission to the Huron in a useful way.

Despite these flaws, Randall’s book is an important addition to the existing scholarship on the Jesuit missions. Though it is aimed at a general audience, it will also be useful for scholars interested in gaining a sense of what it might have felt like to be a missionary in the early years of New France, convinced of God’s plan for the colony and one’s duty to see it fulfilled.

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**Schmidt, Suzanne Karr and Kimberly Nichols.**

***Altered and Adorned: Using Renaissance Prints in Daily Life.***

New Haven: Yale University Press, 2011. Pp. 112. ISBN 978-0-300-16911-9 (hardcover) \$35.

As books and prints made by mechanical means and enjoyed as material objects become less central to our lives, we have become more interested in how people used books and prints in the early modern culture. Work by Tessa Watt, Patricia Fumerton, Tiffany Stern, Femke Molecamp, Juliet Fleming, and others reflects our interest in the questions that open *Altered and Adorned: Using*

*Renaissance Prints in Daily Life*: “What did people do with prints during the Renaissance? How were they displayed? Who saw them?”

*Altered and Adorned* — published in conjunction with an exhibition in 2011 of the same title at the Art Institute of Chicago, and featuring works from the AIC’s collection — produces an astonishing array of answers. The subjects of this book include woodcuts, engravings, and etchings from the fifteenth to the eighteenth century that range in size from miniscule “edible devotional prints” (Figure 58) to wall-sized composites, such as *The Submersion of Pharoah’s Army in the Red Sea* (Figure 19). The breadth of subject matter, which includes devotional, heraldic, mythological, educational, and scientific, is remarkable.

But it is the evidence of the extraordinary things people did with prints that is the most powerful dimension of *Altered and Adorned*. Prints were supplemented and modified; for instance, the rear end of the lamb of god in *The Lamb Receiving the Sealed Book* (c. 1460–70), reproduced as Figure 1 in *Altered and Adorned*, has been decorated with what appears to be “a series of turds spewing downward” (12), and the naked Apollo’s penis has been rubbed away, leaving his much larger quiver to take pride of place, in *Apollo Slaying Python* (1530–60, Figure 5). “Prints were displayed on all sorts of surfaces, including walls, ceilings, and even furniture” (25); they were played with, hand-coloured and embellished, cut out to assemble as fans, masks, and scientific instruments, pasted into mysterious boxes, and — yes — eaten.

Edible prints were sheets of tiny images of saints that were cut out and eaten, rolled up and swallowed with water, or “fed to ailing livestock, or combined into baked goods” (68). The example reproduced in *Altered and Adorned* is a grid of 54 tiny, rather rough, portraits of the Madonna of the Inclined Neck, worshipped by the nuns of the Ursuline convent of Landshut, Germany, and printed ca. 1740 (Figure 58). This is one example within perhaps the most powerful theme of *Altered and Adorned*, that prints of religious subjects could themselves be numinous spiritual objects imbued with transformative power. The *vera icon*, or sudarium — the image of Christ’s face supposedly formed on a cloth from his sweat — “could be seen as a metaphor for the printmaking process” (27), for example, and sixteenth-century images of Christ’s head borrowed some of their power from it. Prints on small cards were souvenirs of pilgrimages, and devotional objects in their own right. The embellishment of religious prints — represented here by the extraordinary eighteenth-century example of the *Einsiedeln Madonna* (Figures 56 and 85), which has been adorned with

wallpaper, foil, paint, and fabric — served to both enhance their attraction and make them unique to their owners.

*Altered and Adorned* also contains valuable information about how prints were made. Of special interest are “anatomy flap prints,” which are discussed in the second half of the chapter entitled “Printed Scientific Objects,” and are featured in the concluding chapter, “Physical Qualities of Early Prints” (by Kimberly Nichols). The Art Institute possesses rare, first-state impressions of three anatomical broadsheets by Lucas Kilian (printer) from 1613. These are juxtaposed in the book with photos of uncut eighteenth-century restrikes of the 1619 version, which allow us to see more about how the printing, cutting, and assembly of these amazing works were accomplished. Most charming to this reader are the tiny images of animals, a beer stein, and floral swags inserted in the spaces between body parts on the uncut restrikes (Figure 78), which served to advertise the printer’s other works before cutting, and as flaps by which components could be attached to others after (90–91).

In summary, this is a beautiful book that represents an auspicious beginning for the curatorial career of Suzanne Karr Schmidt and the exceptional quality and interest of materials in the collection of the Art Institute of Chicago. The analysis amply shows that we need to pay attention not just to what printed materials *meant* to their early modern readers and viewers, but to how those readers and viewers touched, turned, dripped on, added to, cut out, hung up, trimmed, pocketed, interleaved, and otherwise made use of prints in their daily lives.

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