Confraternities and the Visual Arts in Renaissance Italy

Confraternities and the Visual Arts in Renaissance Italy: Ritual, Spectacle, Image is the first book to consider the role of Italian confraternities in the patronage of art. Eleven interdisciplinary essays analyze confraternal painting, sculpture, architecture, and dramatic spectacles by documenting the unique historical and ritual contexts in which they were experienced. Exploring the evolution of devotional practices, the roles of women and youths, the age’s conception of charity, and the importance of confraternities in civic politics and urban design, this book offers new approaches to one of the most dynamic forms of corporate patronage in early modern Italy.
Confraternities and the Visual Arts in Renaissance Italy

Ritual, Spectacle, Image

Edited by
BARBARA WISCH
State University of New York College at Cortland

DIANE COLE AHL
Lafayette College, Easton, Pennsylvania
To our families
Contents

List of Illustrations ix
List of Contributors xiii

Introduction 1

BARBARA WISCH AND DIANE COLE AHL

1 Confraternity and Community: Mobilizing the Sacred in Times of Plague 20

LOUISE MARSHALL

2 “In corpo di compagnia”: Art and Devotion in the Compagnia della Purificazione e di San Zanobi of Florence 46

DIANE COLE AHL

3 The Compagnia della Purificazione e di San Zanobi in Florence: A Reconstruction of Its Residence at San Marco, 1440–1506 74

ANN MATCHETTE

Appendix: Documents 93

4 The Acquisition of Art by a Florentine Youth Confraternity: The Case of the Arcangelo Raffaello 102

KONRAD EISENBICHLER

5 The Qualità of Mercy: (Re)building Confraternal Charities in Renaissance Bologna 117

NICHOLAS TERPSTRA

6 Passion, Compassion, and the Sorrows of Women: Niccolò dell’Arca’s Lamentation over the Dead Christ for the Bolognese Confraternity of Santa Maria della Vita 146

RANDI KLEBANOFF

Appendix: The Composition of the Lamentation 169
CONTENTS

7 The Decorum of the Passion: The Plays of the Confraternity of the Gonfalone in the Roman Colosseum, 1490–1539 173
NERIDA NEWBIGIN

BARBARA WISCH
  Appendix 1: Documents 225
  Appendix 2: History of the Attribution and New Conclusions 229

9 Appropriating Space: Woman’s Place in Confraternal Life at Santo Spirito in Sassia, Rome 235
EUNICE D. HOWE

10 “E faucibus daemonis”: Daughters of Prostitutes, the First Jesuits, and the Compagnia delle Vergini Miserabili di Santa Caterina della Rosa 259
LANCE G. LAZAR

11 “She is among all virgins the queen . . . so worthy a patron . . . for maidens to copy,” Livio Agresti, Cardinal Federico Cesi, and the Compagnia delle Vergini Miserabili di Santa Caterina della Rosa 280
LOUISE SMITH BROSS († 1996)

Selected Bibliography 299
Index 309
List of Illustrations

1. Barnaba da Modena, *Plague Madonna della Misericordia*, 1370s, Genoa, Santa Maria dei Servi 22
4. Benedetto Bonfigli, *Processional Banner of the Confraternity of San Benedetto dei Frustrati*, ca. 1471–2, Perugia, Santa Maria Nuova 27
5. Bartolomeo della Gatta, *Saint Roch Intercedes with the Virgin on Behalf of Arezzo*, 1479, Arezzo, Museo Statale di Arte Medievale e Moderna 30
6. Palazzo della Fraternita, Arezzo, ca. 1375–1440 31
8. Bartolomeo della Gatta, *Saint Roch Intercedes with Christ on Behalf of Arezzo*, 1470s, Arezzo, Museo Statale di Arte Medievale e Moderna 33
<table>
<thead>
<tr>
<th>Illustration Number</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.</td>
<td>Marco di Bartolommeo Rustici, <em>View of San Marco, Rustici Codex</em>, ca. 1448, Florence, Biblioteca del Seminario Maggiore di San Frediano in Cestello</td>
<td>76</td>
</tr>
<tr>
<td>17.</td>
<td>Reconstruction of the Purificazione’s residence in relation to the other confraternities at San Marco, Florence, 1444–1506</td>
<td>77</td>
</tr>
<tr>
<td>18.</td>
<td>Reconstruction and floor plans of the Purificazione’s residence: a Chapel of Saints Cosmas and Damian with <em>scrittoi</em>; b main oratory; and c sacristy, 1444–1506</td>
<td>79</td>
</tr>
<tr>
<td>22.</td>
<td>Ospedale di Santa Maria del Baraccano, Bologna, ca. 1491–1500</td>
<td>121</td>
</tr>
<tr>
<td>23.</td>
<td>Ospedale degli Esposti, Bologna, begun 1500</td>
<td>123</td>
</tr>
<tr>
<td>25.</td>
<td>Niccolò dell’Arca, <em>Lamentation over the Dead Christ</em>, completed 1463, Bologna, Santa Maria della Vita</td>
<td>147</td>
</tr>
<tr>
<td>26.</td>
<td><em>Dead Christ</em>, detail of PLATE 25</td>
<td>149</td>
</tr>
<tr>
<td>27.</td>
<td><em>Mary Salome</em>, detail of PLATE 25</td>
<td>155</td>
</tr>
<tr>
<td>28.</td>
<td><em>Mary Magdalene</em>, detail of PLATE 25</td>
<td>156</td>
</tr>
<tr>
<td>30.</td>
<td><em>Joseph of Arimathrea</em>, detail of PLATE 25</td>
<td>158</td>
</tr>
<tr>
<td>31.</td>
<td><em>Virgin Mary</em>, detail of PLATE 25</td>
<td>159</td>
</tr>
<tr>
<td>33.</td>
<td>Reconstruction of Niccolò dell’Arca, <em>Lamentation over the Dead Christ</em></td>
<td>170</td>
</tr>
<tr>
<td>34.</td>
<td>Title page, <em>La passione di Christo</em> (Rome: Fritag and Besicken, ca. 1496), f. Ai¹, Augsburg, Staats- und Stadtbibliothek, Inkunabel 4° Ink 61</td>
<td>177</td>
</tr>
<tr>
<td>37.</td>
<td>Title page, <em>La resurrectione de Christo</em> (Rome: Silber?, ca. 1515), f. Ai¹, Zwickau, Ratsschulbibliothek, 5.4.34/4</td>
<td>181</td>
</tr>
</tbody>
</table>
LIST OF ILLUSTRATIONS

38. Title page, La passione reducta in Tragedia per el Cynico (Rome: n.p., 1521), f. Ai, Seville, Institución Colombina, Biblioteca Colombina, 14-1-8(20) 185

39. Title page, La passione de Christo (Venice: Danza, March 17, 1526), f. Dv, Seville, Institución Colombina, Biblioteca Colombina, 14-1-8(1) 187

40. Interior toward the altar chapel, Oratory of the Gonfalone, Rome, rebuilt 1555 204

41. Pietro Roviale Spagnuolo, Crucifixion Altarpiece, 1556–7, Rome, Oratory of the Gonfalone

42. Crucified Christ, detail of PLATE 41 205


44. Anonymous, Madonna della Misericordia with Saint Bonaventure, woodcut from Breve S. D. N. Gregorii Papae XIII. Concessions Indulgentiarum Coronae, after 1581, from Vatican City, Archivio Segreto Vaticano, Fondo Arciconfraternita Gonfalone, 2 (Mazzo B), f. 30 215

45. Pietro Roviale Spagnuolo, Piedad Altarpiece, ca. 1550, Naples, Castel Capuano, Cappella della Summaria 230

46. Pietro Roviale Spagnuolo, Crucifixion, ca. 1550, Naples, Castel Capuano, Cappella della Summaria 231

47. Giovanni Battista Falda, Church and Hospital of Santo Spirito in Sassia, engraving from Giovanni Battista Falda, Il nuovo teatro delle fabbriche, e edificii, in prospettiva di Roma moderna. (Rome: n.p., 1665) 237

48. Anonymous, Barbo family coat of arms, from Liber Regulae, f. 227v, late fourteenth century, Rome, Archivio di Stato 240

49. Anonymous, De orphans nutriendi et feminis pregnantibus, from Liber Regulae, Chapter 41, late fourteenth century, Rome, Archivio di Stato 241

50. Anonymous, De pecatribus susciendiis, from Liber Regulae, Chapter 46, late fourteenth century, Rome, Archivio di Stato 243

51. Illius qui pro Dominici, bull of Sixtus IV (March 21, 1478), from Liber Fraetermitatis, Rome, Biblioteca Lancisiana 244

52. Anonymous, Sixtus IV Receives Queen Charlotte of Cyprus, ca. 1475, Rome, Hospital of Santo Spirito, Corsia Sistina 245

53. Ground Plan of the Hospital and Church of Santo Spirito in Sassia, from Paul M. Letarouilly, Edifices de Rome moderne (Liège: Avanzo, 1849) 246

54. Anonymous, Palace and courtyard of the Suore, Rome, Hospital of Santo Spirito in Sassia, 1474–82 247

55. Antonio da Sangallo the Younger, Facade of the Church of Santo Spirito in Sassia, Rome, designed 1538–44 249

56. Andrea Orazii, Puella in Cenobio S. Caterine de Funanis, from Filippo Bonanni, S.J., Ordinum religiosorum in ecclesia militanti catalogus: conunque indumenta in iconibus expressa, & oblata Clementi XI. Pont. Max / Catalogo degli
LIST OF ILLUSTRATIONS

Ordini Religiosi Della Chiesa Militante Espressi con Imagini, e spiegati con una breve narrazione, offerta alla santità di N.S. Clemente XI (Rome: Antonio de' Rossi, 1706–10), vol. 3, Plate 62

57. Guidetto Guidetti, Facade of Santa Caterina dei Funari, Rome, 1560–4

58. Guidetto Guidetti, Interior toward the high altar chapel, Santa Caterina dei Funari, Rome, 1560–4

59. Giovanni Battista Cavalieri after Livio Agresti, Saint Catherine Saved from Martyrdom on the Wheel, 1565, Rome, Istituto Nazionale per la Grafica

60. Livio Agresti, Saint Catherine Disputing with the Philosophers, 1562/3–4, Chicago, Private Collection

61. Federico Zuccari, Saint Catherine Disputing with the Philosophers, 1571–2, Rome, Santa Caterina dei Funari, high altar chapel

62. Federico Zuccari, Beheading of Saint Catherine, 1571–2, Rome, Santa Caterina dei Funari, high altar chapel

63. Federico Zuccari, Study for the Lower Register of the North Wall of the High Altar Chapel with Saint Catherine in Prison Converting Empress Faustina and Saints Saturnino and Sisinio, 1571, Chicago, Private Collection

64. Federico Zuccari, Saint Catherine in Prison Converting Empress Faustina, 1571–2, Rome, Santa Caterina dei Funari, originally the high altar chapel (now inner entrance wall above the portal)

65. Federico Zuccari, Study for the Lower Register of the South Wall of the High Altar Chapel with Standing Virgin Martyrs and Saint Catherine's Body Transported by Angels to Mount Sinai, 1571, Florence, Gabinetto Disegni e Stampe degli Uffizi, no. 104 Orn.
List of Contributors

Louise Marshall is lecturer in the Department of Art History and Theory at the University of Sydney, Australia. Her publications include “Manipulating the Sacred: Image and Plague in Renaissance Italy,” Renaissance Quarterly (1994), and “Augustinian Exegesis in the Chiesa del Tau, Pistoia,” in Augustine in Iconography, History and Legend (1999). She is writing a book on plague images and their patronage.

Diane Cole Ahl is Charles A. Dana Professor of Art History at Lafayette College in Easton, Pennsylvania, and former president of the Italian Art Society. Her books include Benozzo Gozzoli (1996), co-awarded the Otto Gründler Prize in Medieval Studies; Leonardo da Vinci’s Sforza Monument Horse: The Art and the Engineering (1995), of which she was editor; and the forthcoming Cambridge Companion to Masaccio, which she is editing.

Ann Matchette is research coordinator at the Arizona Center for Medieval and Renaissance Studies, Arizona State University, where she is production manager and series coordinator for the center’s book series, Arizona Studies in the Middle Ages and the Renaissance. In addition to her work on the Compagnia della Purificazione, she is researching images of Mary Magdalene preaching in medieval and Renaissance painting.

Konrad Eisenbichler is director of the Centre for Reformation and Renaissance Studies at the University of Toronto, where he is also professor in the Department of Italian Studies. He is a founding member of the Society for Confraternity Studies and editor of the biannual bulletin Confraternitas. His books include The Boys of the Archangel Raphael: A Youth Confraternity in Florence, 1411–1785 (1998); many edited volumes, among them, Crossing the Boundaries. Christian Piety and the Arts in Italian Medieval and Renaissance Confraternities (1991); and translations of Firenzuola, Della Casa, and Cecchi.
LIST OF CONTRIBUTORS

Nicholas Terpstra is associate professor of history at the University of Toronto. His publications include *Lay Confraternities and Civic Religion in Renaissance Bologna* (1995), for which he received the Howard R. Marraro Prize for Italian Historical Studies (1996), and *The Politics of Ritual Kinship: Confraternities and Social Order in Early Modern Italy* (1999), which he edited. He is currently the president of the Society for Confraternity Studies.

Randi Klebanoff is assistant professor of art history at Carleton University in Ottawa, Canada. She has delivered papers on Niccolò dell’Arca, the Arca di San Domenico, and the youthful works of Michelangelo in Bologna. She is writing a book on narrative sculptural groups in the Renaissance.

Nerida Newbiggin is associate professor of Italian language and literature at the University of Sydney, Australia, and a fellow of the Australian Academy of the Humanities. She is the author of *Nuovo Corpus di sacre rappresentazioni fiorentine del Quattrocento* (1983) and the two-volume *Feste d’Oltrarno: Plays in Churches in Fifteenth-Century Florence* (1996). With her students, she is creating the electronic Archive of Italian Medieval Drama as part of SETIS, the University of Sydney’s Electronic Text and Information Service. She and Barbara Wisch are collaborating on a contextual study of the plays, rituals, and art of the confraternity of the Gonfalone.

Barbara Wisch is associate professor of art history at the State University of New York College at Cortland. Her publications include the two-volume "All the world's a stage . . ." *Art and Pageantry in the Renaissance and Baroque* (1990), co-edited with Susan Scott Munshower, and *Italian Renaissance Art: Selections from the Piero Corsini Gallery* (1986). She and Nerida Newbiggin are collaborating on a contextual study of the plays, rituals, and art of the confraternity of the Gonfalone.

Eunice D. Howe is associate professor of art history at the University of Southern California. She is the author of *The Hospital of Santo Spirito and Pope Sixtus IV* (1978) and *Andrea Palladio, the Churches of Rome* (1991), and the editor of *The Art of Exaggeration: Piranesi's Perspectives on Rome* (1995). Her book, *Woman's Place in the Renaissance: Gendered Space at the Hospital of Santo Spirito in Sassia*, is forthcoming.

Lance G. Lazar is assistant professor in medieval and early modern Christianity in the Religious Studies Department of the University of North Carolina at Chapel Hill. He has published several articles on Jesuit confraternities in Rome, and is writing a monograph titled *Bringing God to the People: Jesuit Confraternities in Early Modern Italy*.

Confraternities and the Visual Arts
in Renaissance Italy