

that challenges the ideal presented by Contarini, referring to scholarship that has drawn attention to bribing, conspiracies, cheating, favoritism, and factions.

More broadly, the book's introduction places the text into context, including through a discussion of Gasparo Contarini. Contarini was a member of one of the most prominent noble families in Venice and had a distinguished career in politics, holding several state offices, before being named cardinal in 1535. The introduction also outlines the scholarly debate on the myth of Venice, since Contarini's text made a major contribution to the idealization of the city. This edition also contains appendixes: a commentary on the myth and antimyth of Venice; a glossary of terms, mostly related to institutions of government; and a timeline of the principal events of Contarini's life.

The book will be of great value to scholars who study Venice. In addition, the considerable impact of Contarini's text in the early modern period means this edition will find appreciation among scholars of law and politics. The introduction, appendixes, index, and explanatory footnotes in the main text will enable nonspecialists to grasp its meaning and importance. This edition will be widely welcomed by scholars less confident in Latin and Italian, as well as by those who already know the text, as this translation is exceptionally smooth to read. For this reason, it will also be valuable for students. Overall, the presentation of the volume is excellent, and the translation of such an important source for early modern Venice, Italy, and Europe will benefit scholarship across a wide range of fields, from politics and the history of ideas to social and cultural history and translation studies.

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Andrea Pozzo and the Religious Theatre of the Seventeenth Century. Andrew Horn. Early Modern Catholicism and the Visual Arts 18. Philadelphia, PA: Saint Joseph's University Press, 2019. x + 428 pp. \$120.

The recent surge in scholarly interest in the Jesuits and the visual arts continues with Andrew Horn's *Andrea Pozzo and the Religious Theatre of the Seventeenth Century*. Recent scholarship on the Jesuits has sought to reexamine the Jesuit cultural mission, contextualize the Jesuits among their contemporaries, and synthesize a wider view of global Jesuit activities. Saint Joseph's University Press has led the way, with over a half dozen volumes in their Early Modern Catholicism and the Visual Arts Series dedicated to Jesuits. Horn sheds new light on Baroque master and Jesuit brother Andrea Pozzo (1642–1709) through a meticulous study of his art, analysis of new primary documents, and expert synthesis of the large body of scholarly literature on Pozzo. The final product expands our understanding and appreciation of Pozzo's artistic career and

seventeenth-century religious theater, from the artist's tentative Jesuit beginning and works in Northern Italy to his spectacular successes in Rome.

Across five chapters, Horn writes about Pozzo and the Jesuits, his work in Northern Italy, and, finally, his work in Rome. This is not a complete study of Pozzo's entire career but, instead, an analysis of the permanent and ephemeral work he completed for the Jesuits. Horn notes that while Pozzo was a versatile artist who excelled in oil painting as well as architecture, this book focuses on Pozzo's scenography and illusionistic fresco painting. Proceeding chronologically and geographically, from Pozzo's formation in Northern Italy to the culmination of his career in Rome, Horn explains the art historical and cultural context in which the artist worked. Horn rightly notes that the Jesuits were extremely influential in Italian culture of the seventeenth century, centering this observation on the Jesuit use of ritual and performance (so essential to the Catholic Church at the time) in the art and architecture they sponsored.

The first chapter looks at Pozzo's education and training. Covering a good deal of ground about Jesuit spiritual and intellectual theory, Horn explains the order's significance in relation to rhetoric and performance in the visual arts. This philosophical education was an important element of Pozzo's artistic training. Once formed, Pozzo put his training into practice, as is discussed in chapter 2, which mostly centers on the artist's career in Milan. Horn explores the impact of the local environment on Pozzo's work, from the presence of Carlo Borromeo to the influence of the Spanish crown. The scenographic practices and theatrical culture of the region enhance our appreciation of Pozzo's first major public works: scenographic *apparati* for religious occasions.

Chapter 3 analyzes Pozzo's earliest surviving large-scale church decorations, at the Church of San Francesco in Mondovì, explaining that the sequence of the interior decorations creates a venue for a spiritual journey. After these successes in the north, Pozzo made his way to Rome, and his work there is the subject of the final two chapters. In chapter 4, Horn locates Pozzo within the larger context of Rome's religious theater and the Jesuits' contribution to it through a study of Pozzo's Quarantore (a devotional exercise of forty continuous hours of prayer) in the main Jesuit church, Il Gesù. In particularly valuable paragraphs, Horn identifies and discusses the northern influences that show up in Pozzo's work in Rome. In some ways, the final chapter is the most fascinating, as it deals with Pozzo's best-known works in the churches of Il Gesù and Sant' Ignazio. Horn presents these spaces as "theaters of transformation" (299), in which Pozzo created theatrical spaces through the use of the illusionistic architecture and other scenographic devices that transform visitors into performers, leading them to be active participants, rather than passive observers, in a journey of intellectual and spiritual discovery.

Horn's work is ambitious, presenting nuanced studies of a specific set of works while simultaneously commenting on larger issues in early modern studies. In this, Horn is eminently successful. Discussing Baroque art as "theatrical" is commonplace and

superficial: all too often commentators say it, but they never explain what it means, why it's true, or why it matters. Not so with Horn. This book explains how in Pozzo's work, theatricality, concepts of scenography, the construction of co-extensive space, and compelled viewer participation were distilled into their most potent forms to create art and architecture that overwhelm the viewer's senses and deliver Jesuit messages. Andrea Pozzo stood at the culmination of this artistic strategy. Through four hundred pages and hundreds of images, Andrew Horn has made an important contribution to the study of Baroque art, the Jesuits, and early modern Italy.

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Filippino Lippi: Beauty, Invention and Intelligence. Paula Nuttall, Geoffrey Nuttall, and Michael Kwakkelstein, eds.

NIKI Studies in Netherlandish-Italian Art History 13. Leiden: Brill, 2020. xxviii + 380 pp. \$184.

This book was edited based on the papers presented at the first academic conference at the NIKI (Florence) that focused on Florentine painter Filippino Lippi (1457–1504) in December 2017. About twenty years had passed since the first major exhibition exclusively dedicated to the painter (*The Drawings of Filippino Lippi and His Circle*, Metropolitan Museum of Art, New York, 1998). In these two decades, the publication of the voluminous monograph *Filippino Lippi* (P. Zambrano, J. K. Nelson [2004]) in Italian can be considered the most prominent achievement of Filippino studies. Even now, experts of Italian Renaissance art rely on it as if it were a dictionary. The volume under review can be highlighted as one of the most fruitful results of using this “dictionary.” The book includes eleven essays and one concluding note in English, supplemented by three treatises in Italian. The contributors are of all ages and are based throughout Europe and the United States—each looks at Filippino's art through the lens of his or her specialty. The significance of this book is that it inspires readers to realize how many mysteries still surround the painter.

Some of the issues well recognized in previous studies are deepened further here: critiques from the nineteenth century, the unique usage and symbolism of gold in *Adoration of the Magi* (National Gallery, London), the complex pictorial space and motifs of the San Gimignano *Annunciation*, the importance of Filippino in Botticelli's workshop, his reception of Netherlandish paintings, the nesting structure of the Carafa Chapel altar frescoes, chaos in the Strozzi Chapel, and his relationship with Raffaellino del Garbo. Two technical reports present new data concerning the restoration of the Strozzi Chapel and the results of the cleaning and infrared reflectography inspection of the London *Magi*. These essays reaffirm the fact that science and art