

of the fifteenth century but was profoundly influenced by models of the Italian Renaissance and the work of Dürer, especially from 1520 onward. His two most accomplished paintings are included: the overwhelming *Job and Lazarus Polyptych* and the intimate *Haneton Triptych*, both in Brussels. Drawings are also well represented, such as the series on *Romulus and Remus* in Munich, the core of Van Orley's drawn oeuvre.

As his career progressed, Van Orley increasingly devoted his energy to the design of ambitious tapestry series and monumental stained-glass windows. His keen talent for balanced compositions, dynamic and expressive figures, and remarkable details is demonstrated in the tapestry series entitled *Battle of Pavia*, in Naples, while his attention to tapestry borders and topographic landscapes is evident from the *Hunts of Charles V*, in Paris.

The entries are enlightening, but they sometimes lack a full bibliography and contain little information about the condition and provenance of the works. It should also be noted that the thematic groups do not directly correspond with the organization of the exhibition and that some catalogued works were only exhibited in part (90–93, 188–93, 240–45), exhibited at the Art & History Museum (226–27) or the Brussels Cathedral (270–71), or were not on display at all (106–07, 158–59, 176–77). Several key works lack a dedicated entry, and are instead illustrated and discussed throughout the book (62, 82–83, 121, 151). All of these omissions, together with the absence of an index, mean that this is not the final monograph on Van Orley. Nonetheless, this catalogue, with more than 350 color illustrations, presents refreshing insights and provides a great overview of his artistic activities. It gives much-deserved attention to an excellent Renaissance artist, and it is a solid foundation for the work ahead.

Jeroen Luyckx, *KU Leuven*  
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*Bernini's Michelangelo*. Carolina Mangone.

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Following Genevieve Warwick's innovative study *Bernini: Art as Theatre* (2012), this important new contribution by Carolina Mangone proves that there is still much to be said about Gian Lorenzo Bernini (1598–1680), his working process, and, particularly, his relationship to the artistic principles of the Renaissance as represented in the work of Michelangelo (1475–1564). Mangone's study sheds new light on the artistic and historiographic relationship of the two artists by closely examining Bernini's *imitatio Buonarroti* across his career as a sculptor and architect, arguing that "by imitating Michelangelo's art and its principles, Bernini constructed a theoretical foundation and vocabulary for his own art" (1). This calls for a return to the basics: close comparative

visual analysis of selected works of Bernini and Michelangelo, situated within a comprehensive discussion of the art theory of the period, which Mangone provides in subsequent chapters. The choice of case studies, particularly the sculptures, is both unusual and significant, granting long-overdue attention to works that have been all but eclipsed by the highly studied multimedial works and urban monuments. Moreover, Mangone sets aside the laudatory and often mythologizing biographies of Bernini to craft a more nuanced account of his practice and reception, incorporating an impressive range of well-known as well as lesser-known documents, texts, and critical voices of the period.

Focusing on the theme of figural poses—specifically, the twisting of the *Figura Serpentina* (serpentine figure) that characterizes a number of Bernini's early works—the first chapter situates him artistically and philosophically in relation to Michelangelo from the beginning of his career. Mangone demonstrates how this evolving relationship must be considered work by work, raising not only questions of style, technique, and the *paragone* of the visual arts but also questions of poetry, metaphor, and polemics.

Chapter 2 takes us to St. Peter's and the tomb of Urban VIII, engaging with the challenging concept of color and coloristic effects in sculpture, as well as the theme of *morbidezza* (softness) and the question of flesh and nudity in the discourse on decorum of the period. In addition to analyzing Bernini's work in relation to the Roman sculptural tradition and to the figures of Michelangelo, the chapter brings attention to the influences of painting—notably, Raphael's frescoes in the Sala di Constantino in the Apostolic Palace.

Chapters 3 and 4 turn to architecture, beginning with Bernini's activity within the complex of St. Peter's. This chapter highlights an important phenomenon of the seventeenth century, and Bernini's position in relation to it: the rise of the professional architect, a shift in understanding regarding the nature of the architectural profession and the *paragone* (comparison of the arts). Mangone attributes Bernini's success as a sculptor-architect to his *giudizio dell'occhio* (judgment of the eye), something for which Michelangelo was known, and to his understanding and judicious use of *contrapposti*, “the perception of objects in visual juxtaposition” (6).

Notable in this chapter, and not previously emphasized in the scholarship on Bernini's architectural practice, is the importance and extensive use of full-scale models in his design process. As she works through the reception of Bernini's architectural works, his triumphs and perceived failures, Mangone steps back from the narrative of professional crisis brought about by the failed belltowers of St. Peter's to effectively leave open the question of Bernini's success and qualification as an architect in his day. As she addresses the question of *licenzia* (license) in relation to other architectural projects in the fourth chapter, Mangone continues to consider the issue of innovation versus tradition and decorum. She illustrates the precedent set by Michelangelo in departing from the classical architectural canon of Vitruvius to produce new architectural languages,

and she discusses the implications of this license for Bernini and succeeding generations of architects.

Mangone's study closes with the theme of *giudizio* as allegorized in portraits of Bernini and Michelangelo, concluding that Bernini demonstrated his own *ingegno* (genius) through the application of his own judgment to the ideas, precepts, and practice of Michelangelo, which allowed him to "imitate with historical consciousness"; thus, he "became his own Michelangelo" (229). Richly illustrated and featuring rigorous examination eloquently presented, this volume is certain to take an important place in Bernini studies, as well as studies of early modern sculpture, architecture, and art theory.

Andrew Horn, *University of St. Andrews*  
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*Bertoldo Di Giovanni: The Renaissance of Sculpture in Medici Florence.*

Aimee Ng, Alexander J. Noelle, and Xavier F. Salomon.

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This beautifully produced, grand-scale volume accompanied the first monographic exhibition of the works of the Florentine sculptor Bertoldo di Giovanni (ca. 1440–91). Held at the Frick Collection (September 2019–January 2020), the exhibition featured more than twenty free-standing sculptures, medals, and reliefs attributed to the artist, including the Frick's *Shield Bearor* (cat. no. 3). The works, drawn from a range of public and private collections, represented nearly the entirety of the artist's surviving oeuvre. Following publications by Wilhelm von Bode (1925) and James David Draper (1992), this is only the third book dedicated to Bertoldo, who is perhaps best known today as student/collaborator of Donatello, teacher of Michelangelo, and intimate of Lorenzo de' Medici. The substantial text is comprised of fourteen scholarly essays, an exhibition catalogue, and an appendix of archival documents. But one message is clear throughout: if his small-scale works have long been overlooked and the artist himself often viewed as a secondary figure in studies of Renaissance sculpture, Bertoldo and "the crucial role he played in the development of Florentine sculpture in the second half of the Quattrocento warrant serious attention in their own right" (10).

In a comprehensive introductory essay, Alexander J. Noelle outlines existing scholarship devoted to Bertoldo, a range of issues facing researchers, and the import of recent archival discoveries and technical insights. This begins with challenges in defining the artist's relatively limited surviving oeuvre—six bronze statuettes, five bronze reliefs, six medals, one polychrome statue, one terracotta frieze, and a series of stucco reliefs—given that only two works, the *Bellerophon Taming Pegasus* statuette (cat. no. 6) and