

drawings. The rise of the family to a solid middle-class status and Giulio Cesare's marriage to a noblewoman is given relatively little weight in this career change, while the Procaccini emphasis on Correggio and Parmigianino as models and their incorporation of stylistic elements from Flemish masters are seen as business strategies on a par with the Carracci synthesis extolled by Agucchi and Bellori.

Despite a few minor omissions (Greco Grasilli, 2010, on commissioning Garbieri), the author has both brought together much-published information and discovered exciting new information about the overlooked contribution of Carlo Antonio, who developed a unique market in Lombardy for garland paintings and landscapes. Yet the last three chapters, which survey the paintings each Procaccini brother produced for public and private patrons, have so much information packed into dense paragraphs that readers unfamiliar with their immense output are left longing for a more leisurely pace and for richer interpretive explanations to shape the mass of detail. The absence of professional editing is noticeable in missing words, extra prepositions, errors of punctuation, mistyped dates, and excessive repetitions that obscure the gems of Lo Conte's valuable approach, leaving the reader wishing this book were as lucid and as focused as his recent journal articles on Carlo Antonio in *Italian Studies* (2016) and *Zeitschrift für Kunstgeschichte* (2020).

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Chapels of the Cinquecento and Seicento in the Churches of Rome: Form, Function, Meaning. Chiara Franceschini, Steven F. Ostrow, and Patrizia Tosini, eds.
Milan: Officina Libraria, 2020. 272 pp. €40.

Seldom does a collection of art history essays leave readers yearning for a second volume. Beautifully produced with stunning color images, although lacking sufficient comparative illustrations, *Chapels of the Cinquecento and Seicento in the Churches of Rome* presents nine resplendent examples—some little studied, others well known but newly interpreted. Fulfilling the promise of the introduction, readers are offered “a deeper understanding of the [chapels’] variety, richness, and complexity . . . as sites for liturgical celebration, quiet devotion, and pilgrimage; as burial places and reliquary shrines; and as expressions of individual, familial, and ecclesiastical power and spirituality” (13).

The informative introduction by the three editors explicates theological definitions, canonical rights of patronage, and chapels’ diverse architectural forms. Private chapels first proliferated in thirteenth-century Mendicant churches, then “reached [an] apogee” (10) in the sixteenth and seventeenth centuries. Despite Carlo Borromeo’s directives (1577) for reforming church construction and furnishings, Roman patrons and artists felt no compulsion to conform. They explored innovative techniques for creating

material splendor—in particular, encrusting walls with dazzling polychrome marble—while deriving renewed inspiration from antiquarian culture and contemporary renovations of early Christian churches.

The essays, organized chronologically, augment the authors' previous studies and include unpublished documents, most translated into English. They offer significant perspectives on the patrons and their influential ecclesiastical, civic, and intellectual circles, and on the artists and artisans, affording new attributions and dates that clarify processes of design, construction, and decoration. Each author suggests avenues for further research.

Patrizia Tosini identifies the patron of the Frangipani Chapel in San Marcello as Curzio Frangipani, trusted advisor to the Farnese and preeminent member of the Capitoline elite. She interprets the marble decoration—"the [chapel's] most original element" (29)—as an explicit reference to the recently excavated *Fasti Capitolini*, which recorded supposed Frangipani forebears among the Republic's chief magistrates. Fabio Barry reappraises the Cappella Gregoriana, Gregory XIII's colossal mausoleum in St. Peter's, through two contemporary Neo-Latin ekphrases. He parses their Greek and Latin (both pagan and Christian) antecedents to evoke the experience of viewing the original (destroyed) golden mosaics and "animated marbles" (59).

To erect his chapel, Cardinal Enrico Caetani demolished the oratory at Santa Pudenziana that conserved martyrs' bodies and blood gathered by the saintly sisters, Pudenziana and Prassede. Enrico Parlato reconsiders the decoration that linked the Caetani lineage, cult of martyrs, and Passion of Christ. The mimetic, black-and-white mixed marble background of the *Arma Christi* inlays, I suggest, references the Column of the Flagellation, venerated in the neighboring church of Santa Prassede.

Steven F. Ostrow illumines the catacomb-like, oval *confessio* beneath the chancel of Santa Susanna, which Cardinal Girolamo Rusticucci renovated, as "a recreation *alla moderna* of a subterranean *memoria*" (107). Chiara Franceschini underscores the visual dialogue between Christian past and modernity at San Gregorio al Celio, built on the site of Saint Gregory the Great's parental home where a Marian image had spoken to him. Financed by Cardinal Antonio Maria Salviati, this ruinous (actually, Trecento) image was installed in a new chapel to interact with the altarpiece depicting young Gregory, recreating the miraculous event for posterity.

Algarði's statue of *St. Philip Neri and the Angel* crowns the altar of the Boncompagni Chapel in the sacristy of Santa Maria in Vallicella. By revealing the little-known history of the patron, Pietro Boncompagni, a Jewish convert, Guendalina Serafinelli revises previous interpretations. Louise Rice elucidates the ingenious design of the Spada Chapel's balustrade in San Girolamo della Carità, where two marble angels suspend a length of vibrantly striped jasper "fabric"—a Communion cloth that "stretch[es] the meaning of the [altar] rail in new and imaginative ways" (171–72). Alison C. Fleming and Stephanie C. Leone demonstrate how the "integrated spatial environment" (191) of Francis Xavier's reliquary chapel in the Gesù catalyzed his cult's locus. Fabrizio Federici documents the renovation of the Cybo Chapel in Santa Maria del Popolo

that conveyed the overarching ambitions of the cardinal patron who challenged the supremacy of Raphael's Chigi Chapel across the nave.

These erudite, jargon-free studies will engage students and scholars alike. They attest how much remains to be mined in archives, how new evidence spurs compelling analyses and revisions, and how the palimpsest that is Rome is eternally reframed and reconstructed.

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Gender, Space and Experience at the Renaissance Court: Performance and Practice at the Palazzo Te. Maria F. Maurer.

Visual and Material Culture, 1300–1700 9. Amsterdam: Amsterdam University Press, 2019. 242 pp. €95.

The Palazzo Te in Mantua, built between 1525 and 1535 on what was originally an island at the edge of the city, was the creation of the architect and painter Giulio Romano. Constructed on the foundations of an older, more modest structure adjacent to the stables housing the celebrated horses of the Gonzaga family, the palace functioned initially as a suburban retreat for Federico II Gonzaga, the first Duke of Mantua. The fame of the building spread quickly. A scant two years after the Te's completion, Sebastiano Serlio praised its architecture as a perfect mixture of nature and artifice, and Giorgio Vasari, in his 1550 "Life of Giulio Romano," lauded the palace's interior images as exemplary of a dazzling inventiveness. Modern historians have tended to discuss the palace's architecture in terms of its deviations from classical norms and have explicated its complex and diverse interior decorations in iconographical, political, biographical, and/or psychological terms. In her recent monograph on the Te, Maria Maurer focuses on the reactions that Renaissance visitors may have had to the building and its decorations, and how these responses may have been informed by contemporary attitudes toward gender identity, courtly decorum, historical circumstances, and individual and collective experiences.

Maurer's first chapter is devoted to the historical and theoretical foundations of her work. The primary sources from which she draws include contemporary Renaissance chronicles, letters, and courtesy books, with particular attention given to Baldassare Castiglione's *Book of the Courtier* and his concept of male *sprezzatura* and female *sprezzata purità*. Based on these sources, Maurer characterizes the Mantuan court as highly artificial and self-conscious, an environment in which participants were constantly engaged in enacting and evaluating their masculine and feminine roles. In order to reconstruct how this self-consciousness might have informed contemporary reactions to, and activities within the Te, Maurer invokes Judith Butler and