

Corte Nuova additions, while Bruschi closely examines Giulio's building techniques in order to distinguish his contributions from interventions by later restorers. Jérémie Koering's essay on the painted facades of the Ducal Palace provides an important reminder of the chromatic impact and variety of these decorations—which included fictive architecture, landscapes, and heraldry—that once adorned the exterior of much of this vast princely residence. In a particularly entertaining contribution, Paolo Carpeggiani recounts the building history of Federico's country residence at Marmiolo, where Giulio's additions to the structure and its gardens are abstractly evoked in a landscape painting of ca. 1595 by Flemish artist Sebastian Vranx and now conserved in Rouen. Although clearly an imagined capriccio, Carpeggiani examines the painting to shed light on how princely gardens like those at Marmiolo were laid out and used by members of the court for *al fresco* meals and pastimes like ball games.

The three final essays treat paintings and drawings by other artists who were active at, or produced artworks for, Federico's court. Stefano L'Occaso offers a magisterial romp through several European drawing collections, examining figural studies attributed to Giulio and members of his circle such as Fermo Ghisoni, Giovan Battista Bertani, Bernardino Gatti, and Ippolito Andreasi, identifying them as preparatory studies for surviving decorations at Palazzo Te, Palazzo Ducale, and various villas and churches in Mantua, Rome, and Piacenza. Renato Berzaghi reconstructs the program for Federico's Palazzo Ducale Cabinet of Caesars, including the room's damaged vault frescoes, important copies of which Berzaghi identifies in the recently recovered decorations created in the 1570s to adorn the vault of the star-shaped tower at the Corte Castiglione in Casatico. Mariarosa Palvarini Gobio Casali's concluding essay discusses the maiolica service made for Federico in the 1530s by Nicolo d'Urbino, comparing it to the larger, earlier, and better-known service produced by the same artist for Federico's mother, Isabella d'Este. Carefully edited and generously illustrated with black and white but perfectly serviceable images, this volume shines a long overdue spotlight on Federico II Gonzaga, finally the protagonist of the rich artistic and architectural projects created under his patronage.

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*The Tombs of the Doges of Venice from the Beginning of the Serenissima to 1907.* Benjamin Paul, ed.

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Struck by the magnificence of Venetian ducal tombs, the fifteenth-century German friar Felix Faber famously asserted that “not even the graves of the Roman Popes could equal those of the Doges of Venice.” Modern scholarship continues to be captivated by Venetian funerary monuments, with studies focusing on their development over spe-

cific time periods (Robert Munman, Jan Simane, Debra Pincus), on specific typologies (Martin Gaier, Ursula Mehler), and on individual monuments (Wendy Stedman Sheard, Bertrand Jestaz). The present volume contains sixteen essays that together effectively examine the phenomenon of the Venetian ducal tomb from the earliest surviving examples in the Middle Ages all the way to the beginning of the twentieth century, when the body of Doge Sebastiano Venier, the hero of Lepanto, was brought to Santi Giovanni e Paolo and given a new, grand memorial (the subject of the concluding essay, coauthored by Benjamin Paul and Jan May).

In the introduction Benjamin Paul, the book's editor, sets forth the circumstances that complicate—then perhaps as much as now—the interpretation of these monuments. The Venetian Republic's political system, after all, actively restricted the doge's actions and power, cultivating the image of this ruler as *primus inter pares*—first among equals—while a tomb would glorify him as an individual. Responsibility for erecting these monuments often fell to the doges' families, and essays by Paul, Dennis Romano, and Florian Horsthemke illustrate how dynastic ambitions that would have violated the decorum required of the doge while in office could be expressed more acceptably on a tomb. Most ambitious were the Mocenigo, the family who supplied more doges than any other in the early modern era. Horsthemke's essay examines the family's occupation of nearly the entirety of the inner façade of Santi Giovanni e Paolo with their tombs over several generations, a strategy then extended to the nearby San Lazzaro dei Mendicanti. Debra Pincus draws our attention to the importance of script and inscriptions for the visual rhetoric of ducal tombs. The content and the cut of the humanistic script of the Francesco Foscari epitaph, for instance, “signals Venice's new, quasi-imperial ambitions” (258) as much as the tomb's size and its figural and architectural complement did. Foscari ended his dogeship highly unpopular, as would Nicolò Tron, whose even larger tomb was erected across the Frari presbytery, facing Foscari's. In another contribution Paul interprets the program of the Tron tomb, on which the standing figure of Tron would appear to glower at Foscari's monument, as an attempt by Tron's son Filippo to recast his father as the image of republican virtue—a rebranding from which Filippo himself stood to benefit.

The protagonist of Henrike Haug's essay, Enrico Dandolo, was one of only two doges not buried in Venice. Dandolo was doge during the Fourth Crusade, and Haug suggests that his burial in Constantinople, the city of his conquest, can be interpreted as a strategic marker of Venetian territorial expansion and dominance. Janna Israel calls our attention to another outlier among ducal tombs, that of Doge Cristoforo Moro. Moro not only requested burial in the relatively remote church of San Giobbe, but also insisted that his grave be marked only by a simple floor slab. This ostensible humility, as Israel brings to light, is mitigated by the tomb's wider architectural and ritual context, which in effect made a personal burial chamber of the entire high chapel. The entries by Tiziana Franco and Victoria Avery focus on materials. Ducal tombs were veritable multimedia ensembles, and unfortunately much of their chromatic ornament

has been lost to time; Franco's valuable overview of the mosaic and painted elements that do survive restores a sense of their original splendor. Avery addresses the infrequency with which bronze is used for ducal monuments, a somewhat surprising absence considering the prestige that the material enjoyed, its widespread use for princely commemoration in other European centers, and its extensive employment in other contexts in Venice itself. Avery hypothesizes that the combination of bronze's time-consuming execution, pagan and imperial associations, and conspicuous splendor and cost, along with the Venetian sense of *mediocritas*, may explain the reluctance to feature it more prominently in ducal memorials. This volume will be of great interest to specialists in Venetian sculpture and architecture, and to anyone studying self-fashioning in the Venetian Republic or funerary commemoration more broadly.

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*Public Painting and Visual Culture in Early Republican Florence.* George R. Bent. Cambridge: Cambridge University Press, 2016. xviii + 334 pp. \$120.

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Bent offers a study of public art in Florence over the long Trecento, from 1282 to 1434. His concerns lie with those works of art that existed in the public sphere—on street corners, in government and guild halls, and in the naves of churches—rather than those that were accessible only to clergy or members of elite families. Indeed, Bent's study follows on the work of Marcia Hall, who established some time ago that the major mendicant churches in Florence were divided each by a *tramezzo*, which would have separated from public view the altarpieces and private chapels with which we are now most familiar. Bent, then, brings to our attention a host of lesser-known works that the Florentines themselves would have seen and with which they would have interacted on a daily basis. It is this interaction that interests the author the most. Bent derives his theory of images from Belting and Freedberg, among others. Thus images are active, potent, and participate in society, having effects on those who view them, pray and sing to them, conduct their too-worldly affairs under the watchful eye of the painted figure. The varied contexts within which Trecento Florentines interacted with public paintings, and the varied audiences that viewed these works, are the subject of Bent's study. Accordingly, the volume is divided into six chapters that each treat a different population of the Florentine public and those images that filled their spaces—the people of the streets, the *laudesi* and members of confraternities, state officials, merchants and members of guilds, those who clustered about the piers of churches, and those who stood among the greater mural programs painted in the naves of churches. The book concludes with a brief chapter on Masaccio's *Trinity*, here presented as “the greatest public painting of the early Republican period,” and the multiple audiences to which it spoke (286).