

The remaining chapters are dedicated to consideration of Fra Angelico, the artist, and the various contexts within which he and his art are to be understood. Carl Brandon Strehlke plots the training and development of the artist, from his earliest work, under Lorenzo Monaco, through his subsequent association with the Dominicans to his work for Santa Maria Novella. Nathaniel Silver finds corollaries between the artist's innovations in form and subject and the qualities praised by his contemporary, Leon Battista Alberti, in the latter's treatise on painting, *Della pittura*. Particularly noteworthy is Silver's description of Alberti's *historia* as a "qualitative distinction" (88), which manifests "in the mechanisms by which an image conveys meaning successfully" (89), rather than simply as a depiction of a narrative episode. This distinction allows Silver, ultimately, to relate Angelico's innovative style to Albertian principles and Renaissance humanism. In another chapter, Beth Williamson finds precedents for Angelico's forms and narrative structures in Siennese examples of the Trecento, and very rightly draws our attention to the set of altarpieces painted for the cathedral of Siena as a possible source of inspiration for the series of narrative scenes painted on his four reliquaries for Santa Maria Novella. William Hood looks to an emotive streak in the Dominican order and frames Fra Angelico as a fervently pious member of the Order of Preachers, who sought to craft an innovative visual language for his brethren out of the model of more-traditional examples available in Florence and Siena.

There is no single view or unified perception of Fra Angelico that emerges from the varied essays presented in the volume, but this is not to say the studies are incompatible. The careful reader may appreciate the opportunity to consider aspects of the artist and his work, the contexts within which he lived and painted, and the subsequent histories of his paintings and of the institutions in which they are now displayed. The volume is beautifully produced, with color illustrations and fine details presented throughout.

Jonathan Kline, *Bryn Athyn College*
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Florentiner Malerei: Alte Pinakothek: Die Gemälde des 14. bis 16. Jahrhunderts.
Andreas Schumacher, Annette Kranz, and Annette Hojer, eds.
Collection Cat. Berlin: Deutscher Kunstverlag, 2017. 744 pp. €78.

Weighing over four pounds, and 744 pages long, this recent catalogue of the Florentine paintings of the fourteenth through the sixteenth century at the Alte Pinakothek of Munich constitutes an important reference tool for anyone with an interest in this field—for a scholarly work of this type, with fifty-six catalogue entries, and numerous illustrations spread over more than 550 pages, is more often consulted than read from cover to cover. The group of Central Italian pictures in question includes works by artists who are of critical importance to the development of Italian

Renaissance painting—including Giotto, Bernardo Daddi, Taddeo Gaddi, Fra Angelico, Fra Filippo Lippi, Sandro Botticelli, Leonardo, Fra Bartolommeo, and Andrea del Sarto—and, thus, to the evolution of the taste for Western painting. (Significantly, among the ten copies after works by Florentine painters in Munich, six are after Andrea del Sarto, which speaks to that artist's popularity in the sixteenth and ensuing centuries.)

The catalogue opens with a series of essays examining subjects such as the foundation of the Florentine portion of the picture gallery in the early nineteenth century, the art historical background to the Florentine pictures, the techniques of painting of the Florentine masters, the binders used in Florentine painting, and the pigments deployed in the Florentine pictures of this period. I find these essays rather safe in their approach, and was hoping for greater conceptual risk taking, as this remains such rich territory for inquiry. Also, I would have liked to learn more about Crown Prince Ludwig I of Bavaria; the painter and curator Johann Georg von Dillis, who advised the prince; and Ludwig's agent in Florence, Johann Baptist Metzger, who together were so critical in assembling this collection, when so much material became available in the wake of the secularization of churches and monasteries in Italy. We are told that Ludwig I's exposure to Romanticism and, particularly, to the work of the Nazarenes steered him toward religious imagery. A deeper discussion of the vision—in great part inspired by the Musée Napoléon (Paris)—of Ludwig I and von Dillis would have been helpful, as it had an impact on the formation of the Florentine component, which was to occupy pride of place at the Munich gallery, Florentine art being central to Vasari's *Lives of the Artists*, a book that so deeply marks our thinking about Western art. I would also have appreciated finding among the many photographs some documenting the display of Florentine painting at this gallery over the past two centuries.

The individual catalogue entries cover much that we have come to expect from this type of scholarly endeavor, including provenance, attribution and date, patron, original setting, function, iconography, literary and artistic sources, impact, and technical information—written by another scholar and printed in a smaller font—covering the pictorial support, frame, painting technique, later interventions, and state of preservation. The entries, written by six different scholars (two of whom were in charge of technical analysis), do not follow an inflexible template, as far as what is covered in each entry, and how and when it is covered. It is correctly noted that many of the fourteenth- and fifteenth-century works are fragments of larger ensembles—such as predella panels, which were often sawn apart when pictures were removed from their altars—and thus, the reconstruction of the appearance of the lost whole is of capital importance, building upon previous scholarship. Significantly, outlines of the lives of the artists featured in the collection do not appear in this book, and the catalogue entries are arranged in the order in which the works were painted or are believed to have been painted. This leads to odd situations, such as sandwiching analyses of three pictures by three different artists between discussions of two works by Fra Filippo Lippi (e.g., between entries 14 and 18).

It is best to turn to the table of contents on pages 4–5 in order to navigate smoothly through the entries. The quality of the reproductions of works from the collection, the details of those works, and comparative materials is very high throughout, though some images are small and will benefit from being examined with a magnifying glass.

Michaël Amy, *Rochester Institute of Technology*
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San Lorenzo: A Florentine Church.

Robert W. Gaston and Louis Alexander Waldman, eds.

Villa I Tatti Series 33. Cambridge, MA: Villa I Tatti: The Harvard University Center for Italian Renaissance Studies, 2017. viii + 760 pp. \$100.

This landmark volume of thirty-two essays encapsulates the current state of knowledge about this major parish church and opens up new paths for research into its economic, political, ecclesiastical, and artistic history, from late antiquity to the Second World War. Arising out of the San Lorenzo project initiated in 2007 by Joseph Connors, then director of I Tatti, the book is an invaluable resource for students of Florentine culture.

Robert Gaston's illuminating introduction reviews the volume's contents, signals crucial issues raised in individual essays, and foregrounds the project's aim to make fuller use of San Lorenzo's rich but underexploited archive. His own essay, on the sources detailing the institutional history of the church and its place in the community, balances traditional emphasis on the Renaissance with perspectives from 1600 to 1944, showing particularly how the history compiled by its nineteenth-century canon, Domenico Moreni, shaped modern research. George Dameron asserts San Lorenzo's continuing contribution to Florence's late medieval preeminence, despite its displacement by 987 as the main sacramental and spiritual center of the city, with the transfer of the relics of its first bishop, San Zanobi, to the cathedral. William Day examines its economic foundations in this period in urban property holdings. David Peterson's absorbing narrative of the cooperation of the laity in the clergy's ambitions for renewal, setting the Renaissance church in the context of the ecclesiastical establishment, reframes the vexed question of the aims of Medici patronage as Medici takeover or parochial handoff.

As Gaston observes, liturgical history and devotional practices are among subjects inviting further investigation. John Stinson examines the content, music, and notation of early liturgical books, and Laura and Marco Battaglia establish that before Medici patronage, liturgical manuscripts were mainly in-house products. Peter Howard admits "how little we know about the regular content of what was said to parishioners," but asserts the importance of preaching at San Lorenzo and the star power of the highly educated preachers most sought after by its Medici patrons. Robert Black notes that