competitive 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 por-
traits 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 interpret-
ing them as either courtesan portraits, marital images, or idealized beauties. Male portrai-
ture 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 reflectometry 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
canvas before painting. Giovanni Bellini's paintings show more underdrawing in the fig-
tures 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
conomics 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 responsi-
ble 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.

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**The Order of the Golden Tree: The Gift-Giving Objectives of Duke Philip the Bold of
€68.00. ISBN 2-503-52297-1.

**Reviewed by**: Bas Jongelen, Fontys University of Professional Education
Tilburg

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 stylist, courtly, chivalric vanity, with no
political purpose; and (3) that it was planned to encourage crusading. Things are often dif-
ferent than they appear, and Carol Chattaway's study shows that the three common hypoth-
eses are wrong.

Chattaway's analysis demonstrates that Philip may have wanted the order to be a disci-
plined 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 preoc-
cupied 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 defen-
sive or, more likely, an offensive alliance. Philip saw the Valois dynasty as just rulers fulfill-
ing 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
enough 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 innova-
tively 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 reso-
nances of its purpose and meaning to be found among Philip's Valois successors, the dukes of
Burgundy.