

introductory essays, especially those by Lorne Campbell and Jennifer Fletcher, the former's above-mentioned *Renaissance Portraits* often shines through. Multi-authored books rarely make for a comprehensive, well-integrated approach to a subject, and it would be welcome if Campbell's book, which has long been out of print, could be reissued.

¹ L. Campbell: *Renaissance Portraits: European Portrait-Painting in the 14th, 15th and 16th Centuries*, New Haven and London 1990.

² Catalogue: *El retrato del Renacimiento*. Edited by Miguel Falomir, with essays by Miguel Falomir, Luke Syson, Alexander Nagel, Lorne Campbell, Jennifer Fletcher, Joanna Woods-Marsden, Juan Luis González García and Michael Bury. 544 pp. incl. 230 col. + 19 b. & w. ills. (Museo Nacional del Prado and Ediciones El Viso, Madrid, 2008), €50. ISBN 978-84-95241-56-6. An English translation of the essays and entries is included at the back of the book.

³ There will be a different catalogue to accompany the London show, with essays by Luke Syson, Lorne Campbell, Jennifer Fletcher and Miguel Falomir; catalogue: *Renaissance Faces: Van Eyck to Titian*, £35 (HB). ISBN 9781-857-0941-14; £19.95 (PB). ISBN 978-1-857-0940-77.

⁴ The central theme of the exhibition *Firenze e gli antichi Paesi Bassi 1430-1530* at the Palazzo Pitti, Florence (to 26th October), reviewed below.

⁵ L. Silver: *The paintings of Quinten Massys with a Catalogue Raisonné*, Oxford 1984, pls.122-23.

⁶ The fascinating *Self-portrait with a friend before a mirror* from Würzburg (no.68) is more likely by a late sixteenth-century German painter, rather than by Bernardino Licinio, as suggested in the catalogue. In London only some drawn and engraved self-portraits are included; the reason for not including this theme may be the rather disappointing exhibition *Self Portrait: Renaissance to Contemporary*, shown in London and Sydney in 2005-06.

Florence and the Netherlands

Florence and Paris

by BEVERLY LOUISE BROWN

UNDER THE RUBRIC 'Olandiamo?', or 'Going Dutch?', a series of artistic and cultural events has been organised to celebrate the fiftieth anniversary of the Istituto Universitario Olandese di Storia dell'arte di Firenze. Two exceptional exhibitions that explore aspects of the relationship between Florence and the Netherlands have been curated by Bert W. Meijer, who after thirty-two years is stepping down as director of the Institute. *Firenze e gli antichi Paesi Bassi 1430-1530 dialoghi tra artisti: da Jan van Eyck a Ghirlandaio, da Memling a Raffaello . . .* at the **Galleria Palatina, Palazzo Pitti, Florence** (to 26th October), looks at a time when both Florence and the Low Countries belonged to the top echelon of European art with a focus on the local Florentine absorption of northern artistic techniques as well as a consideration of the broader implications stemming from this cultural reciprocity.¹ *Fiamminghi e Olandesi a Firenze: Disegni dalle collezioni degli Uffizi* at the **Gabinetto Disegni e Stampe degli Uffizi** (to 2nd September; then at the **Fondation Custodia, Paris**; 2nd



80. *St Jerome in his study*, by Domenico Ghirlandaio. 1480. Fresco, 184 by 119 cm. (Chiesa di Ognissanti, Florence; exh. Galleria Palatina, Palazzo Pitti, Florence).

October to 30th November), co-curated by Wouter Kloek, presents the crème de la crème of the more than nine hundred Flemish and Dutch drawings belonging to the Uffizi, many of which were acquired in the seventeenth century by Cardinal Leopoldo de' Medici.²

Although the exhibition at the Palazzo Pitti is modest in size, it brings together an impressive number of the works frequently cited in discussions of Florence and Flanders. It opens with the famous Detroit *St Jerome in his study* now generally attributed to Jan van Eyck (cat. no.1; Fig.81) and Domenico Ghirlandaio's detached fresco of the same theme from the church of Ognissanti (no.2; Fig.80). No one would deny that Ghirlandaio's pensive saint is the small Eyckian painting writ large with its similar composition and attention to the minutiae of the saint's cluttered study, but it remains questionable whether or not the Detroit painting is the one listed in Piero (not Cosimo) de' Medici's 1465 inventory as 'a small panel of St Jerome' and more fully in Lorenzo de' Medici's 1492 inventory as 'a small Netherlandish panel with a St Jerome in his study, with a bookcase with many books in perspective and a lion at his feet, the work of Giovanni di Brugia, who coloured it with oil, in a case'.³ Ghirlandaio's white-bearded saint bears little resemblance to the clean-shaven Jerome in the Detroit picture, which is thought to be a portrait of Cardinal Niccolò Albergati. Similar compositions, several produced in Van Eyck's workshop, circulated throughout Europe and one might argue that Attavante degli Attavanti's miniature from the bible of Manuel I, King of Portugal (Arquivos Nacionais, Lisbon), which was executed in Florence between 1494 and 1498 and like



81. *St Jerome in his study*, by Jan van Eyck?. Paper mounted on panel, 20.6 by 13.3 cm. (Detroit Institute of Arts; exh. Galleria Palatina, Palazzo Pitti, Florence).

Ghirlandaio's fresco shows the saint writing, gives a clearer indication of what the Medici panel might have looked like.

The lack of specificity or contradiction in the documents has led to multiple interpretations, which are duly spelled out in the excellent catalogue. Nevertheless, the conclusions drawn often remain open. Such is the case with Rogier van der Weyden's *Entombment* (no.5; Fig.82b), which was almost certainly the altarpiece of 'Christ taken down from the cross with five other figures' recorded in 1492 as being in the chapel of the Medici Villa at Careggi.⁴ The 1482 inventory, however, describes the altarpiece as 'St Cosmas succouring Christ with the picture of the Resurrection when Christ comes back to life'.⁵ Perhaps the image of Joseph of Arimathea was misidentified as a portrait of Cosimo de' Medici in the guise of his name-saint or perhaps, as Paula Nuttall has suggested, Rogier's altarpiece replaced an earlier one.⁶ In the catalogue Michael Rohmann explains this paradox by proposing that Andrea del Verrocchio's terracotta relief of the *Resurrection of Christ* (no.4; Fig.82a) was placed in a lunette above the altarpiece, and in the exhibition this is how the two works are hung. Aside from the fact that neither inventory mentions the altarpiece being surmounted by a relief, its scale makes it a top-heavy companion for the painting and it is difficult to imagine how they would both have fitted into the small chapel. Like Luca della Robbia's *Resurrection* in Florence Cathedral, it may have been placed over the doorway leading into the chapel, but once again this is a matter of conjecture.⁷

The paucity of documentation presents a different type of problem for Rogier's *Madonna and Child with four saints* (no.8), which is better

know as the 'Medici Madonna' because of the presence of Sts Cosmas and Damian and the red Florentine fleur-de-lis on the shield at the base of the picture. Despite these obvious Medicean references, the picture does not appear in any of the family's inventories and the hypothesis that it might have been painted in Florence during Rogier's trip to Italy in the Holy Year of 1450 is negated by the use of a Baltic oak panel that recent dendrochronological testing dates to 1443. Whether or not the two saints are disguised portraits of Piero and Giovanni de' Medici is a matter of contention and although they bear some similarity to Mino da Fiesole's marble portrait busts, it seems unlikely that drawings of the Medici brothers were sent to Flanders.⁸ Nor do these emaciated saints resemble the fleshy portraits in a diptych attributed to Andrea del Castagno (no.12), which Miklós Boskovits suggests represent Piero and Giovanni. The diptych is a sorry sight with its two disproportionately placed figures in blazing scarlet headgear and its spurious Medici coat of arms on the reverse. The Medici *palle*, or balls, were traditionally arranged in an inverted triangle on a shield, not in a circular pattern.⁹ Furthermore, the Zürich museum's own technical report found that the pigments were a type of industrial colour used in the nineteenth and twentieth centuries and catalogued the picture as a fake. Either the diptych is an outright forgery or it has been so heavily repainted as to make any attribution negligible.

A large percentage of the northern works in Florentine inventories are listed as *panni dipinti*. These cheap but perishable paintings on cloth often depicted scenes of a bawdy nature. Savonarola is purported to have tossed 'precious foreign cloths' with immodest scenes onto his Bonfire of the Vanities in 1497, which may partially account for their scarcity today. There are, however, a number of contemporaneous Florentine prints with themes closely related to the canvases listed in the Medici inventory of 1492, such as Baccio Baldini's *Fat lutenist* (no.16) or the Master SE's *Moresca dance around a sausage seller* (no.20) as well as several drawings of burlesque dancers recently attributed to Andrea del Verrocchio (nos.21 and 22).

As the exhibition makes clear, Florentine artists emulated northern paintings in a variety of ways. Some adopted motifs, copying them verbatim from prints or paintings, while others found the means to redefine standard compositional types. An impressive wall of portraits demonstrates the immediate impact of Hans Memling's work (nos.34 and 37). Portraits by Memling, arguably sent home by Florentines working in Bruges, provided a template for Botticelli (no.38) and Pietro Perugino (no.39), both of whom adopted the northerner's use of a partial three-quarters pose with the sitter's hands prominently placed in front and a landscape filled with rounded trees in the distance. A third portrait (no.36) of a middle-aged man, which was once thought to be a self-portrait by Perugino, is given to Raphael, although the pronounced northern realism and descriptive detail of the facial features seems incompatible with his smoother, more polished modelling.

This is not to deny Raphael's familiarity with Netherlandish painting. A workshop version of *The Madonna of the pinks* (no.45) from Brescia demonstrates just how much Raphael's intimate interior scene owes to works by Gerard David (no.46) or Dirck Bouts, in which the Christ Child sits on a cushion on the Madonna's lap and a landscape is glimpsed through an open window. The Madonna's downcast eyes and pronounced forehead as well as the subtle differentiation between light and shade all have northern precedents. Interestingly, the catalogue questions whether the prime version of this composition belongs to the National Gallery in London, citing the unusual cool tonality and loose underdrawing as uncharacteristic of Raphael's Florentine period. Although they make no claims for the primacy of the Brescian version, it would have been helpful if they had published the x-radiographs and infrared reflectograms, which are said to reveal a finer and more continuous style of underdrawing.

A triptych commissioned in the 1480s by Bishop Benedetto Pagagnotti from Hans Memling and now divided between various museums has been reunited for the exhibition (no.25), as has a triptych presumably commissioned a few years later by his nephew Paolo from the Master of the Legend of St Ursula (no.28). While the impact of these works is self-evident – Fra Bartolomeo (no.26) and the so-called 'Tommaso' (no.27) both faithfully copied the mill and trees from the central panel of Memling's triptych – their early provenance remains a mystery. This is not the case with the

best known of all Netherlandish pictures in Florence, Hugo van der Goes's monumental Portinari altarpiece (Galleria degli Uffizi), whose arrival in 1483 caused an immediate sensation. For understandable reasons the picture could not make the journey across the Arno to the Palazzo Pitti for the current exhibition, but two admirable essays by Bernhard Ridderbos and Michael Rohlmann chart its history and the rivalry it spurred among Florentine artists. Rohlmann, in particular, moves beyond Ghirlandaio's quotation of the shepherds in the *Nativity* in the Sassetti Chapel, S. Trinita, to explore how its scale and naturalistic detail are reflected by the next generation of Florentine masters including Lorenzo di Credi, Piero di Cosimo and Filippino Lippi.

While the Pitti exhibition traces Florentine artists' initial encounters with Netherlandish art, the exhibition at the Uffizi presents a panoramic view of Flemish and Dutch draughtsmanship from the sixteenth through the eighteenth centuries. The majority of sheets exhibited are either by artists whose careers were almost entirely spent in Italy (Johannes Stradanus, Paolo Fiammingo, Denys Calvaert, Paul Bril and Gaspar van Wittel) or those whose brief trip to the south had a lasting effect on their style (Jan Gossaert, Pieter Coecke van Aelst, Jan van Scorel, Gerard Groening, Karel van Mander, Hendrick Goltzius, Peter Paul Rubens, Anthony van Dyck and Bartholomeus Breenbergh).

Scholars will be pleased to find that under Marzia Faietti's directorship the format of the Uffizi drawing catalogues has been both



82a (above). *Resurrection of Christ*, by Andrea del Verrocchio. c.1465–70. Painted terracotta, 135 by 150 cm. (Museo Nazionale del Bargello Florence); 82b (below). *Entombment*, by Rogier van der Weyden. c.1450. Panel, 111 by 95 cm. (Galleria degli Uffizi, Florence; both exh. Galleria Palatina, Palazzo Pitti, Florence).



83. *The apotheosis of Aeneas*, by Hendrick Goltzius. c.1585–90. Pen and ink with brown and red wash, white highlights and traces of graphite on prepared paper, 56 by 43 cm. (Gabinetto Disegni e Stampi degli Uffizi, Florence).

enlarged and modernised. All the drawings are published in colour and the illustrations and comparative figures are now integrated with the text. Altogether forty-seven specialists contributed entries, making this an amazingly up-to-date assessment of the current scholarly opinion on more than sixty-five artists.

Since the Uffizi's last exhibition of Flemish and Dutch drawings in 1964,¹⁰ a tremendous amount of research has been done on the history of the collection, the nucleus of which was assembled by Cardinal Leopoldo de' Medici (1617–75) with the aid of Filippo Baldinucci. Agents were sent throughout Europe to search for drawings, which Baldinucci catalogued in his voluminous *Notizie de' Professori del disegno*. In 1659, for example, Giovanni Battista Bolognetti sent a list of ten drawings from Antwerp. Number one on his list was Rubens's *Assumption of the Virgin* (cat. no.54), which Leopoldo was able to procure for 33 fiorini.¹¹ At Leopoldo's death the collection contained more than 12,000 drawings conserved in 105 albums and another 4,000 loose sheets. The donation of Emilio Santorelli in 1866 added another 12,677 drawings, many of which were by northern artists. Except for a handful of drawings, the eighty-eight works exhibited come from these two sources.

Over the years many of the original attributions have been challenged, and a number of new proposals are put forward in the catalogue. A highly finished drawing depicting *The apotheosis of Aeneas* (no.32; Fig.83) has been batted back and forth in the literature between Bartholomeus Spranger, Hendrick Goltzius, Cornelis van Haarlem and Karel van Mander. Here it is given to Goltzius with a nod to the influence of both Spranger and Titian and the suggestion that it served as a preparatory design for an unrealised engraving. A group of Roman landscape drawings

from a sketchbook long thought to be by Cornelis van Poelenburgh (nos.66–68) is now given to an anonymous Netherlandish draughtsman. This new attribution is based on a drawing of the Castel Sant'Angelo, which depicts the Roman landmark after the demolition in 1629 of a tower erected by Pope Alexander VI. Because Poelenburgh had returned to Utrecht several years earlier, he clearly cannot be the sketchbook's author, even though many of the buildings depicted in it also appear in his Italianate paintings. Another landscape on blue paper (no.10), which in the past has been attributed to Jan Wellens de Cock, is given to the circle of Joachim Patinir. Undoubtedly, in the treasure trove of northern drawings housed in the Uffizi there are more discoveries to be made.

These two exhibitions are a fitting tribute to the Dutch Institute, which has done so much during the past fifty years to support and generate scholarly exchange on both sides of the Alps. *Andiamo a Firenze*: these exhibitions should not be missed.

¹ Catalogue: *Firenze e gli antichi Paesi Bassi 1430–1530 dialoghi tra artisti: da Jan van Eyck a Ghirlandaio, da Memling a Raffaello* . . . Edited by Bert W. Meijer. 271 pp. incl. 140 col. + 68 b. & w. ills. (Sillabe, Livorno, 2008), €30. ISBN 978–88–8347–403–3.

² Catalogue: *Fiamminghi e Olandesi a Firenze: Disegni dalle collezioni degli Uffizi*. Edited by Wouter Kloek and Bert W. Meijer. 208 pp. incl. 111 col. + 58 b. & w. ills. (Leo S. Olschki, Florence, 2008), €48. ISBN 978–88–222–5818–2.

³ In 1456 and again shortly after Cosimo's death, in 1464, Piero made a list of his personal possessions; see M. Spallanzani, ed.: *Inventari Medicei, 1417–65*, Florence 1966, p.120. The next inventory was made after Lorenzo's death in 1492; see M. Spallanzani and G. Gaeta Bertelà, eds.: *Libro d'inventario dei beni di Lorenzo il Magnifico*, Florence 1992, p.52.

⁴ *Ibid.*, p.133.

⁵ C.B. Fulton: *An Earthly Paradise: The Medici and their Collection and the Foundation of Modern Art*, Florence 2006, pp.299–300.

⁶ P. Nuttall: *From Flanders to Florence: The Impact of Netherlandish Painting, 1400–1500*, New Haven and London 2004, pp.113–14; reviewed in this Magazine, 148 (2006), pp.121–22.

⁷ See the illustrations in A. Lillie: 'Cappelle e chiese delle ville Medicee ai tempi di Michelozzo', in G. Morolli, ed.: *Michelozzo Scultore e Architetto (1396–1472)*, Florence 1998, p.94. The relief would easily have fitted over the portal and perhaps the reason that it was found dismembered in the attic of Careggi was that it had been taken down when a new window was opened in this space in the early eighteenth century. It is, however, difficult to be precise since the doorframe itself was also replaced at that time.

⁸ For a different opinion and illustrations of the busts, see Nuttall, *op. cit.* (note 6), pp.85–87.

⁹ The number of *palle* was standardised as six in 1465. Sometimes within architectural settings such as architraves or ceilings the balls were arranged in a circular pattern, but not when they were used as a coat of arms as suggested by the reverse of this diptych; see the comments in J. Cox-Rearick: *Dynasty and Destiny in Medici Art: Pontormo, Leo X, and the Two Cosimos*, Princeton 1983, pp.59 and 88, note 6.

¹⁰ E.K.J. Reznicek, ed.: exh. cat. *Mostra di disegni fiamminghi e olandesi*, Florence (Gabinetto Disegni e Stampe degli Uffizi) 1964.

¹¹ The entry rightly points out that the drawing is likely to have been reworked by Hans Witdoeck, who used it as a model for his print.

Anish Kapoor

Boston

by JAMES LAWRENCE

ANISH KAPOOR IS mainly known in the United States for spectacular public installations, including the imposing *Cloud gate* (2004) in Chicago's Millennium Park, and *Sky mirror* (2006), a double-sided steel parabola that reflected the skyline and street life around Rockefeller Center in New York for six weeks in 2006. (The original, smaller version of *Sky mirror* stands outside the Playhouse in Nottingham.) Kapoor is also to produce a sculpture for the British Memorial Garden in Hanover Square, New York, a site devoted to Anglo-American relations in the aftermath of the World Trade Center attacks. Other pending commissions include entrances for the underground system in Naples and a collaboration with the architectural firm Herzog and de Meuron. Such large-scale projects are impressive, but they substitute grandeur for the subtle poetry that characterises Kapoor's smaller sculptures. In the United States, opportunities to gain a deeper sense of the artist's work have been scarce since the last survey exhibition, which travelled to several venues in 1992 and 1993. The exhibition *Anish Kapoor: Past, Present, Future*, at the **Institute of Contemporary Art, Boston** (to 7th September), is a fine remedy. With fourteen sculptures installed in one spacious, well-lit gallery, this mid-career survey succinctly displays the thematic coherence and assured technique that have supported Kapoor's endeavours since he graduated from the Chelsea School of Art in 1978.

Despite the diversity of the objects on display, which range from small forms dusted with pigment to a hefty kinetic construction using steel and red wax, certain recurring interests are readily discernible. Kapoor's enduring fascination with the primacy of visible surfaces results in objects whose legible, visual effects far outweigh the physical means necessary to bring them about. In the reflective objects, the discrepancy between the visible surface and the underlying structure is clear-cut. We readily grasp, for example, that reflectivity is a superficial quality rather than a condition of the steel beneath. Material presence recedes under the play of distorted images seen in *S-curve* (2006), an undulating panel of polished steel which greets viewers as they enter the exhibition, or the ocular *Iris* (1998), which is sunk into the wall at one end of the gallery. Even in the splendid *1000 names* (Fig.84) or the orificial *My body your body* (1993), the powdered pigments are liberated from the confines of a vehicle. Raw colour, rather than varnish or oily sheen, results in unadulterated coatings that suggest an infinite consistency. Throughout the exhibition, surfaces conceal materials and structures not through deceit, but by coaxing viewers to explore the flow of responses to superficial effects. It is the difference between conversation and interrogation.