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Skelton, Kimberley, ed. Early Modern Spaces in Motion: Design, Experience and Rhetoric

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of the serora's ideal role. Chapter 6 reaches beyond concerns and explores examples of jealousy, misbehaviour, violence, and community response to conflict. Acknowledgement of local prestige did not exclude seroras from neighbourhood tension, and periodically enhanced it. Finally, chapter 7 chronicles how the Bourbon reforms of the 1760s originated, and the struggle of implementation through the eighteenth century. Exploring local resistance provides an opportunity to contrast the Tridentine campaign with the Bourbon reforms that mostly extinguished the profession.

In this study of seroras, Scott combines discussions pertinent to church reform, alongside institutional, social, and women's history, in order to depict habits similar to but distinct from what many scholars know. This book is an excellent contribution to all those fields, but remains, like the seroras themselves, interesting and valuable as a rare English-language study of early modern Basque life.

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Skelton, Kimberley, ed.

Early Modern Spaces in Motion: Design, Experience and Rhetoric.

Visual and Material Culture, 1300–1700. Amsterdam: Amsterdam University Press, 2020. Pp. 274 + 44 b/w ill. ISBN 978-9-4637-2581-1 (hardcover) €109.

Kimberley Skelton's edited volume features eight essays that survey varying approaches to motion in Europe between the sixteenth and eighteenth centuries. Early modernists have recently placed the study of motion in diverse contexts at the forefront of their agenda. Rather than outline the contributions of the essays to this burgeoning field in the introduction, Skelton opts to explain that between 1500 and 1800, "individuals across Europe increasingly designed, experienced, and discussed a new world of motion—one characterized by continuous, rather than segmented, movement" (13). She suggests that early modern transformations in urban and domestic design, scientific inquiry, and global trade triggered a radical change in the conception and use of motion. For example, domestic interior schemes that had once included compartmentalized

and defined spaces began featuring open floor plans and vistas. Where once people experienced motion as a process of bounded movement, they now transitioned seamlessly from space to space. The essays depart from Skelton's abstract framework and offer their own intriguing insights into the ways in which built and imagined spaces informed bodily movements, sensory awareness, and social behaviours.

Chapters 1 and 2 examine motion in courtly contexts, addressing how architectural and visual cues regulated bodily movements in particular spaces. In chapter 1, Chriscinda Henry surveys murals in the main palace of Trento's Castello del Buonconsiglio to illustrate how images functioned as prompts for psychosensory responses. Depictions of Bacchus, buffoons, and satyrs on the wine cellar's walls, she argues, oriented mobile audiences by offering examples of the behaviours acceptable in that space, such as dancing, laughter, and gambling. In chapter 2, Nicole Bensoussan explores how Cellini's *Nymph of Fontainebleau*, originally intended for the tympanum above Fontainebleau's main entrance, marked a junction of contrasting courtly movements, spanning spontaneous activity to choreographed ritual. Iconographic studies frequently cite the relief; here, however, Bensoussan imagines it *in situ*, proposing that the placement of it would have allowed Francis I to offer guests formal or informal spaces of exchange that invariably remained under his control. The relief's nymph nestled among wild game narrated the myth of Fontainebleau as *locus amoenus*, visually encouraging guests to enjoy the expanse of the royal domain alongside the king. Yet inside, just beyond the relief, were the king's carefully arranged galleries—spaces dedicated to his performances of erudition and sovereignty.

Chapters 3 through 5 take up movement as a means of regulating, rehabilitating, and reforming social groups, respectively. Together, the essays illustrate how architectural design could encourage or obstruct bodily movements and sensory perceptions to alter human behaviour. In chapter 3, Gašper Jakovac illustrates how the religious and political necessities of their residents influenced the architectural designs of St. Anthony's Hall, Northumberland and Naworth Castle, Cumberland. As the seats of socially active Catholics, both buildings required hidden chapels and secret passages for worship and the circulation of coreligionists. However, entertaining neighbours and political allies of various faiths called for easily accessible building locations and multipurpose gathering halls. Highlighting the dual importance of local

Catholic residences as sites of religious and community sociability, this chapter challenges the historiographical notion of insular English Catholicism.

In chapter 4, Skelton shows how the seventeenth-century erection of Rome's "Casa di Correzione" imposed architectural seclusion on incarcerated young men as a means of behavioural reform. Linking theories of mechanical philosophy with building design, "Casa di Correzione" manifested the belief that neural vibrations resulting from sensory stimuli in the environment triggered physical and psychological reactions in humans. While earlier prisons were created at street level and permitted prisoners a high level of freedom, thereby exposing them to the sights and sounds of the city, *Casa di Correzione* contained raised cells directed toward a central altar. In muffling the urban noise and implementing a regular routine of choreographed devotional gestures, the prison sought to rehabilitate delinquent youths into virtuous citizens.

In chapter 5, Freek Schmidt traces the rise of the movement of the "civilized human body" (140) through a case study of the behavioural refashioning of Amsterdam's elite through open-well staircases. Architectural historians have noted the transition from small newel and spiral staircases to open-well staircases in eighteenth-century Amsterdam townhomes. However, Schmidt's study pinpoints the inspiration for this design change to an increased demand for social spaces, an interest in the French court, and the consumption of comportment manuals. As centrepieces of the home, monumental staircases became spaces where the act of climbing a stair for necessity's sake metamorphosed into graceful ascent. With increased space, people began standing as if on display, or posing on staircases to admire the decorative schemes of their wood and ironwork.

Edmund Thomas and Jocelyn Anderson analyze imagined motions in travel books and magazines in chapters 6 and 7, respectively. Thomas takes up Jean de la Roque's 1722 *Voyages de Syrie et du Mont-Liban*, proposing that although de la Roque never travelled to Baalbek, he created a literary tour that successfully led readers among the ruins. Relying on his historical imagination and travel notes compiled by French treasurer André de Monceaux, de la Roque composed acute descriptions of the physical effort and distance necessary to traverse the site's architectural surroundings. Thomas argues that it is this attention to physical space that contributes to de la Roque's role as an innovator in the genre of architectural description. The connection between historical imagination and motion is the subject of Anderson's work on a 1761–64 paper

tour of London by the *Royal Magazine*. According to Anderson, publishing weekly images of London's most recognizable buildings enabled the magazine to create a virtual tour that made the capital's urban heritage widely accessible to readers. While urban scenes were not uncommon in eighteenth-century magazines, the scale of the *Royal Magazine*'s feature and the prioritization of effect over accuracy were wholly new. Manipulating viewing angles and sacrificing sights of urban life to emphasize the environment from which a tourist viewed the city allowed at-home readers to virtually place themselves in London.

The final chapter sees James W. P. Campbell survey the spatial transformations of libraries. With central shelves, chained books, and neat rows of benches uniformly facing one direction, medieval libraries fostered little movement among the few visitors who accessed them. However, by the mid-seventeenth century, libraries greatly encouraged movement. Ceiling-high and cupboard-filled shelves encompassed the circumference of libraries from London to Vienna, which served as key tourist sites as much as centres of knowledge production. Rather than characterize libraries as spaces of stillness and silence, Campbell encourages us to view early modern libraries as dynamic spaces that engendered physical motion.

This volume features an excellent breadth of illuminating research, yet there is a disjoint between the introduction and the volume's essays. Skelton's introduction is an essay itself, identifying and substantiating an argument about motion (which, regrettably, is never defined) evolving from segmented to continuous—which receives minimal engagement from contributors. Rather than emphasize or trace Skelton's conception of the changing nature of motion, many contributions instead highlight how motion engendered diverse visual, imaginative, and bodily experiences across space and time. However, owing to the historically-grounded and novel approaches taken by its contributors, this volume will be of interest to anyone studying the role of motion in the experience and management of physical, social, and virtual spaces in the early modern world.

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