

Bay of Naples. Giovan Carlo Doria becomes a key figure here in his rearing equestrian portrait as member of the crusading Order of Santiago of Philip III, and in his Genoese palace near the Doria family piazza of San Matteo, which hosted Genoese artist Giovanni Battista Paggi's Accademia del Disegno, a group that broke the hold of guilds and proclaimed the independence of the artist, as discussed by CASVA expert Peter Lukehart. The accompanying catalogue of 140 paintings, drawings, sculptures, and lavish ceremonial silver plates is organized thematically and chronologically as a historical overview of the formation of the Baroque, with Bernardo Strozzi and Giovanni Benedetto Castiglione through its heights in Domenico Piola and Gregorio De Ferrari, to the mystical visions of Magnasco in the Enlightenment and the formation of the Accademia Ligustica in 1751.

A central theme that might be emphasized more is the Savoy War with Turin of 1626, and the building of Genoa's great new wall system (1626–36) to the heights of the surrounding mountains, as well as the Genoese republic's election of the Virgin Mary as queen of Genoa in 1637, claiming equal royal status to other principalities and monarchies of Europe and beyond. If there is an official style of the Genoese republic, it is in the Roman triumphal entry tradition of the Augustan republic of Andrea Doria and the royal republic of biennial doge Agostino Pallavicino and successors after 1637. The style may be seen in this great *città reale* crowned by walls, with the Palazzo Ducale renamed Palazzo Reale, and it was performed in the Ceremonial Books of the Genoese Republic from 1561 to the end of the republic with Napoleon's occupation in 1797. It is this Genoa that Evelyn saw in 1644 and on horseback ascended the heights of the great new walls, a "Herculean" wonder (Evelyn, *Diary*, 1.87) from which he could clearly see Corsica, part of the new *regno* of Genoa, from medieval *La Superba* to *Superb Baroque*.

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An Artful Relic: The Shroud of Turin in Baroque Italy. Andrew R. Casper.
University Park: Pennsylvania State University Press, 2021. xii + 204 pp. \$49.95.

This award-winning book (2021 Roland H. Bainton Prize) is an original and multifaceted approach to a well-known relic. Casper examines the Shroud as an artful image from 1578–1694 under the House of Savoy. In five chapters he presents a clear understanding of how the Shroud became an important relic, what the Shroud meant to devotees, and the implications of Shroud copies.

The author approaches the subject from a secular vantage point, acknowledging that there have been controversies about authenticity long before the Savoy's ownership and long after the seventeenth century. Readers will understand what the Shroud meant to the faithful during the height of its status and exactly how it was considered genuine art.

Casper argues that this relic has been marginalized by the hierarchy of art history, partially because of the faint monochromatic blood stains, which render it difficult to discern the image. To understand the Shroud as an artful relic he admits traditional art history approaches will not suffice. Primary source material points to *deus artifex* as the creator of the linen with markings of Christ's blood and bodily tortures. These sources both defend its legitimacy as a relic and as an artwork.

The first three chapters examine the Shroud in Turin as veneration and enthusiasm built and peaked. Casper explores the Savoy's devotion to the relic coupled with Carlo Borromeo's four trips to venerate the Shroud, which stimulated a robust public following. Particularly intriguing is the role of the Jesuits' spiritual exercise in composition of place, imagining a reconstruction of the Passion while fully engaging one's senses. This devotional technique coincided with the Shroud's rise in popularity at the end of the sixteenth century. Ostentations of the Shroud produced a powerful devotional connection to the Passion and resurrection. The Shroud's relationship to Passion and blood relics helped secured it as a divinely created object.

Language used to describe the Shroud echoes late 1500s and 1600s art theory, utilizing descriptive terms like *ombra*, *primo bozzo*, *macchia*, and *sbozzatura*. Literary sources portray the Shroud as art made by God in the same way that human artists imbue lifelikeness in sculpture and painting. This connection of giving life form and activating the depicted matter for meaning-making is key to understanding the way viewers and writers considered the Shroud legitimate art. Writers described the technique of imparting the bloodstains on the linen as subtractive painting occurring during the resurrection.

The final two chapters consider the impact of numerous Shroud copies made for the faithful in printed and painted form. The relationship between the viewer and copy is carefully considered in these chapters, as the power of the relic was not diluted by copies. Reproductions were not valued necessarily by their exactness in detail to the original, but were authenticated by pressing them to the Shroud, a practice that is well documented in the primary sources. As secondary relics, the copies were not simulacrum, but double signifiers.

Casper focuses on Rome's church of the Santissimo Sudario high altar with a life-size replica of the Shroud, enveloped by an ornate multimedia ensemble. This copy of the Shroud functioned in a tripart way as an icon, copy, and relic, in full complement with existing Roman Passion relics. Casper situates the Santissimo Sudario copy in the context of Rome's revered Veronica. As the Shroud gained popularity, the Veronica, possibly with the original missing, lost prestige as more copies circulated. Not all copies of relics remained on equal terms.

Casper makes a compelling argument with supportive evidence that the Shroud was considered art, at least in the seventeenth century. Much of the textual evidence was biased, undoubtedly to appease the Savoy and the post-Tridentine church. His inquisitiveness about the juncture of artifice and authenticity, relics, and icons stimulates questions about art theory, then and now, as well as what scholars and the

public consider art. Casper's book opens up further discussion and application not only in art and religious history, but also about semiotics and meaning-making. And his curiosity about the Shroud is catching. Who knew there was a copy in New Jersey?

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Andrea del Sarto: Splendor and Renewal in the Renaissance Altarpiece.

Steven J. Cody.

Brill's Studies in Intellectual History 314; Brill's Studies on Art, Art History, and Intellectual History 47. Leiden: Brill, 2020. xxii + 290 pp. + color pls.

Steven Cody's beautifully illustrated work on Andrea del Sarto brings an original and refreshing point of view on the artist. It positions itself in the line of two foundational studies: John Shearman's *Andrea del Sarto* (1965) and Antonio Natali's *Andrea del Sarto* (1986). It implements our knowledge of Andrea's personality by focusing on the artist's endeavor as an altarpiece painter, and thus opening beyond art historical studies only, with a more interdisciplinary approach that intertwines theological, biblical, and literary studies, but also art theory and optical sciences. It also addresses the specific analysis of the context in which Andrea del Sarto's altarpieces were produced, with the reconstruction of an oral tradition relating to each commission. The book examines a selection of six altarpieces by the Florentine master: each of these pieces constitutes an independent case study but is skillfully woven into a framework that brings in theological writings, especially Saint Augustine's, and the spiritual life of the first half of sixteenth-century Florence. Cody's book aims to shed light on the painter's artistic growth but also reveals a new facet of his spiritual life. Cody's understanding of Andrea del Sarto avoids primarily trying to answer questions pertaining to style but deals with these questions only "obliquely" (15).

Chapter 1 is devoted to the discussion of the altarpiece painted for the chapel of the Florentine silk merchant Leonardo Morelli in the Augustine church of San Gallo (now destroyed) in 1510. The *Noli Me Tangere* displays monumental yet quiet Raphaelesque figures. Cody analyzes the painting through a reading of Saint Augustine's writings, especially the *Tractates on the Gospel of Saint John*, and points to the importance of the senses in Andrea's version of the theme, its most striking visual element being the delicate circle of hands in its center that search but not touch, creating a space—"a pregnant void" (38)—that makes faith manifest.

Chapter 2 investigates del Sarto's San Gallo *Annunciation* (1512), made just a few years after the *Noli Me Tangere*, and placed in dialogue with the earlier painting. The *Annunciation* was made for Taddeo di Dante da Castiglione, a member of the Arte della Lana, but also for the Augustinian friars. The analysis weaves in Augustine's thoughts