

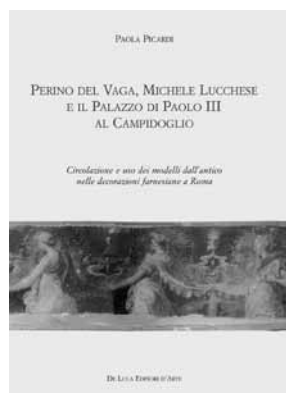
accounts about the Jerusalem pilgrimage and processional tradition in medieval European cities are precisely presented.

The author certainly tried to grasp the significance of Memling's continuous narrative paintings with relation to the structure of pilgrimage and the devotional practices associated with the pilgrimage. It is obvious however that the elucidation of the pilgrimage structure is emphasized, more than any observation regarding Memling's originality or the artistic sense of his paintings. Indeed, there are various similarities between the Jerusalem pilgrimage including related devotional practices and the paintings of Memling. More accurately, Memling's continuous narrative paintings belong to a group of external aids for devotees' meditations.

The enthusiasm of the Jerusalem pilgrimage and spiritual pilgrimage are clearly based on the contemporary spiritual ideology in the sense of *devotio moderna* as already pointed out in many sources. Yet, a connection to such contemporary thoughts and to the religious influences on Memling's patrons by means of documental evidence is not shown in this book. I believe, though, that this would be useful for further studies on Memling and on images as external aids for spiritual pilgrimage.

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Paola Picardi; Perino del Vaga, Michele Lucchese e il Palazzo di Paolo III al Campidoglio. Circolazione e uso dei modelli dall'antico nelle decorazioni farnesiane a Roma; Rome: De Luca 2012; 181 S., 117 s/w-Abb., 47 farb. Abb.; ISBN 978-88-6557-113-2; € 20

The suppression and confiscation of religious organizations and institutions in the wake of the Italian unification during the nineteenth century, had enormous repercussions on the country's religious cultural heritage. According to a law made in 1866 (art. 18, R.D. 7 July 1866, n. 3036), only monumental buildings and churches still in function were to keep their (artistic) possessions. Books, manuscripts, archives, artworks and other valuable objects that were not part of a collection or necessary for religious services were to be handed over to libraries, museums or other communal or national institutions. The rest of the artistic heritage was considered alienable.

This decision had enormous consequences, in particular for places with an exceptionally rich religious heritage. In her 2008 publication, Paola Picardi has extensively studied the effects for the city of Rome.¹ In her new book she focuses on one spe-

¹ Paola Picardi, *Il patrimonio artistico romano delle corporazioni religiose soppresses. Protagonisti e comprimari (1870–1885)*, Rome 2008.

cific building and especially on its painted decorations: the (no longer existing) tower or *palazzo* of Pope Paul III on the Capitoline hill, behind the church of S. Maria in Aracoeli. Its construction lasted from 1540 to 1542 and was immediately followed by the decoration of various rooms, from 1542 to 1543. Whilst the Popes Paul III (1534–49) and Pius IV (1559–65) loved to spend the hot summer days in it (Pius IV commissioning even more decorations), other pontiffs were less eager. In August 1585, the newly elected Pope Sixtus V gave the building to the monks of the adjoining Franciscan monastery. In the 1870s, the monastery and the papal *palazzo* were confiscated, although the *palazzo* remained in use as the residence of the General of the Franciscan Order. In 1886 both buildings were demolished to create space for the large monument of Victor Emanuel II.

When the monastery and *palazzo* were confiscated, their possessions and decorations had to be assessed and their fate decided. Curiously, the monks themselves took down the fresco paintings in their General's room (in the former *palazzo*). Supposedly, they deemed their subjects of (dancing) *putti*, ladies with unicorns, and lines of dancing men and women, inappropriate (22). Moreover, representatives of the responsible ministry considered the artistic value of these frescoes not high enough to move them to a museum (18). The paintings might consequently have passed into private hands or even been lost, had the painter and director of the Regio Istituto di Belle Arti di Roma, Filippo Prosperi, not intervened. He recognized their value and through his efforts they were saved, while the other possessions and decorations of the Capitoline complex were lost (19). Going through the collections of the present Accademia di Belle Arti in Rome, Paola Picardi retraced these frescoes, transferred to canvas and divided in eleven sections, with a total length of circa 30 meters. She was able to identify them as the paintings that once decorated the papal apartment of Paul III in the *palazzo* on the Capitol (21). The decorations that were added later by the Zuccaro brothers at the request of Pope Pius IV are lost.

Picardi's book consists of an extensive study of the retraced frescoes. Chapter 1 contains a reconstruction of their history, their maker(s) and their original position in the *palazzo*. Chapter 2 is a study of their maker, Michele Lucchese, also known as Michele Greco (spelled in various ways) da Lucca, his career and his main patron, Cardinal Guido Ascanio Sforza di Santa Fiore. The third Chapter discusses the frescoes in the wider context of fresco decorations made for members of the circle of Pope Paul III and his Farnese family. Chapter 4, finally, traces the popularity of the themes of the Capitoline paintings – dancing *putti* and lines of dancing men and women – in the sixteenth century and later. An appendix with documents concludes the book. Many of the frescoes are reproduced in color.

The importance of the book goes beyond mere rediscovery and discussion of the Capitoline frescoes. What makes it especially valuable is the study of the wider context in which these frescoes originated and functioned. By the time they were finished, in July 1543, the extensive project of decorating the papal rooms built on top of Castel Sant'Angelo in Rome was about to begin (end 1543–March 1548). The frescoes in the Capitoline *palazzo* were executed by Michele Lucchese, while those in the Castel Sant'Angelo were the work of various painters, each of whom was responsible for one or two rooms. Yet in all these works, including those of Michele Lucchese, the influ-

ence of Perino del Vaga is overly apparent. Since 1541 until his unexpected death in October 1547, Perino was the official painter of Pope Paul III. In that capacity, he was involved in many projects – too many, in fact, to personally execute or oversee them all. Therefore, he put out projects (or specific parts of them) to subcontracting painters. While Perino supplied ideas and sketches, artists such as Michele Lucchese executed them with varying degrees of freedom and independence. After finishing one project, they would move on to the next one, working on different conditions with varying degrees of independence. Loosely organized in this way, Perino's workshop was able to handle many large projects at the same time.

It is not easy to reconstruct in detail the careers of artists working on varying terms in the service of Perino del Vaga or together with him. Yet Paola Picardi manages to trace a large part of Michele Lucchese's life and *oeuvre*, which consists not only of paintings but also of prints (Chapter 2). More interesting than the individual career of this moderately successful artist, however, is the study of how he functioned in the loosely organized group of artists who were mostly employed by members and protégés of the Farnese family, even after both Perino and Pope Paul III had passed away (Chapter 3). They would move from project to project, freely taking advantage of Perino's designs and motifs from his work. One such motif is a line of dancing men and women, derived from classical reliefs as the one on the wellhead in the collection of Cardinal Cesi (now in the Villa Albani Torlonia in Rome). Picardi can point out that this theme occurs conspicuously often in decorations made by artists from the Perino circle for members of the Farnese family and their protégés, in and around Rome. She also notes that as the distance in time and place increases, the quality of execution decreases and the theme seems to lose its original impact (134). Accordingly, in 1567, Abbot Marcantonio Colonna urged his agent in Rome to speed up the decoration of one of the secondary rooms of his *palazzo*. The execution did not necessarily have to be top quality, mediocre paintings would be fine as well ('non ci curiamo fussero troppo di bella pittura ma ci basta mediocramente'). Moreover, the frescoes had to be cheap and ready on time ('che si spenda il meno possibile et che potrete da ora trovar il pittore che ci facci questo servitio che ci basta finischi l'opera ad ottobre', 138).

It would have been interesting to discuss this eroding appreciation of the paintings and their theme in connection to other themes that were popular in Farnese circles and seem to have endured a similar fate, such as the story of Cupid and Psyche. Based on the print series by Michael Coxie, the story was painted by Perino del Vaga in one of the rooms of the papal apartment of Castel Sant'Angelo.² The two adjoining rooms were decorated with the stories of Perseus and Alexander the Great. Soon after, the Cupid and Psyche paintings occurred in several palaces of Farnese members and protégés, in some cases in combination with the themes of Perseus and/or Alexander the Great (Rome, Palazzo Capodiferro-Spada³ and Palazzo Silvestri (now known as

2 Florian Weiland-Pollerberg, *Amor und Psyche in der Renaissance. Medienspezifisches Erzählen im Bild (Studien zur internationalen Architektur- und Kunstgeschichte 20)*, Petersberg 2004, S. 80–90.

3 Roberto Cannatà (ed.), *Palazzo Spada. Le decorazioni restaurate*, Milan 1995, S. 21f., 39, 90–95.

Palazzo Rivaldi⁴; Bolsena, Palazzo Crispi⁵). In addition, the Zuccaro brothers painted this combination of themes for Paolo Giordano Orsini, in the *palazzo* of his family in Bracciano in 1560.⁶ Perhaps designs or sketches of these themes (and the combination of them) circulated in the circle of painters around Perino del Vaga, just like designs of the line of dancing men and women did. Thus, they were easily available and could be applied quickly and cheaply. For certain patrons, this may have been more important than a specific 'message'. Consequently, it is questionable if in these cases the topic of Cupid and Psyche, and/or the combination with the theme(s) of Perseus and/or Alexander the Great, still had the original impact of its first appearance in Castel Sant' Angelo. In his treatise on painting from 1587, Giovanni Battista Armenini relates a story that reflects the attitude of Abbot Marcantonio Colonna. Complaining about patrons who just want to be cheap, Armenini tells about a painter in Lombardy who decorated a loggia with the story of Cupid and Psyche. The patron, however, did not recognize the subject and did not even care; the main thing he was interested in were beautiful colors.⁷

It is instructive to note that both the story of Psyche and Cupid and lines of dancing people occur in the *palazzi* of very close Farnese relatives. In the *palazzo* of Eurialo Silvestri in Rome (118–24) they even occur together.⁸ It should be a caveat against overly intellectual interpretations, based on the assumption that themes from classical Antiquity automatically contain evidence of scholarly learning. More than for their educated content, these themes may have been selected because they had been painted before and were therefore fast and cheap to execute, with a predictable chance of success. Besides that, their 'meaning' may (partly) have consisted in the message they would send to an audience of insiders, of the patron's close ties to the Farnese family.

Picardi's book is based on careful research and is well written. Its argument is clear to follow and illustrated with good quality pictures. It throws light on issues that have received (too) little attention, such as the fate of Italy's (religious) cultural heritage after the country's unification, the way prominent sixteenth century painters like Perino del Vaga ran their workshop and would assign tasks to minor artists as a kind of subcontractors, and the interconnection between a specific faction of patrons and a select group of artists with a more or less fixed set of themes. Research to follow up on these issues would be more than welcome and certainly help to deepen our understanding of

4 Katuscia Quinci, "La favola di Amore e Psiche in Palazzo Silvestri a Roma", in: *Ricerche di storia dell'arte* 97, Rome 2009, S. 61–76.

5 Alessandra de Romanis, *Il Palazzo di Tiberio Crispi a Bolsena*, Rome 1995, S. 8f.

6 Cristina Acidini Luchinat, *Taddeo e Federico Zuccari fratelli pittori del Cinquecento*, Milan/Rome 1998, S. 116–123.

7 Giovanni Battista Armenini, *De' veri precetti della pittura*, Ravenna 1587, book III, 15, S. 222 (in the edition of M. Gorreri, Turin 1988, S. 248f.). In book III, 13, Armenini blames more in general painters who simply replicate designs and compositions of other artists, adapting only the dimensions and colors (S. 198f., ed. M. Gorreri, S. 225).

8 On the painted frieze with stories of Cupid and Psyche in the *palazzo* of Eurialo Silvestri, see K. Quinci, *op. cit.* in n. 4. Quinci attributes the frieze to the Spanish painter Gaspar Becerra. Unfortunately, the author is silent about the other rooms in the Palazzo Silvestri and the possibility that one of them was decorated with Perseus scenes.

how large sixteenth century projects originated and functioned, and which vicissitudes or coincidences contributed to their loss or survival.

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Guido Siebert (Hrsg.); Naumburg und die Düsseldorfer Malerschule (1819–1918). Brudermord im Schwurgericht; Katalog erscheint anlässlich der gleichnamigen Ausstellung im Schwurgericht Naumburg a. d. Saale, 2. Mai–30. August 2015; Petersberg: Michael Imhof Verlag 2015; 288 S., 282 farb. Abb.; ISBN 978-3-7319-0181-5; € 29,95

Naumburg an der Saale – der Ort genießt weithin Bekanntheit durch seine hochmittelalterlichen Artefakte, die erst kürzlich im Rahmen einer Landesausstellung erneut zu Bewusstsein gebracht wurden.¹ Doch hat die Stadt in der jüngeren Vergangenheit auch durch ebenfalls ambitionierte Aktivitäten des örtlichen Kunstvereins positive Schlagzeilen gemacht. 2013 setzte der Verein mit einer Ausstellung zur dänischen Malerei des 19. Jahrhunderts bereits ein Achtungszeichen, wodurch ein aktuelles Thema des damaligen Ausstellungsgeschehens mitgestaltet wurde.² 2015 kam ein weiteres hinzu, aber im Unterschied zur dänischen Malerei gab es bei der Wahl des neuen Ausstellungsthemas zur Düsseldorfer Malerschule einen Bezug zu Naumburg: Eduard Bendemanns (1811–1889) Monumentalgemälde *Der Tod Abels* im Treppenhaus des Naumburger Schwurgerichtsgebäudes.³ Mit der Herausgabe eines anspruchsvollen Kataloges ging der Verein dabei einen weiteren, konsequenten Schritt.

Der Kunstverein hatte den Mut, Verbündete für die verwegene Idee zu suchen, die Ausstellung in den Räumen des heute leer stehenden Schwurgerichtsgebäudes durchzuführen und darin die Düsseldorfer Malerschule gewissermaßen als Umfeld zu Bendemanns Historie zu präsentieren. Mutig war dieser Schritt auch deshalb, weil man den Kulturinteressierten in Naumburg einen weiteren Anlaufpunkt außerhalb

1 *Der Naumburger Meister. Bildhauer und Architekt im Europa der Kathedralen*, hrsg. von Hartmut Krohm und Holger Kunde, Petersberg 2011.

2 *Die Sammlung Lührs*, hrsg. von Siegfried Wagner, Ausst.-Kat. Stadtmuseum Naumburg, Galerie im Schloßchen, Naumburg 2013. Erst danach erschien *Dänemarks Aufbruch in die Moderne. Die Sammlung Hirschsprung. Von Eckersberg bis Hammershøi*, hrsg. von Jenns Eric Howoldt und Hubertus Gaßner, Ausst.-Kat. Hamburger Kunsthalle, Hamburg und München 2013.

3 Vgl. Michael Thimann und Iris Wenderholm, „Verbrechen und Gnade. Der Tod Abels von Eduard Bendemann. Ein Gerechtigkeitsbild des 19. Jahrhunderts“, in: *Vor den Gemälden. Eduard Bendemann zeichnet*, hrsg. von Christian Scholl und Anne-Katrin Sors, Ausst.-Kat. Göttinger Universitätskunstsammlung, Göttingen 2012, S. 45–55; Monika Peschken-Eilsberger, „Der Tod Abels‘ von Eduard Bendemann in der Justizvollzugsanstalt Naumburg“, in: *Saale-Unstrut-Jahrbuch. Jahrbuch für Kulturgeschichte und Naturkunde der Saale-Unstrut-Region* 13 (2008), S. 126–130.