critical edition by Paola Barocchi (*Trattati d'arte del Cinquecento*, vol. 2 [1961]), those without such linguistic ability, especially undergraduates, have lacked access to this indispensable source. With the publication of the volume under review, however, we now have a superb English translation of the *Dialogo*, which will certainly fulfill the editors' mission of "open[ing] this fascinating text—and the important questions it raises—to as wide an audience as possible" (3).

A brief introduction and three essays precede the translated text. The first essay, by Michael Bury, presents as much as can be reconstructed about Gilio and the origins of his treatise; considers the scope of the *Dialogo*, with an emphasis on sacred painting and issues of decorum; and situates the text in relation to the Council of Trent's decree on sacred images. Carol M. Richardson then takes up the critical reception of Gilio's treatise among recent art historians, revisits the relationship between the *Dialogo* and the Tridentine decree, and—perhaps most importantly—underscores the extent to which, through the dialogue structure, Gilio is able to present multiple perspectives, both in praise and in censure of Michelangelo's fresco, without necessarily arriving at definitive conclusions. And Lucinda Byatt (a professional translator) discusses the original edition of Gilio's treatise, language issues and other significant challenges faced by the translator(s), and the fictional context (place and time) in which the dialogue is set. In addition to extensive notes that clarify and augment the translation, a short section presents the dramatis personae (the interlocutors) in the *Dialogo* and their points of view within the debate, a glossary defines key Italian terms that figure prominently in the text, and an index and thirty-five illustrations of works discussed (or relevant to the text) round out the critical apparatus of what is unquestionably a welcome addition to the Getty's Texts & Documents series.

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Art Patronage, Family, and Gender in Renaissance Florence: The Tornabuoni. Maria DePrano.
Cambridge: Cambridge University Press, 2018. xxxii + 420 pp. $135.

We owe to the patronage of the Tornabuoni family some of the most glorious artworks of the late Quattrocento. In this book, primarily a work of art history, Maria DePrano situates those works within an ongoing, multi-pronged project of art patronage carried out by this notable family over a number of years and multiple generations, but also within the broader social, spatial, literary, and religious contexts in which the art they commissioned was displayed and utilized. To that end, the book follows a chronological order of exposition; but that approach is coupled in several chapters with a sense of a walk through the spaces in which the family lived and worshiped.

Throughout, DePrano successfully conveys a sense of the *mentalités* and symbolic resonances within which the art was embedded, and of the material culture with which it was surrounded.

Chapter 1 introduces the family. Chapter 2 focuses on a painting now hanging in the National Gallery in Washington, DC, which DePrano persuasively argues is a depiction of Lucrezia Tornabuoni, mother of Lorenzo the Magnificent and a woman of unusual influence and renown. Chapters 3 and 4 examine a number of medals commissioned by the family in the 1480s, an especially intimate form of commemoration. Chapter 5 discusses a number of *spalliere*—paintings on wood panels used as domicile furnishings—featuring scenes from the ancient Greek myth of Jason and Medea. Chapter 6 provides an extended discussion of the Ghirlandaio frescoes in the Tornabuoni Chapel (in Santa Maria Novella), their placement, and their intended audience. Chapter 7 focuses on paintings of Lorenzo Tornabuoni's first wife, Giovanna degli Albizzi, and on the theme of honoring a deceased wife—a topic that is deeply affective and yet, as DePrano points out, rarely expressed in Renaissance portraiture. Chapter 8 turns to two unusual frescoes executed by Botticelli in the Tornabuoni villa, outside of Florence. Chapter 9 briefly explores the art-patronage efforts of sixteenth-century members of the family and meditates on the vicissitudes of patronage in the time of Savonarola. A concluding chapter summarizes some of the main findings and themes of the book, primarily that the Tornabuoni oeuvre displays the importance of portraiture, incorporates both classical and Christian iconography, articulates an especially strong Christian faith and orientation toward salvation, and, perhaps most distinctively, exhibits "a dedication to celebrating and remembering their female relatives" (204).

Overall, the book strikes one as comprehensive and exhaustive. It is full of illustrations: color plates of the main works discussed, but also, even more helpfully, numerous black-and-white figures depicting works by other artists and/or works commissioned by other families, enabling DePrano to make cogent points about the precedents, and the distinctiveness, of the Tornabuoni commissions. Her analysis traverses art objects in quite different media that might ordinarily be treated separately, using the thread of family patronage to unite them. Her musings on the placement, meaning, and purpose of the Ghirlandaio frescoes is very welcome, focusing more than others on their importance for religious aims, in light of the physical arrangement of the church (138–40). In short, DePrano has done a lot of good detective work, searching out comparable works centering on comparable themes in comparable (and disparate) media. And her work is copiously annotated.

While that attention to comprehensiveness is welcome from a scholarly standpoint, unhappily the work frequently reads more like a dissertation than a book. DePrano seems compelled to account for every point ever made about these works in the existing literature. At times that becomes tedious, with rather pedestrian, blow-by-blow summaries of which scholar said what. Extensive discussions of the iconography found in the paintings are frequently illuminating, but also repetitious, especially when discussing

the Christian meaning of so many images and figures (for example, the long discussion of the god Mercury in chapter 3, or the discussion of the Graces in chapter 4). Sometimes the author's own points are repeated nearly verbatim a couple of pages apart (for example, regarding the inscription on Battista Sforza's portrait, pp. 148 and 150), suggesting the book would have benefited from tighter editing. Nevertheless, those flaws are more than counterbalanced by several engaging insights —for example, DePrano's identification of Tornabuoni and Albizzi family emblems in many of the works—and by the author's effort to be exhaustive, a feature that specialist readers will greatly appreciate.

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Fra Angelico: Heaven on Earth. Nathaniel E. Silver, ed.
Exh. Cat. London: Paul Holberton, 2018. 248 pp. £45.

In early 2018, the Isabella Steward Gardner Museum mounted a small but significant exhibition of works by Fra Angelico, focused on four painted reliquaries executed by the Dominican painter between 1424 and 1434. These reliquaries, painted with scenes from the life of the Virgin Mary, formed a set for use in the sacristy of the Dominican church of Santa Maria Novella, Florence, and stayed together in that space from their creation until the early years of the nineteenth century and the suppression of the monastery in the Napoleonic occupation of Italy. Three of the reliquaries stayed in Florence, eventually entering the collection of the Museo di San Marco. The fourth surfaced in a private collection in Florence, passed to the heirs of the collector, in England, and, in 1899, was purchased by the firm of Colnaghi & Co. on speculation of sale, successfully realized, to Isabella Steward Gardner. The 2018 exhibition brought together all four reliquaries and produced the accompanying volume, *Fra Angelico: Heaven on Earth*, which is a collection of essays and an exhibition catalogue providing a critical history, description and analysis, and relevant technical information.

The essays in the volume include studies of the provenance of the four reliquaries—chapters by Jeremy Howard and Chiara Pidatella, with an archival discovery by the latter that finds the reliquaries attributed to Fra Angelico and described by subject matter in a 1652 inventory of the sacristy of Santa Maria Novella—and, by Marilena Tamassia, a history of the Museo di San Marco, describing the historical circumstances that resulted in the museum becoming a repository for works by Fra Angelico, including the three reliquaries that remain in Florence. Gianfranco Pocobene and Alexa Beller provide a technical study of Gardner's reliquary *Dormition and Assumption of the Virgin* and map a chronology of physical changes made to the painted panel over its long history as a material object.