paintings; illustrated manuscripts; chairs, beds, and other furnishings; cushions, tapestries, and linens; and manuscripts and manuscript illustrations.

The volume is organized into two sections. Part 1 focuses on home interior spaces, paying close attention to the overall layouts of houses and divisions of various labors and activities into different rooms and areas. Those with workshops or shops situated on the first floor of their house, a common practice in Bruges and other urban centers during the period, created the ground floor as a commercialized area fairly separated from private domestic spaces. Meanwhile, the *cantoor*, somewhat comparable to our modern-day concept of the home office, was a more permeable space in which a variety of trade and work-related activities were performed, but which also sometimes served as a space of reflection, personal study, and the construction of identity. Kitchens and *salettes* (small rooms for receiving guests), dining rooms, and bedrooms all emerge as their own more private, gendered, and yet still versatile spaces activated by different members of a household during particular times of day.

Part 2 turns to the material culture of artworks and decorative objects that adorned people's homes and how these home goods were mutually functional and aesthetic items that impacted individuals' interactions with them. Paintings are discussed not as unique artworks, but instead used to explore where these paintings might have been situated within the home, as well as to look for evidence of art and objects in home spaces depicted. There are many intriguing discoveries and conclusions throughout the volume. As one example, residents of Bruges markedly shifted in their color preferences for decorative textiles, from favoring primarily blue with a relatively small portion of red in the mid-1400s to blue disappearing completely and being overtaken by an overwhelming preference for green by 1600 (203–06).

De Groot's multidisciplinary and refreshingly object- and people-centered approaches make for a fascinating read, and I look forward to her subsequent planned work delving into clusters of source materials for more specific case studies. Backmatter includes appendixes with archival references and thirty-one full color figures.

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Art in Dispute: Catholic Debates at the Time of Trent, With an Edition and Translation of Key Documents. Wietse de Boer.
Brill's Studies on Art, Art History, and Intellectual History 59. Leiden: Brill, 2021. xii + 416 pp. $179.

Wietse de Boer's book represents an ambitious and welcome contribution to our understanding of the sacred image debates following the Protestant Reformation. De Boer's book aims to clarify the misconception that the Catholic Church's response to the

Protestant disavowal of the function of sacred images materialized only in the Council of Trent's decree, formulated in its final session in December 1563. He highlights a series of texts by Catholic theologians fifteen years prior to the decree, elucidating the context of the formulation of its final form.

De Boer's study not only fills a void in our knowledge of the sacred image debates pre-Trent, but through the examination of these texts, in addition to a newly discovered draft of the Council of Trent *Decree on Saints, Relics, and Images*, De Boer challenges not only the longstanding perception that the Tridentine decree on images was the product of political pressures from French theologians (first proposed by Herbert Jedin in 1935, and more recently by John O'Malley in 2013), but also the assumption that Catholic theologians were in agreement about the nature and function of sacred images before, during, and after the formulation of the decree.

The book is divided into two main parts. Part 1 centers on the historical examination of texts written by Catholic theologians from the mid-Cinquecento through the Tridentine and post-Tridentine periods to highlight continuities and discontinuities between the authors and their positions on the function, materiality, and veneration of sacred imagery. Part 2 includes six texts in their original language and in English translation, by Martín Pérez de Ayala (1549), Matthieu Ory (1552), John Calvin (1553), Ambrogio Catarino Politi (1552), Iacopo Nacchianti (1557), and a draft of the decree on images (30 November–1 December 1563).

One of the major contributions of part 1 is its reconstruction of the history of the debates regarding the materiality and veneration of sacred images within the context of religious crisis leading up to the final session of the Council of Trent. Pérez, Ory, Catarino, and Nacchianti all engage with Thomas Aquinas's position on image perception from his *Summa Theologiae*, but with different interpretations.

The Scholastic premise that perception and veneration were unified, and the emphasis on likeness between sacred image and what it represented, suggested that a sacred image (sign) deserved the same type of veneration or adoration as the holy subject (signified). Although these authors acknowledged the semiotic theory of image perception, they either disagreed or remained silent on the nature of images and their veneration.

This reconstruction of midcentury debates on sacred images proves that the concern for sacred images began almost immediately after Protestant charges of idolatry and outbreaks of iconoclasm emerged in the 1520s and did not suddenly emerge during the Council of Trent. De Boer's extensive discussion and analyses of these Catholic texts explains why the topic of sacred images was not addressed until the final session. It was less an issue of disinterest among Catholic prelates regarding sacred images, as has been long argued, and more a matter of the controversy among their own regarding the veneration of images. The supposition that council members had no stake in the image debate facilitated the easy acceptance that it was the French delegation to Trent that pressured the Church into addressing images.

These midcentury debates in turn informed the Tridentine discussions and the decree on images during its final sessions under Pope Pius IV, supported by De Boer's rediscovery and examination of a draft of the *Decree on Saints, Relics, and Images*. The draft and the final text of the decree reveals that, in the end, the Council of Trent made every effort to justify the function of sacred images in the face of Protestant attacks, while also steering away from the unresolved Scholastic and theological debates about image perception and the relationship between sign and signified.

Although the book is dense, and at times difficult to follow, the value of *Art in Dispute* is undeniable. It is a necessary reference for graduate students and scholars in early modern religious history and art history. For art historians, the book opens avenues to consider the potential impact these debates had on sacred style during these respective periods.

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Giuliano da Sangallo and the Ruins of Rome. Cammy Brothers.
Princeton, NJ: Princeton University Press, 2022. x + 310 pp. $75.

Two famous books, the *Taccuino Senese* and the grand *Codex Barberini* of around 1500, constitute the material point of departure for Cammy Brothers's survey of the drawings of the Florentine architect Giuliano da Sangallo, while she centers her thematic focus in their relation to the ruins of ancient Rome. This turns out to be a highly productive framework for Brothers's attractively laid out, abundantly illustrated, and well-written volume. Brothers applies a novel attention to the significance of the media and material of the drawings, not only investigating their qualities and function individually but also as part of the ingeniously composed pages of parchment. Remarkably varied in terms of drawing modes, the manuscripts display an interest in entire buildings and their plans, in ornamental details such as capitals and entablatures, and in the fragmentation of masonry.

Giuliano da Sangallo's preoccupation with representing the temporality of buildings, even exaggerated in inventive, imaginary, ruinous elevations, was remarkable and innovative at the time. In addition to this iconographical feature, he explored the radically new methods of architectural representation of ca. 1500: plans and sections. He even invented a strange variant of sections by simultaneously representing the interiors and exteriors of buildings, combining elevations with ruinous, fragmented cutaways. In addition to the many varieties of representational modes, Giuliano applied a strategy of spectacular, almost grotesque hybrid composition onto the pages. He not only accumulated a multitude of individual elements but also juxtaposed the various drawing