

Selecting seven nodes of Titian's icons, Nygren finds that they fall into two groups. He discerns a shift at the time of Titian's only visit to Rome in 1545. The images before this date can be described as narrative—that is, Christ is shown speaking in a specific moment described in the Gospels, which Nygren associates with Erasmus. Figuring out the moment and the words is a part of what engages the worshippers' attention. Psychologically, the viewer relates differently to these narratives from the iconic representation that Titian painted after his sojourn in Rome, where he would have experienced the famous icons housed in its churches—at Santa Maria Maggiore and the Aracoeli, and especially the mosaic in Santa Croce in Gerusalemme. Hereafter, in Nygren's analysis, Titian shifted from narrative icons that present Christ's teaching to images focused on his Passion, which call forth the viewers' empathy and compassion rather than challenging them to interpret.

The critical volte-face is the *Ecce Homo* (Madrid, Prado) presented by Titian in person to the emperor Charles V when he visited the court at Augsburg in 1548. In Rome Titian had become reacquainted with Sebastiano del Piombo, his colleague in the workshop of Giorgione in the first decade of the century. Sebastiano had invented the means of painting not only in oil on the wall, but also in oil on stone, and his technique had been imitated by a number of his fellow artists in Rome. Titian chose to make his devotional Christ for the emperor on slate, and the later pendant *Mater Dolorosa* on marble. Nygren finds significance in the stone material as a reference to the scriptural associations of Christ to a rock. White marble was the appropriate material for the Virgin. Titian returned in his later years to revisit many of the subjects he had painted earlier, making comparisons convenient. The shift to “the rough scumbled style” of his late work is not of concern to Nygren; rather he homes in on “the pastoral and exegetical aspects of his experiments in self-censuring” [160].

Nygren's categories are not tidy. The Pitti *Christ Redeemer* (1533–34) anticipates the later post-1545 icons in abandoning the narrative speech act, for example, whereas late *Ecce Homos* in the Prado and Saint Louis return to multifigured narrative. In this reader's view, the shift to affective icons is most economically accounted for by the shift in the devotional climate inaugurated by the Council of Trent in 1545, which coincided with Titian's watershed visit to Rome.

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Jacomo Tentor F.: Myzelien II zur Tintoretto-Forschung; Rückblicke, Einblicke, Exkurse, Exkursionen. Erasmus Weddigen.

Concetto: Lesarten der Künste 7. Munich: Scaneg Verlag, 2018. 432 pp. €58.

This is the follow-up volume of Erasmus Weddigen's collected writings on Tintoretto, the first of which appeared in 2000. Several of the studies were already published

elsewhere, including his pioneering work on Tintoretto's concern with music, the iconographic study of the Bamberg *Assunta*, the essay on Tintoretto's house, and the investigation into Tintoretto's use of canvas supports (which became a veritable obsession of Weddigen). In addition, however, he penned a good number of essays specifically for this volume, which, thus, constitutes an indispensable source for students of the Venetian sixteenth-century painter.

By profession a restorer, Weddigen takes the liberties granted to an independent scholar. Nearly every text is replete with witty observations, stimulating thoughts, and suggestions for further research, all written in highly idiosyncratic, florid German. At the same time, the texts often lack a rigorous approach and can remain somewhat inconclusive. A case in point is the chapter on Tintoretto's reception of Dürer. Weddigen identifies an impressive number of cases in which Tintoretto took inspiration from the Northern artist. Yet this enumeration of instances becomes a bit tedious because Weddigen never develops a proper argument or raises larger questions as to what exactly it was that Tintoretto found in Dürer, who is hardly an obvious source of inspiration for an artist so clearly obsessed with Michelangelo and Titian.

This is all the more dissatisfying as Weddigen starts the essay by raising important questions about Tintoretto's workshop. Already in his first volume of writings on Tintoretto, Weddigen had been highly critical of Robert Echols and Frederick Ilchman's attempt to assign a great number of works previously thought to be by the young Tintoretto to the workshop and, specifically, to the unknown Bergamasque painter Giovanni Galizzi. As he states in the introduction to the new volume, he remains just as skeptical, even though more and more scholars seem to agree with the two Americans. Weddigen, however, calls their checklist of attributions too schematic and even populist, since it allegedly makes no attempt to do justice to the complexities of Tintoretto and his working methods. Unfortunately, Weddigen himself remains largely on the level of polemics and provides no systematic account of Tintoretto's procedure, the role of the workshop, or the criteria that would facilitate more balanced and accurate attributions.

For example, Weddigen demonstrates Tintoretto's indebtedness to Dürer for the Padua *Crucifixion*, that is, precisely for the painting that served Echols as case study for his pioneering revision of Tintoretto's oeuvre. The reference to Dürer, however, provides further evidence for Tintoretto's involvement in the composition and layout of the figures which resulted from a recent restoration and technical analysis of the painting's underdrawings. Yet, since assistants seem to have painted the final layer that is visible to the observer, the *Crucifixion* provides an ideal case for a systematic investigation of Tintoretto's working method, his structure of the workshop, and for the fundamental question raised by Echols and Ilchman: "What Makes a Tintoretto?" Though seemingly aware of these issues, Weddigen simply calls the painting "problematic" and suggests an initial involvement of the master who, however quickly, passed the commission on to an unexperienced workshop assistant.

A strength of Weddigen are certainly his iconographical studies, based on his impressive erudition and familiarity with Tintoretto's oeuvre. In his discussion of the gesture of *Christ in the House of Mary and Martha* in Munich, Weddigen points out that period observers would have understood Christ's touching the small finger of his right hand as signifying the numeral one, in reference to the passage in scripture, in which Christ states: "But only one thing is needed." This passage has been interpreted as an expression of Christ's preference of Mary's *vita contemplativa* over Martha's *vita attiva*. According to Weddigen, however, the characteristically unorthodox Tintoretto was careful to express no such preference. For the other two highlighted fingers of Christ's right hand might reference the Trinity and imply that each unit consists of a duality. Indeed, Tintoretto may have been even more unorthodox than that. He signed the painting right below Christ's feet, using the *f* for *fecit*, as if to imply that both he and Christ prefer an active lifestyle. In fact, rather than addressing Martha, Christ turns to Mary apparently in support of Martha's complaint about Mary's laziness. This discussion, then, is but one example of how thought provoking many of Weddigen's interpretations are. The book is a rich resource that will inspire Tintoretto scholarship for years to come.

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Translation at Work: Chinese Medicine in the First Global Age. Harold J. Cook, ed. *Clio Medica: Studies in the History of Medicine and Health* 100. Leiden: Brill, 2020. xii + 214 pp. €119.

The recent global turn in early modern studies and the history of science and medicine has revealed that zones of cross-cultural contact were the most active sites of knowledge-making, where inherited local traditions were contested and reimagined, and important innovations came into being. But this new scholarship has largely focused on interactions across the Atlantic or on the spread of European culture in non-Western societies. This excellent volume on the global encounters of Chinese medicine in the early modern era offers a much-needed corrective to this historiographic imbalance.

As Cook points out in the editor's introduction, until its modern transformation, Chinese medicine comprised a multitude of medical ways that originated from different geographic regions and ethnic communities in historical China. This volume examines how and under what historical circumstances they were brought across places, languages, and cultures around the globe. He notes that such cross-cultural journeys necessarily implicate translation, which provides a bridge across different linguistic and cultural worlds but may also sow seeds of misunderstanding. He invokes the old