

Leonardo worked first in tempera) and approach. Kanter's early Leonardo is far from the artist who later demonstrates such a profound interest in vivacity, expressed through every aspect of his painting, including composition and sfumato.

The book concludes with technical reports by Mottin and Albertson about two small paintings associated with Verrocchio's workshop—the *Annunciation* (Musée du Louvre) and *A Miracle of Saint Donatus of Arezzo* (Worcester Art Museum). These paintings formed part of the predella for the *Madonna di Piazza* altarpiece, and their attribution has long been debated. Most designate them “workshop of Verrocchio,” but some attribute them to Credi, and a few attribute one or both to Leonardo. No definitive conclusion is reached here and in fact, there is disagreement among the contributors. But the technical reports provide much valuable information about how the paintings were made. Mottin and Albertson suggest the design and painting stages were carried out by more than one artist. Infrared reflectography reveals different tools were used for the underdrawings. Furthermore, Albertson notes two styles in the Worcester panel's underdrawings, suggesting different hands. The reports also conclude that although designs for both panels were carefully planned, changes were made during the painting stage. Moreover, diverse techniques and paint handling suggests both works were made by two or more artists. Although some of the Worcester panel suggests affinities with tempera painting, the technical study establishes it was painted in oil. Mottin asserts that the *Annunciation* was painted in oil (not tempera as is sometimes claimed), though the painting was not sampled to confirm this. Albertson makes the fascinating observation that some of the painting in the Worcester panel adopts a tempera-like approach, despite being executed in oil. This points to an experimental approach to technique typical of objects across media produced in Verrocchio's workshop.

Christina Neilson, *Oberlin College*  
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*La Sala Grande di Palazzo Vecchio e la “Battaglia di Anghiari” di Leonardo da Vinci: Dalla configurazione architettonica all'apparato decorativo.*

Roberta Barsanti, Gianluca Belli, Emanuela Ferretti, and Cecilia Frosinini, eds. Biblioteca Leonardiana. Studi e Documenti 8. Florence: Olschki, 2019. xxiv + 608 pp. €60.

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This valuable collection of twenty-two essays written in Italian is based on the papers delivered at a multidisciplinary conference held in Florence and Vinci from 14–17 December 2017. The overriding concern of the conference and volume, as the editors explain in their introductory essay, was that Leonardo's fame should not endanger the preservation of cultural heritage. Their plea harks back to attempts at locating Leonardo's *Battle of Anghiari* under the wall paintings executed by Vasari in the Sala

Grande of the Palazzo Vecchio in Florence, the most recent of which was undertaken in 2011 by Maurizio Seracini, who used invasive techniques.

The volume is an attempt to offer a new approach to the study of Leonardo's battle scene, one which revolves around the intriguing (and open) question as to whether he ever painted it on the wall. The book comprises six well-structured parts. Part 1 introduces key issues raised by the different methodologies and uses of primary sources underpinning the main theoretical attempts at locating and reconstructing the *Battle of Anghiari*, more specifically its central motif, the *Fight for the Standard*. The scholarly studies by Wilde (1944) and Rubinstein (1995) are addressed individually and, while attention is also given to the important contributions by Isermeyer (1964), Newton-Spencer (1982), and Hatfield (2007), the roles played by Pedretti in promoting the search for Leonardo's painting and by Seracini in embarking on that search are also critically discussed.

New archaeological and historical research is considered in parts 2 and 3, including an investigation of the possible dimensions and overall configuration of the Sala Grande at the time of Leonardo's commission. The site occupied by the Palazzo Vecchio and the various building phases and transformations of the Sala Grande are thoroughly studied in part 2. We learn of the Sala's foundations overlying the material structures of a Roman amphitheater, of medieval adaptations of the space, of the construction of the Sala above the *Dogana*, and of the additions undertaken by Cronaca, Monciatto, and Antonio da Sangallo. The authors take pains to intellectually uncover the multiple and partially superimposed structures. There is also a compelling argument by Maria Teresa Bartoli about Luca Pacioli's role in additions to the building. Part 3 discusses the political change of power from Savonarola to Soderini, and the related changes in the function of the Palazzo, the Sala, and its adjoining rooms. It culminates in Vasari's architectural interventions and new decorative cycle. In Nicoletta Marcelli's essay, novel literary sources for Leonardo's *Battle of Anghiari* are suggested together with a reassessment of the role played by Soderini in the project. Giorgio Caselli, in studying Vasari's project, attentively analyzes the morphological evolution of the structure of the Sala's walls.

Some aspects of the visual and written reception of the *Battle of Anghiari* are discussed in part 4, in essays ranging from source(s) for its various copies to the early whereabouts of Leonardo's and Michelangelo's cartoons. Roberta Barsanti considers whether the earliest copies were based on the cartoon rather than the mural. In part 5, the investigative focus shifts to scientific studies of pictorial materials and techniques. Mauro Matteini interestingly addresses Leonardo's *Last Supper* and preparation of a *stucco-barriera* in the context of what the artist might have executed when preparing the wall to paint the *Battle of Anghiari*. Massimo Coli explains that the use of non-invasive scientific methods for the examination of the materials of the east wall of the Sala Grande have revealed the presence of two types of masonry, and that Vasari's wall adhered firmly to the earlier one with no visible signs of gapping. Roberto Bellucci and Cecilia Frosinini, reinterpreting references to the documented materials acquired for Leonardo, attempt to reconstruct the technical phases of his work. They contend

that the major problem in his pictorial execution actually occurred at the outset of the preparation of the wall, suggesting that no painting was ever realized.

Concluding the volume is a substantial apparatus, the highlight of which is the documentary appendix in which Veronica Vestri assembles the documentation preserved in the Archivio di Stato di Firenze on the execution and decoration of the Sala Grande from 1483 to 1590. On the whole, the volume is a praiseworthy attempt at broadening our fields of inquiry and shedding new light on various aspects of Leonardo's project. That said, our intellectual approaches to his *Battle of Anghiari* should not be conditioned by a suggested supremacy of the role of the cartoon over the painting, but by our appreciation of the limitations inherent in any historical reconstruction.

Juliana Barone, *Birkbeck, University of London*  
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*Titian's Icons: Tradition, Charisma, and Devotion in Renaissance Italy.*

Christopher J. Nygren.

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Within the past two decades or so scholarship has increasingly been willing to confront those Renaissance paintings that were created and have survived in the greatest numbers, but were neglected throughout the twentieth century, the religious works. Although Titian's altarpieces have been receiving a fair share of attention alongside his ever-popular portraits and of course mythologies, the devotional paintings he created across the long span of his career have not. In this book, Christopher Nygren turns the spotlight on this neglected genre within Titian's oeuvre. Denominating them *icons*, which name, the author admits, suggests an adherence to tradition at odds with our expectations of Titian as an innovator, Nygren's images resemble icons in their half-length format, biblical subjects, and devotional function.

Early in Titian's lifetime the miracle-working *Christ Carrying the Cross* in San Rocco was ascribed to his hand. Nygren asserts that it's irrelevant to his argument whether Titian actually painted it or not. Being the only living artist to have a miraculous image attributed to him goaded Titian to rethink the tradition of the icon and to find new ways to incite devotion in the beholder. He invented three strategies to move the icon in unexpected directions. First, he "temporalized" it—that is, sought to represent the pivotal moment of revelation or conversion in his scriptural narrative. Second, he "troped" the image by engaging the viewer as interpreter; when Christ asks a question viewers are provoked to think about how the question applies to their own lives. Third, by using new technologies such as stone supports—that is, "transposing," in Nygren's language—the beholder is challenged to seek a relationship between the material and the message (21).