

but it is now available on a CD-Rom⁹. The same question can be asked about the three other major manuscripts included in these tomes. A facsimile of the Bern Physiologus was issued in 1964¹⁰; the miniatures of the Paris Terence have long been available¹¹; and the entire San Paolo Bible been made accessible in a spectacular facsimile with and important accompanying commentary¹². To be sure, very few libraries have the resources to acquire the latter; but any serious student of the Rheims illumination, even those with access to the Koehler/Mütherich corpus, will want to consult its color reproductions. This is not to question the value of Koehler and Mütherich's truly extraordinary achievement. It is only to ask, at the beginning of a new century, whether the photographic revolution that enabled the construction of *Die karolingischen Miniaturen* should not now yield, at least to some extent, to forms of publication and technologies that render the texts and adornment available in color and that provide developed ways for comparing and indexing the materials.

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- 9 The Utrecht Psalter. Picturing the Psalms of David; CD-Rom Utrecht 1996.
 10 Physiologus Bernensis. Voll-Faksimile-Ausgabe des Codex Bongarsianus 318 der Burgerbibliothek Bern, ed. Chr. von Steiger and O. Homburger; Basel 1964.
 11 LESLIE W. JONES and CHARLES R. MOREY: The Miniatures of the Manuscripts of Terence; Princeton 1931.
 12 ALESSANDRO PRATESI (ed.): *Bibbia di San Paolo fuori le mura*; 2 voll. Rome 1993.

Karin-Edis Barzman: The Florentine Academy and the Early Modern State.
 The Discipline of *Disegno*; Cambridge: Cambridge University Press 2000; xii + 377 S., 24 SW-Abb.; ISBN 0-521-64162-4; \$ 75.–

During the period from its very earliest conception until the late eighteenth century, the Florentine Academy del Disegno has been an institution that wanted to be at the same time a place for proper artistic education, as well as an expression of Florentine political and cultural hegemony. It is the relation between these two aspects that Karin-Edis Barzman has sought to clarify by means of an in-depth study of the Accademia through its archives. It has brought her, and will surely bring the reader, a new understanding of the general phenomenon of early modern academies – not least of all, because the Florentine institution was taken in 1648 as an example for the newly opened Académie Royale in Paris, and others to follow throughout Europe. The complex structure of the Università, Compagnia et Accademia del Disegno – its official title after 1584 – and its changing relations with Florentine government partially resist the approach chosen by the author. Projecting the Accademia within early modern power-relations between the individual and the state, as expressed in the theory on discourse by Michel Foucault, it runs the risk of being flattened to a mere organ of the secular Tuscan state. Although the book certainly makes this point, and thus adjusts

Pevsner's theory of the Cinquecento-academy as a place for artistic social aspirations and economic stimulation, other aspects, such as religious aspects are unjustly depreciated.

The initial act of the Accademia, before its formal institution and recognition by Cosimo de' Medici, was the funeral pomp organised in 1562 for Pontormo in the funerary chapel of the Accademia in the church of Santissima Annunziata. Pontormo had been inhumed after his death in the Chiostro dei Morti of the same church, but he was reinterred in the Cappella di San Luca, in an act of inauguration of this new burial site¹.

Following this solemn event, the Accademia was 'revived' – in the sense that the Compagnia di San Luca, the guild of the painters, was turned into an academy, devoted to the study of drawing. Statutes were written by a drafting committee (which Vasari called 'riformatori' to stress the link with the earlier institution)² consisting of court-artists, and approved by Cosimo I de' Medici in 1563. Soon, however, dissent broke out over a number of issues, and addenda to the statutes were composed that very same year. In 1571, a second adjustment was made to the institution; the still existing painters-guild was dissolved, and the juridical rights were transferred to the Accademia. From then on, the Accademia del Disegno had three different functions: it was a place for formal training of artists, a religious confraternity, and a judiciary organ.

The history of this tripartite structure until the extinction of the Medici in 1737 shows that the initial involvement of Cosimo I with the affairs of this Accademia gradually lingered. In theory, the Duke of Tuscany was the head of the institution, but in practice he named a *luogotenente*, who oversaw the affairs in his masters' name. But while the first of the Ducal officials – Vincenzo Borghini – actually functioned as stand-in for the Duke (and later Grandduke), exchanging letters on various subjects concerning the government, in the later seventeenth century this had become a position for persons high up in the hierarchy of the Florentine bureaucracy. These later lieutenants regarded the duty as a personal enhancement. The Medici-portraits in the academy's gallery were gradually outnumbered by depictions of the *luogotenenti*. The person of the Grandduke, according to Karin-Edis Barzman, disappeared behind the growing bureaucratic organisation.

Parallel to this, the financial support from the ducal treasury decreased over time, and the influence of centralised authority in Florentine politics waned from the second quarter of the Seicento on. A strange interlude is presented by the second Florentine academy, actually positioned in Rome, and instituted by Cosimo III in 1673. Due to various complications, not least amongst them the fact that the artists in question were housed in the Palazzo Madama, led to its abolishment in 1686. In that year, Francesco Maria de' Medici received his cardinals' hat, and needed the residence for his entourage; the artists were recalled to Florence. This episode should show the

1 This scene is amply described in the life of Montorsoli; see Giorgio Vasari: *Le Vite de' più eccellenti pittori scultori ed architettori*, vol. VI; G. Milanese ed.; Firenze 1881; p. 655–7.

2 Vasari (see note 1); p. 658; also using the word 'riforma' for the institution of the Accademia itself.

reader, that the ducal interests had turned in other directions, illustrating their neglect of the Florentine Accademia.

While the Medici turned their attention only occasionally to the Accademia, the reverse was true for the Florentine higher classes. Not only the *luogotenente* was a titled bureaucrat; *nobili* tended to attend in growing numbers the events of the academy. These *dilettanti* attended the lectures on learned subjects; possibly some of them also participated in the drawing-classes; and in the early eighteenth century displayed their art-collections at the exhibitions on the feast of Saint Luke. Already in the seventeenth century, *festaiuoli dilettanti* paid for the decorations of this and other feasts organised by the academy, at which young members of the institution vied with one another for the production of beautiful works of art. The institution of the Accademia was gradually separated from the person or „identity“ of the Ruler, and becoming a place, where, according to the author, the new identity of the individual within society was formed by the Foucaultian concept of discourses.

The artists and *dilettanti* engaged primarily in one discourse, namely that of *disegno*, which at the same time constitutes ‚drawing‘ and ‚design‘. In the theory of the day, this comprised both the exterior manual expression, and the ideal in the artists‘ intellect dealing with universal forms. This ideal connected the formerly distinct practices of painting, sculpture and architecture, and thus united formerly dispersed professional groups. It was the latter aspect that connected it with the oncoming natural sciences – and thus an even broader segment of society – which is interestingly expressed in the competition organised around the Galilean telescope. Galileo – one of the Medici-courtiers – had developed this optic device, enabling a new understanding of the surface of the moon; and Ferdinando II organised a contest for the painters in 1642 to demonstrate its abilities. The artists had to draw the lunar surface with all its irregularities, putting into practice the rules of perspective and light, thus turning their art into a support of Galilei’s invention. Not only the technical claim of the telescope, but more importantly the Medici-patronage of the sciences was backed up by this contest, and implied cultural, political and even religious supremacy of the Florentine ruler. This process, according to Karin-Edis Barzman, constituted of the academicians a ‚community of Medici subjects‘. Other initiatives, such as the academic studies of the nude, lead the way to a connoisseurship and patronage by *cittadini*, thus involving a growing segment of the Florentine middle-class (*avant-la-lettre*) into the intellectual discourse of drawing.

While this part of the historical situation neatly fits the theory of Foucault that is applied by Karin-Edis Barzman, the interpretation of the Accademia in its guise of religious confraternity encounters serious limitations³. Being historically a craft-confraternity and not a flagellant or *laudesi* (‚praising God and the community of saints‘), their primary aim was charity amongst the members of one professional group⁴. The

3 On Foucaults‘ theories on politics, discourse and discipline, see among others M. Lambrechts: Michel Foucault Excerpten & Kritieken; Nijmegen 1982; p. 24–43, 238 f. and 256 f.

4 On the discussion of this problematic subdivision, see C. F. Black: Italian Confraternities in the Sixteenth Century; Cambridge etc. 1989; p. 38–43.

processions organised at important religious events, such as the feast of Saint Luke, thus had only indirectly to do with religion – according to the author. The burial of Pontormo, the institutional act of the Accademia, is thus seen as ,enhancing the social status and ambitions of the living‘ in ,codified expressions of respect‘ (p. 183–4). Other activities regulated the lives of individuals and communities, and bound them to the state.

Social pressure exerted by the *luogotenente* in 1567 to organise the traditional decorations of the academy’s rooms with ephemeral decoration is thus seen as backing the political function of these celebrations, ,contributing to the public representation of Cosimo’s magnificence‘ (p. 56). The engagement of the brotherhood in the devotion of the Forty-Hours adoration of the Host in 1594 is seen by Karin-Edis Barzman as political support of Don Giovanni de’Medici, who fought against the Turks in the service of his brother, Grandduke Ferdinando (p. 75–6). Although the political dimension of the *Quarant’Ore* cannot be negated, its religious aspects were not exactly secondary; implying that the participants acted a play without believing in it seems a gross misunderstanding of seventeenth-century religious culture.

The phrase in the first chapter of the Capitoli of the Accademia, that the artists would come together every fortnight „per lodare Iddio e per fare molte opere pie“ before mentioning the practice of their art is an important indication of the edifying purpose of the Accademia-brotherhood⁵. That the *Quarant’Ore* was also meant as an act of Christian belief is implied by the fact that Ferdinando de’Medici had been a cardinal before becoming Duke in 1588. In this position, he had been protector of the Confraternità dei SS. Trinità dei Pellegrini, one of the important roman charitable institutions promoting this eucharistic devotion⁶. The *Quarant’Ore* was deemed an important method of popular edification, in which the arts played a significant role from the late sixteenth century onwards⁷. That, as Karin-Edis Barzman states, the association between ,the Host and Jesus as the King of Kings‘ and the ,social semiotics of the [Florentine] court‘ should have triggered Ferdinando’s interest in this devotion shows the limitations of the theoretical framework most awkwardly (p. 76).

While concentrating on secular politics, it is this underestimation of ecclesiastical power that provokes an unbalanced history of the Accademia. Secular Florentine politics of the late Cinque- and early Seicento were partially dependent upon the papal politics, with its effects on the arts as well⁸. Moreover, brotherhoods were in theory, and in practice, answerable to the ecclesiastical authorities – and thus, apart from

5 Cited after Barzman, p. 222.

6 Gaetano Moroni: *Dizionario di erudizione storico-ecclesiastica*, vol. XLIV; Venezia 1847; p. 92; for the SS. Trinità dei Pellegrini see Black (see note 4), p. 194–6; and for their celebrations of the *Quarant’Ore*, see C. Cargnoni: *Quarante-heures*, in: *Dictionnaire de spiritualité ascétique et mystique*, vol. XII, 2; Paris 1986; p. 2707; and N. O’Regan: *Institutional patronage in post-tridentine Rome: music at Santissima Trinità dei Pellegrini, 1550–1650*; London 1995; p. 25 f.

7 M. S. Weil: *The Devotion of the Forty Hours and Roman Baroque Illusions*, in: *Journal of the Warburg and Courtauld Institutes* 37, 1974, pp. 218–48.

8 On the roman impact on ecclesiastical politics in Florence, see Marcia B. Hall: *Renovation and Counter-Reformation. Vasari and Duke Cosimo in Sta. Maria Novella and Sta. Croce 1565–1577*; Oxford 1979; p. 6–8.

the discourse that made its participants members of the Florentine state, it also would have made them subjects to the *respublica christiana*. While this double loyalty would cause problems for the Foucaultian subject, this was not the case for the Seicento *cit-tadino*. Thus, the theoretical context chosen for this book – the interaction between politics, discourse and institutions that constituted a new kind of citizen in the early modern period – might have been acceptable, but was taken too literally from Foucault – who developed it for nineteenth-century France. His assumption that religion is an 'empty' ritual does not apply to Florence in the given period, and moreover, the city was not a closed political society, but located in the midst of an Italian peninsula that comprised many small states, and the peculiar double power of the Pope⁹.

Notwithstanding these objections, the quality of the book lies in the amassed quantity of material that provides a rich insight into the development and possible political influences on the visual arts in early modern times. It corrects the still prevailing interpretation published six decades ago by Nikolaus Pevsner in his study on the European academies, which posed the search for artistic independence and social rise as the core of the phenomenon – although in his fourth chapter on the eighteenth century, Pevsner readily acknowledged the importance of political initiatives for the founding of academies¹⁰. This book, however, has reached the opposite side by too much concentration on one academy in one city, sacrificing the characteristics of religious and artistic culture along the way for a modern theoretical concept. It is up to the reader to find the middle.

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- 9 For the papal states and its head, see P. Prodi: *The Papal Prince. One body and two souls: the papal monarchy in early modern Europe*; Cambridge 1987; p. 157 f.; and for the influence of papal politics on the Florentine situation see K. J. P. Lowe: *Church and Politics in Renaissance Italy. The life and career of Cardinal Francesco Soderini (1453–1524)*; Cambridge 1993; p. 53 f.
- 10 Nikolaus Pevsner: *Academies of Art Past and Present*; New York 1973; p. 140 f. – Political dimensions of the Florentine Accademia have also been alluded to in Bram Kempers: *Kunst, Macht en Mecenaat. Het beroep van schilder in sociale verhoudingen*; Amsterdam 1987; p. 17, 326–332; and H. Th. van Veen: *Cosimo de' Medici. Vorst en Republikein. Een studie naar het heersersimago van de eerste groothertog van Toscane (1537–1574)*; Amsterdam 1998; p. 88 f.

Jan Pieper: Pienza. Der Entwurf einer humanistischen Weltsicht; Stuttgart: Axel Menges 1997; 622 S., 1438 Abb., 124 Pläne; ISBN 3-930698-06-4; DM 380,-

Die Stadt Pienza in der südlichen Toskana, nicht weit von Siena entfernt, gilt als die erste Idealstadt der Renaissance. Mit ihrer zentralen, als regelmäßiges Trapez angelegten Piazza öffnet sich hier erstmals ein städtischer Binnenraum zur umgebenden Landschaft, werden Architektur und Natur ganz neu als zwar gegensätzliches, aber gleichwohl zusammengehörendes Paar begriffen. Zum ersten Mal seit der Antike bildet diese Piazza auch wieder den politischen *und* religiösen Mittelpunkt der Stadt; an ihr stehen mit der Kathedrale und mit den Palästen des Bischofs, der Kommune und