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Feigenbaum, Gail with Francesco Freddolini. Display of Art in the Roman Palace 1550–1750

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harsh battle ensued that sought to deprive Giovanni Francesco (the legitimate son of Giovanni and Livia) of his legal rights and to “forget” the existence of Livia, who was deemed to be “arrogant” because she sought to defend her property, her rights, and her inheritance by mounting a long resistance, both in life and in the courts. After being carried away from Venice, by deceit, she was kept prisoner in Florence, in the Fortezza di Belvedere, for almost sixteen years, forgotten by nearly everyone. She was rescued by chance and, through the authorization of Grand Duke Ferdinando II, allowed to spend her final days in the villa Le Macine, in Montughi, where she died in 1655. The last outrage against her was perpetrated by her only surviving child, Giovanni Francesco Maria, who had been raised at court after his father’s death; the son considered his mother to be a whore and even attempted to harm her physically.

Giovanni and Livia’s story thoroughly engages the reader. Dooley’s narrative presents a vivid image of life in Florence and at the Medici court, while providing a compelling analysis of Giovanni’s and Livia’s feelings and thoughts. The reader almost can “see” and “feel” what Livia and Giovanni were going through. Though primarily the narrative of a love story, the volume also provides its readers with a fine analysis of the legal, social, intellectual, and religious realities of the time, all explained with great clarity. The most important aspects of the book, however, are the careful reading of the primary sources and the balanced interpretation of these sources. As such, this work is an excellent example of how microhistory should be approached and written.

ELENA BRIZIO

The Medici Archive Project, Florence

Feigenbaum, Gail with Francesco Freddolini.

Display of Art in the Roman Palace 1550–1750.

Los Angeles: The Getty Research Institute, 2014. Pp. xiv, 368 + 50 colour and 118 b/w ill. ISBN 978-1-60606-298-2 (hardcover) \$75.

This beautifully illustrated book about display in Roman baroque palaces (50 colour and 118 black-and-white images) was produced by a team of scholars who worked at the Getty Research Institute on the annual scholar theme devoted to “Display of Art.” This year of research obviously yielded rich results for

everyone involved. The essays here combine meticulous archival research with careful readings of inventories, images, and reimagined interiors to produce probing and insightful reflections on the spatial and temporal relations that existed among the material objects in these curated collections. The relatively short individual essays are organized within broader sections. Parts 1 and 2 move from principles and practices of display in general, through architectural considerations and ideas about unified interiors and decoration, and finally to categories of collectors; from the expected noblemen (cardinals and aristocrats) to the “lesser nobility and people of other means.” This latter foray, by Patrizia Cavazzini and Renata Ago, into the popularization of interior design by savvy second-string merchants and advisors like Pietro Paolo di Lilio, who acted as a decorator-for-hire on behalf of the lower echelons of Roman society, is extremely original. Their insights provide rich possibilities for extending the study of material cultures, interiors, and identity beyond the parameters of privilege within which such research is usually proscribed. Parts 3 and 4 examine the “Dynamics of Decoration” and “A Place for Everything,” analyzing indexical patterns of décor and display and probing the arrangements of these collections for the effects created by collectors and experienced by viewers moving through these spaces.

The most significant insight to be gathered from all of this is that collections gathered in interior spaces were carefully calibrated and curated to unfold for their viewers in space and time, and were therefore only gradually apprehended through direct experience. To ensure this unfolding (with a nod to Deleuze), significant “things” were given visual importance by being placed on pedestals or arranged within frames and decorative surrounds; grouped, gathered, or separated like musical notes in an overall score. Collections were about the experience of the visitor rather than static, material projections of an individual owner’s identity. The final section of the book is devoted to considering the role of the Roman academies, Roman guidebooks, and the itinerary of the Grand Tour in publicizing the experience of private Roman collections for visitors to the city. Essentially, the collaborators treat collecting like a language, establishing its basic vocabulary and examining its emergent syntactical forms in order to demonstrate how Roman private collections grew to be the *lingua franca* of European culture.

I would, however, have to disagree with the authors’ assertion in the preface that, previous to their efforts, the study of how private collections were originally

displayed in their intended domestic contexts has been largely overlooked in Renaissance and baroque art historical studies. There are important precedents in Renaissance studies for much of what is discussed here. For example, the section on *studioli* and *camerini* makes no reference that I can see (there is no comprehensive bibliography) to Dora Thornton's masterful and detailed *The Scholar in His Study* (Yale 1997), which even made use of the same illustrations found here. Similarly, the authors who discuss relationships between décor and display make no reference, to name just one example, to Clifford Malcolm Brown's *Isabella d'Este in the Ducal Palace in Mantua* (Bulzoni, 2005) in which Brown traced the migration of her collections from their original setting in one of the medieval towers of the Castello di San Giorgio, to their reinstallation in the ground floor apartments of the Corte Vecchia, to their final move upstairs into the Domus Nova wing—a book, in other words, entirely devoted to the study of a collection *in situ*. In terms of patterns of acquisition and theories of consumption, Evelyn Welch's *Shopping in the Renaissance* (Yale, 2005) is not mentioned. Even in terms of Rome itself, one could expect more than a passing reference to Kathleen Wren Christian's recent *Empire without End: Antiquities Collections in Renaissance Rome, c1350–1527* (Yale, 2010), with its important catalogue of collections in Roman houses before 1527. I know this is not a book about the Renaissance, but there has been much Renaissance scholarship on issues germane to the analyses here, and it's slightly disappointing that so much of it is unacknowledged in this volume.

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Finucci, Valeria.

The Prince's Body: Vincenzo Gonzaga and Renaissance Medicine.

Cambridge, MA: Harvard University Press, 2015. Pp. 273 + 17 ill. ISBN 978-0-674-72545-4 (hardcover) \$39.95.

We tend to think that contemporary culture's fascination with the aesthetics of the body (i.e., its beauty, its sexual performance, and youth maintenance) is typical of the modern-day mindset. After reading Valeria Finucci's book, we may need to re-evaluate this collective assumption. Finucci examines four