

Zwischen diesen beiden Sektionen tagten am Donnerstag nicht weniger als fünf Sektionen, zum großen Teil gleichzeitig. Diese Konzentration ermöglichte es, den Kongreß auf drei Tage zu beschränken, zwang aber auch dazu, auf vieles zu verzichten, was man gerne gehört hätte. Darin einen Grund zu sehen, weniger Sektionen zu haben, wäre wahrscheinlich falsch. Neben der Notwendigkeit, einige wesentliche und aktuelle Themen, die alle etwas angehen müssen, in Plenarveranstaltungen vorzustellen, bleibt es wichtig, die Vielfalt des Faches durch eine Vielfalt der Sektionsthemen zum Ausdruck kommen zu lassen. In dem breiten Angebot fiel die Bemühung der Veranstalter positiv auf, durch Sektionen über Design und die Handzeichnung um 1900 weniger traditionelle Bereiche zur Diskussion zu stellen. In allen Sektionen konnte man die erfreuliche Ambition der Sektionsleiter beobachten, theoretische und methodische Neuansätze zu Wort kommen zu lassen.

Ich habe den Eindruck, daß die meisten Teilnehmer mit dem Gefühl nach Hause gefahren sind, daß die Reise nach Stuttgart gelohnt hat. Veranstalter und Sektionsleiter haben unsere Anerkennung verdient. Grund zu Kritik an Einzelheiten wird man bei dem umfangreichen Programm eines Verbandskongresses immer finden. Darauf kommt es m. E. nicht an. Worauf es ankommt ist es, den Kongreß wieder zu einer Angelegenheit aller Kunsthistoriker zu machen. Vielleicht sollte man damit anfangen, dem offenbar vorhandenen Tagungs- und Kongreßüberdruß damit zu begegnen, den Verbandskongreß nur alle vier Jahre abzuhalten?

Lars Olof Larsson

## Ausstellungen

CORREGGIO E IL SUO LASCITO, DISEGNI DEL CINQUECENTO EMILIANO.

Parma, Palazzo della Pilotta, June 16th—July 15th 1984.

(with two figures)

Around 1520 the hitherto provincial city of Parma suddenly rose to artistic importance equal to centers like Rome, Florence and Venice, leaving other towns in Emilia far behind. This was caused by the miraculous emergence of two artists of highest genius: Correggio and Parmigianino. Whereas the first was influential mainly on the art of the later sixteenth century and above all in the seventeenth and eighteenth centuries when his fame even eclipsed that of Raphael, the latter found immediate followers in Italy and abroad within a shorter space of time.

Correggio saw the world in terms of colour, light and shadow. He was not primarily interested in drawing, which remained to him a mere working tool. His drawings are untidy, unfinished and done without concern for beauty of line and rhythm. This attitude constituted an impediment to potential imitators. Vasari says of his drawings: *sebbene hanno in loro una buona maniera e vaghezza e pratica di maestro, non gli arebbero arrecato fra gli artificij quel nome che hanno*

*l'eccellentissime opere sue* (Le Vite de' più eccellenti pittori, scultori ed architettori, ed. Gaetano Milanesi, Firenze 1879, IV, p. 113). In fact it is in painting rather than in drawing that we find Correggio's influence.

The contrast between his attitude to drawing and that of Parmigianino is complete. Parmigianino paid the utmost attention to the beauty of line, to rhythm, flow and pattern. Many of his drawings are artistic ends in themselves. Moreover, unlike Correggio, he closely followed the stylistic tendencies of his time, which made his art easier for his contemporaries to comprehend, whereas it took a very long time before Correggio's highly original innovations were fully digested by other painters.

Against this background an exhibition that aims to show Correggio's influence on Emilian draughtsmen is a very difficult task indeed. His legacy is restricted to subjectmatter, morphology and technique and is seldom extended to the actual style of draughtsmanship. In this field Parmigianino's presence is much more evident. Attention should therefore be paid to the subtitle of the exhibition rather than to its pretentious main title.

It was held in an unpleasantly long and narrow room in the Palazzo della Pilotta, designed for the occasion by the architect Guido Canali, and climatized. Following the exhibition the new gallery is destined to exhibit the primitives of the Galleria Nazionale. The problem of illumination was solved with much skill as the drawings were shown under restricted light stronger on the objects than in the surrounding space and benefited from the contrast in lighting levels. However, looking at drawings mounted vertically on a wall always seems hard work, especially if one is also making use of an unhandy catalogue. Inclined showcases with a balustrade to lean on like those of the British Museum are ideal.

The exhibition was organized in collaboration with the National Gallery of Art in Washington (*Diane DeGrazia, Correggio and his Legacy. Sixteenth-Century Emilian Drawings*. National Gallery of Art, Washington D. C., March 11th—May 13th 1984), however, not identical, as substantial loans from the two collections with the largest extant groups of Correggio drawings: the Louvre (with 24 out of 93 drawings accepted by *A. E. Popham, Correggio's Drawings*, London 1957) and the British Museum (with 16) were not lent to the exhibition in Parma. An attempt to substitute the conspicuous gaps by other drawings was not quite successful as most of them were of less relevance to the consideration of the main theme of the show. The Italian catalogue is a translation *in extenso* of the American catalogue with the addition of catalogue entries of the drawings shown only in Parma. A marcation of those shown only in Washington and of those only on view in Parma is supposed to help the visitor, but several mistakes cause confusion.

The catalogue is ample and beautifully produced. It is admirably written by Diane DeGrazia. It should be kept in mind that she finds herself in the unenviable position of treating a subject which was the preferred field of one of the most eminent connoisseurs, the late *A. E. Popham*, whose studies have left little room for anything but smaller adjustments. The catalogue also contains an introductory

essay by Eugenio Riccomini and an appendix by Lucia Fornari-Schianchi dealing with 26 Parmigianino drawings from the Sanvitale collection, which since 1834 belong to the Galleria Nazionale of Parma.

"Correggio and his Legacy" is not an exhibition of Correggio's belongings as one might be misled to believe by the Italian title where "legacy" has been translated by the strictly juridical term "lascito". According to the *Dizionario della Lingua Italiana* of the *Accademia della Crusca* "lascito" signifies: "Ciò che alcuno lascia ad altri con particolare disposizione nel proprio testamento". The word "eredità" would have served perfectly.

The idea behind the exhibition seems to derive from Cecil Gould's Correggio monograph where a whole chapter has been dedicated to "The Legacy in the Cinquecento" (The Paintings of Correggio, London 1976, pp. 142—149). Here Gould pronounces the following wish: "The varying nature of his (Correggio's red.) influence, and the vicissitudes of his reputation would provide matter for an entire book — a book very much larger than the whole of the present one. It is to be hoped that someone will undertake it". Although the present catalogue is nearly as heavy as Gould's book it only treats a marginal area of the field Mr. Gould hoped for.

Correggio remains the most mysterious of the great High Renaissance artists. No documents point to the intellectual influences that guided the growth of his entrancing style, and nothing is known of his training.

Eugenio Riccomini's introductory essay is a vaporous attempt to connect the works of Correggio, Parmigianino and their followers to contemporary spiritual movements in the region. The reader would have been far better off with an essay based on the excellent studies in this virgin field by Muzzi and Davitt Asmus (*Andrea Muzzi, Il Correggio e la Congregazione Cassinese, Firenze 1982; Ute Davitt Asmus, Fontanellato I. Sabatizzare il mondo. Parmigianinos Bildnis des Conte Galeazzo Sanvitale in: Mitteilungen des Kunsthistorischen Institutes in Florenz XXVII, 1983, pp. 3—41*).

The first part of the exhibition was dedicated to Correggio (25 drawings in Washington, 19 in Parma). Diane DeGrazia has sensibly chosen not to delve into hypotheses concerning Correggio's initial training. Whatever it was, it can hardly have included a rigorous discipline in drawing, so the prevalent view, that he was apprenticed to the prolific draughtsman Mantegna fails to be very convincing.

*Cat. no. 1, Head of a Woman*, with the strongly Mantegnesque expression, earlier given to Ercole De Roberti, was recognized by Popham as a study for the tondo in fresco of the *Lamentation*, earlier in Sant' Andrea in Mantova, and now in the Curia Vescovile. Popham accepted the painting as one of the earliest works by Correggio and consequently attributed the drawing to him. It is quite big and made up of two joined pieces of paper so Popham claimed that it was part of the cartoon for the painting. However, no other cartoons by the young Correggio exist which could serve for stylistic comparison, and it is very different from other studies by the artist. The measurements have never been compared to those of the

corresponding head in the fresco, and the ruinous tondo in Mantua is attributed to Correggio on the basis of a discription of 1615, it has in fact been excluded from Correggio's oeuvre by Gould. The attribution as well as the purpose of this drawing are therefore still open to discussion.

Popham believed that *cat. no. 17, Four Putti supporting a Medallion* for the Del Bono Chapel, was made at a point when Correggio was considering to place the Virgin in the medallion instead of Christ, who appears in the fresco as well as in another study for the painting at Chatsworth. DeGrazia finds no reason to interpret the sketchy figure as Mary, and she is right. What she does not seem to be aware of is that Shearman has pointed out that the iconographic scheme followed here is that of the Pantocrator-Disc framed by a foliate wreath supported by four angels. It is known from Byzantine examples such as that found at Santa Prassede in Rome and has been reorganised by Correggio in a setting which implies his knowledge of Michelangelo's Sistine Ceiling (*John Shearman, Correggio's Illusionism in: La Prospettiva Rinascimentale. Codificazioni e trasgressioni I, Firenze 1980, pp. 281—294*). There are different opinions concerning the date of the Del Bono fresco, and Shearman's observation should be brought in to the discussion as a support for a late dating after Correggio's supposed visit to Rome (No documents report such a visit. The prevalent view has been that Correggio visited the city in 1518, but *Gould, 1976, pp. 40—50, argues for a date already around 1513—14*).

For the lucky scholars who had the privilege to mount the scaffoldings during the restauration of the fresco of the cathedral dome in Parma a few years ago, the study for a *Seated Sybil (cat. no. 14)* of the frieze in the nave of San Giovanni Evangelista, belonging to the Museum Boymans-van Beuningen in Rotterdam, was very interesting. It is built up in layers of different techniques. First a rough sketch in red chalk, then pen and ink followed by white heightening. In the end Correggio increased the plasticity of his forms by adding short parallel strokes of brown wash in different hues. This treatment is paralleled in the fresco. Having finished the *al fresco* layer Correggio brushed in a pattern of hatchings *al secco* thereby creating an enchanting effect of vibrating light.

In the next section were shown, among other drawings, some copies after Correggio executed by the youthful Parmigianino, probably datable between 1522 and 1524, when he worked at Correggio's side in the *Duomo*. A copy of *Diana* from the *Camera di San Paolo (cat. no. 28, only shown in Washington)* has a copy of the *Torso Belvedere* on the *verso*. DeGrazia points out that the dramatic shading implies that it is a copy from another drawing rather than from a cast or a copy in plaster. I should like to propose a Venetian model for this copy. Pen and ink drawings of similar figures with similar strong contrasts have been attributed to Domenico Campagnola (*W. R. Rearick, Tiziano e il disegno veneziano del suo tempo. Gabinetto Disegni e Stampe degli Uffizi, Firenze 1976, cat. no. 56, fig. 55*), to a Venetian artist around 1520 (*Konrad Oberhuber, Disegni di Tiziano e della sua cerchia. Fondazione Cini, Venezia 1976, cat. no. 51, fig. 51*) and to Sebastiano del

Piombo (*Anna Forlani*, Il disegno italiano. Il Cinquecento. Scuole Fiorentina, Senese, Romana, Umbro Marchegiana e dell'Italia Meridionale, Venezia s. a. no. 60). In the Washington exhibition Parmigianino's dependence on Correggio was furthermore illustrated by the drawing with the *Rape of Europe* (cat. no. 38) marked by strongly plastic and volumetric qualities. In Parma it was substituted by the study for a *Sacra Conversazione with a Donor* (cat. no. 37). Here Parmigianino has turned to Michelangelo Anselmi for guidance. The figures are rendered in a multitude of rounded strokes; light and shade flutter over the unsubstantial surfaces. The two drawings are dated accordingly before and after Parmigianino fled to Viadana to avoid the war threatening Parma in August 1521. In November 1522, after his return to Parma, he was commissioned to paint frescoes in the *Duomo* together with Correggio. The exquisite, hitherto unpublished drawing of *Three Female Heads* (cat. no. 41, *Abb. 1*) shows Parmigianino once again under Correggio's spell. The medium, red chalk, is Correggio's preferred one. DeGrazia points out that heads similar to the one in the middle are to be found in the *St. Catherine with Two Putti* in the Städelsches Kunstinstitut, Frankfurt (*Paola Rossi*, L'opera completa del Parmigianino, Milano 1980, cat. no. 19, pl. XXII), in the figure of *Diana* in the Rocca di Fontanellato (*ibid.*, cat. no. 17, pl. XII & XXI) and in a drawing which has been proposed to be an alternative solution for a recently discovered frescoed lunette with the *Virgin and Child* in the Palazzetto Eucherio Sanvitale in Parma (*A. E. Popham*, Catalogue of the Drawings of Parmigianino I—III, New Haven & London 1971, cat. no. 170, pl. 59). DeGrazia continues connecting the head to the right with the same fresco, where the head is missing but is supposed to be reflected in a final study whose whereabouts are unknown (*ibid.*, cat. no. 813, pl. 26). None of these works, however, show heads exactly like those in the red chalk drawing. A similar sheet with a child's head in various positions, datable to 1523, belong to the Uffizi (*ibid.*, cat. no. 69, pl. 53). These studies were consulted when Parmigianino prepared a lost painting of the *Virgin and Child with the Infant St. John the Baptist, an Angel and a Lamb* (*Abb. 2*). A drawn copy of the painting is in the Gabinetto Nazionale delle Stampe in Rome and the final study has been found recently in the Willumsen Museum, Frederikssund, Denmark (*Chris Fischer*, A Parmigianino Drawing from the Collection of P.-J. Mariette Rediscovered in: *Mitteilungen des Kunsthistorischen Institutes in Florenz* XXVII, 1983, pp. 375—381; *id.*, Italian Drawings in the J. F. Willumsen Collection, Frederikssund 1984, cat. no. 34). The charming drawing is highly Corregguese and must date from 1523—24. What is interesting in this connection is that the head in the middle of the red chalk study comes so close to the Virgin's girlish face in the Willumsen drawing that it probably served as a model, just as did one of the children's heads in the Uffizi sheet mentioned above. The red chalk drawing consequently must be a 'stock' drawing, not a specific study for the lunette in the Palazzetto Eucherio Sanvitale as DeGrazia proposes.

Yet another unpublished drawing that shows young Parmigianino's dependence on Correggio is the beautiful black chalk study for *Mercury* (cat. no. 42),

comparable to the red chalk *Rape of Europe*. Another drawing for the same figure, likewise unpublished, is in the Petithory collection in Paris. Both drawings are characterized by a strong vitality, one of the main features of Correggio's art, here fully understood and explored by his greatest follower.

The remaining drawings by Parmigianino in the exhibition, including those from the Sanvitale collection, reflect the mature Parmigianino after his "escape" from Correggio and Parma to Rome in the autumn of 1524. Correggio occasionally still haunts him as implied by the *Apollo or David with the Lute* (pp. 447—448), which derive even more from Raphael's *Parnasso* in the Vatican Stanze. For the visitor with last year's Raphael exhibitions still fresh in his memory Parmigianino's debt to the great *Urbinate* is evident. Nobody better understood Raphael's grace and unobtrusive drama. The two wonderfully classicizing *Heads* from the Uffizi (cat. no. 44) give the evidence, and it is highly significant that a drawing in the Uffizi by Raphael, datable to 1514, was hidden under Parmigianino's name until Oberhuber recognized it in 1966 (*Konrad Oberhuber, Eine unbekannte Zeichnung Raffaels in den Uffizien in: Mitteilungen des Kunsthistorischen Institutes in Florenz XII, 1966, pp. 225—244*).

In the next two sections the visitor was presented with drawings by artists influenced by Correggio and Parmigianino in Parma, in Emilia and beyond.

Correggio's nearest follower turns out to be his pupil Gandini, whose early drawings are proper imitations (cat. nos. 29 & 57), but whose later works become more linear and decorative (cat. no. 59). Rondani, traditionally said to have assisted Correggio in painting the frieze round the nave of San Giovanni Evangelista, was missing. This should probably be taken as a sign that DeGrazia does not accept the two drawings attributed to him by Popham (Italian Drawings in the Department of Prints and Drawings in the British Museum. Artists working in Parma in the Sixteenth Century, London 1967, cat. nos. 26—27). The Siense Anselmi tends to be Correggienesque in the sketch for a *Mythological Frieze* (cat. no. 60), the rest of the drawings show his dependence on Parmigianino, Pordenone, Beccafumi and Sodoma. Bedoli is exclusively Parmigianinesque (cat. no. 65 carried Parmigianino's name till 1964), but his drawings have slower outlines, are heavier and less sure. Bertoia, characterised by rich movement and a free temperament, also belongs to the artists under Parmigianino's spell, occasionally with a strong Roman accent (cat. nos. 69 & 74). Primiticcio, Nicolo dell'Abbate and Bonasone are all influenced by Parmigianino rather than by Correggio. Gatti's drawing style has, until recently, been confused with that of Gandini. What is now accepted as by Gatti is the less Correggio like of these drawings. There still remains a touch of Correggio on both the *recto* and *verso* of cat. no. 90. The very Correggienesque *Adoration of the Shepherds* from Christ Church, which was attributed to a follower of Correggio by Byam Shaw and DeGrazia now proposes to attribute to Gatti, would have been interesting to see here (*James Byam Shaw, Drawings by Old Masters at Christ Church, Oxford I—II, Oxford 1976, cat. no. 1071*). Lelio Orsi evidently took Correggio as a model, his dependence is, however, superficial. But

it is otherwise with Barocci who turned to Correggio's sensibility and emotionalism in his revolt against the stereotyped formalism of contemporary mannerism. According to Bellori, Barocci's earliest biographer, Barocci came into contact with Correggio's drawings around 1557—58: *Nel qual tempo capitando in Urbino un pittore, che tornava da Parma con alcuni pezzi di cartoni e teste divinissime a pastelli di mano del Correggio, Federico restò preso da quella bella maniera, la quale si conformava del tutto al suo genio, e si pose a disegnare ai pastelli dal naturale, ... Si approfittò Barocci nella eccellente maniera di quel maestro, e lo rassomigliò nelle dolci arie delle teste e nella sfumazione, e soavità del colore* (Le vite de' pittori, scultori e architetti moderni, ed. Evelina Borea, Torino 1976, p. 183). Bellori's account raises problems: we do not have any drawings in pastel from Correggio's hand, and there is no evidence of a connection of the two painters before Barocci's *Madonna di San Simone* of ca. 1565. Harald Olsen has shown that a supposed study for this painting (Uffizi 1418 F), implies a knowledge of Correggio's *Madonna di Casalmaggiore* (Federico Barocci, Copenhagen 1962, p. 56 & cat. 16, pl. 34b). Later drawings connected with Correggio are Uffizi 1416 F (ibid., cat. 22, pl. 28b) and Uffizi 1150 S (*Filippo di Pietro*, Disegni sconosciuti e disegni finora non identificati di Federico Barocci negli Uffizi, Firenze 1913, p. 176, fig. 28). A copy after the head of St. Mary Magdalen in Correggio's *Madonna of St. Jerome* at Windsor has an old attribution to Barocci (A. E. Popham & Johannes Wilde, *The Italian Drawings of the XV and XVI Centuries in the Collection of His Majesty the King at Windsor Castle*, London 1949, cat. 251). In Barocci's two drawings for the *Adoration of the Magi*, probably also datable around 1565, there is an evident influence from Parmigianino and Bedoli (Olsen, 1962, cat. 13, Fig. 13 a—b) and a copy of the head of *St. John the Baptist* in Parmigianino's altarpiece in London, National Gallery, might be by Barocci (Popham, 1957, p. 4). Against this background an annotation, perhaps by Bellori, in a copy of Baglione's *Vite* reporting that Barocci "andò a Parma a studiare Correggio" should be accorded serious consideration (Olsen, 1962, p. 57, note 110).

Barocci was represented by three drawings in the exhibition, all less evidently influenced by Correggio than those mentioned here. The hitherto unpublished *Head of a Woman* (cat. no. 95) in black and coloured chalks heightened with white on blue-green paper is intended to support Bellori's report, but the attribution to Barocci is unacceptable. Similarly finished and ineloquently monumental drawings do not exist in Barocci's oeuvre. DeGrazia is, however, right in pointing out the dependence on Raphael and Piero della Francesca. Certain affinities to drawings by Sebastiano del Piombo and Sicciolante da Sermoneta might give an indication of the artist's dates and nationality.

A section of drawings showed Emilian — especially Bolognese — artists who almost all learned or perfected their trade in Florence and Rome, and consequently based their style on Michelangelo, Raphael and their followers. Many of them were of course familiar with Correggio, but they preferred Parmigianino's decorative

designs and elegant figures because they were more in tune with Roman and Florentine art. Thus Annibale Carracci's sudden and deep interest for Correggio's art around 1583 seems revolutionary, for there was nothing in Bolognese art of the time which prepared for it (*Donald Posner, Annibale Carracci. A Study in the Reform of Italian Painting around 1590, I—II, London 1971, I pp. 25—34*). Whatever the reason, he soon dragged with him his older cousins Lodovico and Agostino as well as the brilliant draughtsman Pietro Faccini, who seems to have entered their workshop around this time. Some of Annibale's drawings of the second half of the 1580's come remarkably close to Correggio's. As a matter of fact a number of them used to be attributed to Correggio himself (*Popham, 1957, p. 129*).

The *Study for the Three Sirens (cat. no. 127)* in the Ulysses lunette of the *Camerino Farnese*, dated 1595—97, exhibit Correggio's continuing influence after Carracci's arrival to Rome, but new impressions of antique sculpture are also evident. Annibale's sirens are winged creatures with a woman's body, bird's tail and bird's legs. This is the antique image fully developed by the Greeks. A Hellenistic statue of a siren who originally held a lyre in her left hand and has her hair plaited over her brow resembles Carracci's creatures, for which there probably exist roman antique models (*Georg Weicker, Der Seelenvogel in der alten Litteratur und Kunst, Leipzig 1902, p. 180, fig. 90*). In the drawing the sirens are playing flutes, where in the fresco they are singing in accordance with Homer's description. The flute-playing siren is often met within antique art (A Hellenistic siren with a double flute from Chios is illustrated in *Weicker, p. 176, fig. 89*, and another similar one on a Roman coin is described by *Weicker, p. 180, note 30*). The flute is appropriate for the alluring creatures. It is a sexual symbol based on its suggestive shape and intoxicating "lascivious" sound. Plato excluded flutes as noxious for life in his ideal city (*Plato, Politeia, III, 10d*) and Hemingway in "A Farewell to Arms" reports on serenades in the Abruzzi in which flutes were forbidden "Because it was bad for the girls to hear the flute at night" (*Emanuel Winternitz, Musical Instruments and their Symbolism in Western Art. Studies in Musical Iconology, New Haven & London 1979, pp. 48 & 156, note 3*).

An exhibition with Correggio as its hero is bound to strike a "lascivious" note. In "victorian" Denmark his admirer the great art historian Julius Lange was so disturbed by Correggio's playful eroticism that he threatened the painter with proceedings "for altogether having given up decency" (*Julius Lange, Correggio, 1885, reprinted in: Udvalgte skrifter af J. L., ed. Georg Brandes and Peter Koebke, Copenhagen, vol. 2, 1901, p. 320*. For the erotic qualities in Correggio's art see also: *Gregor Paulsson, Tanke och form i konsten, Stockholm 1933, pp. 168 ff.*) and only 8 years ago Cecil Gould wrote about the "incredible frivolity" of Correggio's angels in the Duomo, he finds them "only just within the limits of the decorum to be expected in a cathedral church" (*Gould, 1976, p. 114*).

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