

*Artistic Practices and Cultural Transfer in Early Modern Italy: Essays in Honour of Deborah Howard.* Nebahat Avcioğlu and Allison Sherman, eds.

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This is the second volume of the Festschrift in honor of Professor Howard. The first was published in 2013, under the title *Architecture, Art and Identity in Venice and Its Territories, 1450–1750*, and with the same editors. It follows a broadly similar format, again with a total of thirteen papers, grouped into four sections or subthemes. This volume begins, though, with a brief, warmly affectionate, professional biography by Patricia Fortini Brown, summarizing Professor Howard's quite extraordinary range of achievements and accomplishments, with ample photographic evidence of the nonacademic ones, such as that which she herself modestly terms "mountain walking," which has included climbing the 282 highest peaks in Scotland.

The papers collected herein are arguably more eclectic and far-ranging than those in the first volume. The first four are grouped under the heading "Another Rome," and

really meaning a different Rome, rather than the Venetian conceit of “another (new) Rome.” They begin with an all-too-brief paper by Ian Campbell, with tantalizing suggestions regarding the Tridentine urban development of St. Andrews, linking it to the urban structure of the Vatican Borgo of St. Peter’s in Rome. It is followed by another rather short paper by Benjamin Paul, on the Venetian mosaicists’ work at the Cappella Gregoriana, also in St. Peter’s, with a particularly useful documentary appendix.

Joseph Connors is as intriguing as Campbell, in a very different way, this time discussing the Dutch polymath Cornelis Meijer and his ingenious design for a one-room apartment (a “monocale,” in current estate agents’ parlance, or “bed-sit” to English readers), amounting to a rather oversized cabinet of curiosities. The four room elevations are reproduced, with schedules of their numerous component fixtures and fittings. This section concludes with Manolo Guerci discussing the complex matter of attribution of Palazzo Mancini on the Corso in Rome. He concludes that Carlo Rainaldi was the principal “begetter,” whose work was later adapted by Sebastiano Cipriani.

Part 2 contains three papers, under the heading “Peripatetics of Knowledge and Architectural Practice.” The first two, by Christy Anderson and Ann Huppert, respectively, can be usefully read together. Anderson discusses the dangers of oversimplification, or polarization, we might say, between theory and practice; the treatises of Filarete and Alberti give us much theory, but very little on practicalities and “buildability.” Huppert then discusses in some detail the fascinating sketches of ancient Roman ruins drawn by Baldassare Peruzzi, today in the Uffizi. Peruzzi’s Palazzo Massimo makes careful use of the close attention to detail in these studies, such as using different types of stone for specific architectural elements. The third paper, by Jasenka Gudelji, takes us to the eastern shore of the Adriatic, where the classical remains at Pula (Pola) were examined by several Italian architects, including Serlio and Scamozzi, and their knowledge then disseminated back in Italy.

The third part, “Networks, Innovations and Praxis,” also has three papers. In the first, Philip Sohm unpacks the intriguing case of the *Quadro delle tre Mani*, a single oil painting on which three Milanese artists (Procaccini, il Morazzone, and il Cerano) worked together, and whose respective contributions are analyzed. Next, Catherine Puglisi and William Barcham trace the story of the lost de Lazara altarpiece in the Santo, Padua, and of which only a rather enigmatic sketch has survived. This part concludes with the late David Rosand’s characteristically perceptive study of the splendid (and beautifully illustrated) chiaroscuro works by Veronese, today unfortunately dispersed.

Finally, the last three papers discuss the “Evolution and Variation of an Idea.” David Hemsoll does some good detective work on Michelangelo’s earliest proposals for St. Peter’s; Peter Humfrey is equally assiduous over Titian’s *Venus with a Mirror* (ca. 1555, National Gallery, Washington, DC) and his lost *Venus* for Charles V. In particular, he discusses the origins of its composition and its place in Titian’s middle-period chronology. Finally, Paul Joannides discusses Sebastiano del Piombo’s several late female portraits, at least some of which are of Giulia Gonzaga, and appear to be based on two prototype compositions. In all, this is a splendidly varied collection of papers, again

beautifully presented, with some excellent color illustrations; it is an entirely fitting companion volume to the first Festschrift.

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