

Matthew Martin and Lisa Beavan provide fascinating details on the use of relics and the handling of personalized votive objects like crucifixes and rosary beads; and I learned a lot from John Weretka's physiognomic iconography of states of ecstasy, mystic vision, and rapture even if, unlike him, I continue to believe that the ecstasy of Bernini's Saint Teresa is indelibly sexualized. Yet, good as they are, none of these essays promotes the reenvisioning of the Baroque the introduction promises since all of them focus on features of individual works or practices traditionally characterized as Baroque without engaging the question of the Baroque itself at large.

There were, however, two essays that successfully engaged more general issues. Monika Kaup's account of the dialogue between Spinoza and the neuroscientist Antonio Damasio is suggestive, albeit in part because it highlights the shortcomings of Damasio's crypto-dualist fixation on the brain as opposed to the broader understanding of the body as a whole in Spinoza's philosophy of the mind. And though I tend to see the Baroque as a pan-European phenomenon that embraces the demotic realisms of the Reformed north as well as the Catholic and aristocratic idealisms of the Counter-Reformation south, I admire Justin Clemens's reading of Milton's attempt to turn the techniques of Catholic illusionism against themselves in order to expose its ideological fraudulence. I may disagree with Kaup concerning Damasio's grasp of what makes Spinoza so central to the Baroque; and I may, *contra* Clemens, and precisely with Spinoza in mind, be more ready to see Milton as being as visibly and symptomatically Baroque as, say, Tasso or Cervantes. The fact remains that both writers go beyond offering valuable yet theoretically underdeveloped accounts of single items or issues.

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Visual Typology in Early Modern Europe: Continuity and Expansion.

Dagmar Eichberger and Shelley Perlove, eds.

Turnhout: Brepols, 2018. 372 pp. €95.

This inspiring collection of essays sets out to challenge the traditional view that the concept of typological thinking, as demonstrated in medieval literary sources and visual arts, was no longer relevant after the fifteenth century. The varied case studies, presented by eleven authors, testify to the ongoing relevance of sixteenth-century typological iconography, enriched by transformations and innovations that served both Catholic and Protestant doctrines and theological debates.

In his superb introductory chapter, Alexander Linke explains the term *typology* as "a method of interpretation already encountered in the New Testament, defining, stories, characters and symbols of the Old Covenant as τύποι (types), that is imperfect

prophesies or mere promises that prefigured the ultimate fulfillment of God's plan by the accomplishments of Christ" (23). Linke questions whether the essence of typology should be limited to the consideration of biblical and patristic writings, leading to an inadequate perception of visual typology based on a limited repertoire of medieval biblical images. He argues that typological content by major sixteenth-century artists has been overshadowed by the interest of scholars in antiquity and demonstrates how the formal correspondences or analogies between images or visual narratives were organized, thereby supplementing the textual tradition initially established by the early church fathers. The essential differentiation between implicit (allegorically linked Old Testament themes) and explicit typology (direct image-to-image relations of Old to New Testament subjects) is well illustrated.

Two important chapters focus on Reformation typology. Jeanne Nuechterlein discusses the influence of biblical typology in Martin Luther's thought, widely diffused through his *Law and Grace*, which was printed in over three hundred versions and illustrated in novel visual constructions during the sixteenth century. Nuechterlein claims that the comparative visual structures of law and grace evoke two artistic precedents: typological images linking scenes from the Old and New Testaments, adopted to demonstrate commonalities, and Protestant polemical images contrasting the corrupt papacy with Christ. Birgit Ulrike Münch focuses on Protestant biblical illustrations that employed old and new typologies to convey religious doctrines. These studies of Protestant visual typology are complemented by essays on texts and images that aimed to defend the dogma and liturgy of the Catholic Church. Tamara Engert claims that "the prefigurations of the Old Testament must be understood within the context of Reformation and Counter-Reformation doctrinal dispute . . . they guarantee the legitimacy of the doctrine and liturgy of the 'true faith' against the hostilities of the dogmas" (209). Dagmar Eichberger investigates the didactic aspect of typological compendia, concentrating on altarpieces of the Last Supper, the Mass of Saint Gregory, and related depictions that reflected pictorial strategies of the Catholic Church.

Most of the essays examine biblical typology in the Netherlands. Despite the promise of its broadly defined title, the editors have all but ignored the theme of visual typology in Italian art. Two out of the twelve essays focus on unusual Italian programs. Shelly Perlove's interesting essay on frescoes in the Parma Cathedral analyzes a typological program influenced by the Council of Trent and related to the contemporary history of the city. Jonathan Kline studied the relation between mythological narratives and depictions from Dante's *Purgatorio* painted by Signorelli on socles in the Cappella Nova of the Orvieto Cathedral. He followed conclusions set forth in a comprehensive study by Sara Nair James ("Penance and Redemption: The Role of the Roman Liturgy in Luca Signorelli's Frescoes at Orvieto," *Artibus et historiae* [2001]), which were illustrated with excellent photographs. Regrettably, Kline does not date the frescoes, and his narrow analysis is totally divorced from chronological, historical, or iconographic context. The reader is not informed that the socle paintings are significantly

related to the complex monumental program of the chapel, and a photograph of the iron gate leading to the chapel succeeds in obscuring the relevant images on the frescoed wall. The reader is left to wonder whether the findings in these essays apply to other Italian contexts as well.

The book could have been improved as a more coherent whole with increased editorial intervention. But this does not detract from the excellence of individual essays that represent important and inspiring contributions, creating challenges for further scholarship.

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Inventing the Opera House: Theater Architecture in Renaissance and Baroque Italy.

Eugene J. Johnson.

Cambridge: Cambridge University Press, 2018. xviii + 330 pp. \$54.99.

We are all so used to the idea of the opera theater that we tend to take for granted its particular shape and arrangement of spaces for audience and performers. As this wonderful book demonstrates, however, the form that emerged around 1600, along with the genre of opera, differed in many respects from any of the various types of theaters built in the Renaissance. In the opening section, Johnson examines the temporary theaters built in Northern and Central Italy for performing Roman comedies or new Italian plays. Usually constructed by the local prince within an existing palace or in a courtyard, these theaters were intended not only to show the sponsor's taste but also to demonstrate, through decorations and the arrangement of the audience, his power. Almost none of these early constructions took the form of Roman theaters, being more often rectangular than semicircular. Chapter 1 looks at theaters in Ferrara and Mantua, including one for the first known production of a Roman play since antiquity, in Ferrara in 1486, and also at the first attempt to build a permanent theater, in Ferrara in 1503 (plans that were scrapped with the death of the duke).

The Roman patronage of Cardinal Riario and the 1513 Capitoline theater of Leo X are the focus of chapter 2. Venice (chapter 3) was theatrical in its very nature but took on more significance with the arrival of the architect Sebastiano Serlio after the Sack of Rome. Not only did Serlio publish the first plans of Roman theaters but he also built a theater derived from that form in Vicenza in 1539. The Medici, not surprisingly, presented in Florence some of the most elaborate spectacles of the Renaissance, with temporary theaters to match, especially for the wedding celebrations of 1539, 1565, and 1589 (chapter 4). The book's one non-Italian excursion is also Medici related: the theater built in Lyons in 1548 for the triumphal entry of Henry II and Catherine de' Medici.

With chapter 5, Johnson turns to theaters intended to be permanent, including the first one actually built and used at the court of Ferrara around 1551, and theaters open