

competitors is abundantly apparent. Ferigno-Pagden's essay on female images reveals that, in comparison to mainland centers such as Florence, there are few extant traditional portraits of Venetian women. The focus necessarily shifts to the erotic half-length images of women that developed during this period and the difficulty one has in correctly interpreting them as either courtesan portraits, marital images, or idealized beauties. Male portraiture underwent changes in this period, which David Alan Brown attributes to shifting attitudes towards the self. Although few of the sitters in this section can be identified, the performative aspect of Venetian male portraits is striking.

Technical studies, some of them new for the exhibition, use infrared reflectology to detect the presence of underdrawings. Traditionally, Venetian painters were thought not to have drawn much, when in fact they did sketch out their compositions on their panels or canvases before painting. Giovanni Bellini's paintings show more underdrawing in the figures than do those of Giorgione, whose drawings also extend to the landscape. Giorgione's works show more *pentimenti*, or changes of mind, as he worked. For comparative purposes, it would have been interesting to see the underdrawing in a painting by a non-Venetian Renaissance artist, such as Raphael.

In the final and very important essay, Barbara Berrie and Louisa Matthew address the economics of buying and selling paint in Venice. Historically, Venetian painters had access to high quality pigments from around the world, but through the unique environment of the *vendecolori*, or color-sellers shops, they were also able to experiment with pigments that were traditionally used by ceramicists and glassmakers. These unusual colors are responsible for the exceptionally rich and subtle tonalities in Venetian paintings.

The thematic approach to this subject is constructive. This catalogue raises the profile of paintings that have not received much scholarly attention and integrates some famous ones into a broader context. The work begun here should inspire further research into the social and historical milieu that produced these beautiful examples of Venetian Renaissance visual culture.



**The Order of the Golden Tree: The Gift-Giving Objectives of Duke Philip the Bold of Burgundy.** Carol Chattaway. Burgundica series. Turnhout: Brepols, 2006. 288 pp. €68.00. ISBN 2-503-52297-1.

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On 1 January 1403 Duke Philip of Burgundy bestowed upon sixty men the Order of the Golden Tree. There are usually three hypotheses advanced for Philip's bestowal of the order: (1) that it was purely decorative, an instance of his supposed extravagance, and of no particular significance; (2) that it was purely a stylish, courtly, chivalric vanity, with no political purpose; and (3) that it was planned to encourage crusading. Things are often different than they appear, and Carol Chattaway's study shows that the three common hypotheses are wrong.

Chattaway's analysis demonstrates that Philip may have wanted the order to be a disciplined organization with a military purpose. So the order was exclusive and had an almost contractual nature of military alliance uncharacteristic of a decorative chivalric order. The recipients were chosen for their potential military contributions. Duke Philip wanted the public to think that the order lacked a political agenda, which is why he used courtly insignia and iconography; it all seemed to be a harmless courtly game. But underneath the show-

manship, the Hundred Years' War played an important role in French politics.

The visual iconography of all the decorative elements of the insignia used by the order suggests that the policy was related to succession arrangements. Duke Philip was preoccupied with expanding his territories, and—more likely—capturing the French crown (or at least influencing French politics). The military nature of the alliance and the strategic importance of the recipients' lands or positions (particularly in or near troublesome areas) suggest that Philip feared serious threats to his person and position.

Regarding the Orleans problem, the Order of the Golden Tree can be seen as a defensive or, more likely, an offensive alliance. Philip saw the Valois dynasty as just rulers fulfilling their proper function. By forming a military force with loyal noblemen, Philip readied to strike against the Duke of Orleans and take control of the French crown. Whether the order had a defensive or offensive purpose, the warning to the Duke of Orleans was clear even if delivered in a courtly and chivalric tone: rein in your ambitions and modify your behavior.

The analysis by Chattaway shows that the order was not related to crusading. The order was strictly Catholic and therefore anti-Islamic, but the common enemy was the Duke of Orleans and not the Islamic forces in Europe or the Holy Land. The symbols and the language used clearly marked the Duke of Orleans as the enemy. Philip the Bold's grandson, Philip the Good, also founded an order, the Order of the Golden Fleece, which did have an anti-Islamic agenda. Many scholars believe that the young Philip imitated his grandfather with regard to founding his order; however, Philip the Good and Philip the Good's son, Charles the Bold, used the Order of the Golden Fleece for dynastic purposes. Charles, on the other hand, wanted to secure an alliance with the English, not the French royal family.

The book contains two parts; the first 113 pages are the main text and the rest are appendices, including seventy-one pages of biographical notes on the sixty recipients of the Order of the Golden Tree. Other appendices include lists of gifts, ranks, titles, positions, and so on. Chattaway's study is a profound one and solidly grounded in archival research, which is why it has earned a place in the prestigious Burgundica series.

Chattaway convincingly concludes that Philip's founding of the order on 1 January 1403 should be seen as an intelligent, suitable, sensible, potentially powerful, and innovatively developed decision to secure military support against any serious attempt by the Duke of Orleans to usurp Burgundian control of the French crown. The order was founded to undermine the legitimate succession, even if Philip had to resort to civil war or to his family's taking over the crown to achieve it through his planned marriages. As an alliance designed for particular policies in particular circumstances, the order did not last, because the policies and circumstances changed. Nevertheless, it was important enough for resonances of its purpose and meaning to be found among Philip's Valois successors, the dukes of Burgundy.

