

ARTISTIC CENTERS OF THE
ITALIAN RENAISSANCE

THE COURT CITIES OF NORTHERN ITALY



This volume examines the painting, sculpture, decorative arts, and architecture produced in nine important court cities of Italy during the course of the fourteenth, fifteenth, and sixteenth centuries. The six essays, which were specially commissioned for this volume, examine the development of patronage as well as the production of art in Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini. They explore the interaction of artists and their civic and/or courtly patrons within the context of prevailing cultural, political, and religious circumstances. Although each chapter represents a separate study of a particular geographical locale, many common themes emerge, including the nature of artistic practice; the concept of the court artist; the politics of local and foreign styles; the role of corporate and individual patronage and production; the circulation of artists and images in Northern Italy and beyond; the function of art in constructing individual and group identity; and the relationships among science, theology, and the visual arts, particularly in the sixteenth century.

A multifaceted consideration of the art created for princes, prelates, confraternities, and civic authorities – works displayed in public squares, private palaces, churches, and town halls – *The Court Cities of Northern Italy* provides a rich supplement to traditional accounts of the artistic heritage of the Italian Renaissance, which have traditionally focused on the Florentine, Venetian, and Roman traditions. The book includes both 35 color plates and 228 black and white illustrations.

Charles M. Rosenberg is Professor of Art History at the University of Notre Dame. A recipient of an NEH Rome Prize Fellowship and a Villa I Tatti NEH Fellowship, he is the author of *The Este Monuments and Urban Development in Renaissance Ferrara* and editor of *Art and Politics in Late Medieval and Early Renaissance Italy, 1250–1515*.

Cambridge University Press

978-0-521-79248-6 - The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini

Edited by Charles M. Rosenberg

Frontmatter

[More information](#)

ARTISTIC CENTERS OF THE
ITALIAN RENAISSANCE

General Editor

Marcia B. Hall, Temple University, Philadelphia

This series serves as a revisionist history of the arts produced in Italy during the early modern period, from 1300 to 1600. Each volume will focus on an important center where the arts flourished during these centuries. Examining artworks within their social, religious, and cultural contexts, volumes will analyze all media – painting, sculpture, architecture, and the decorative arts – and will determine how, during the fifteenth century, humanist ideas and classical models were integrated with long-standing artistic traditions. For the sixteenth century, they will establish secular and religious patterns of patronage, the development of theory, the crisis of the Reformation and its effect on the arts, and the profound changes in the arts that resulted from the new norms created by the Council of Trent. Richly illustrated, volumes in this series will provide an up-to-date and comprehensive overview of Italian art at a pivotal moment in its history.

Other Books in the Series

ROME, edited by Marcia B. Hall,
Temple University, Philadelphia

VENICE AND VENETO, edited by Peter Humfrey,
University of St. Andrews

Forthcoming

NAPLES, edited by Thomas Willette,
University of Michigan, Ann Arbor, and Marcia B. Hall,
Temple University, Philadelphia

FLORENCE, edited by Francis Ames-Lewis,
Birkbeck College, University of London

Cambridge University Press

978-0-521-79248-6 - The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini

Edited by Charles M. Rosenberg

Frontmatter

[More information](#)

ARTISTIC CENTERS OF THE
ITALIAN RENAISSANCE

THE COURT CITIES OF
NORTHERN ITALY

MILAN, PARMA, PIACENZA, MANTUA,
FERRARA, BOLOGNA, URBINO,
PESARO, AND RIMINI



EDITED BY

CHARLES M. ROSENBERG

University of Notre Dame



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press

978-0-521-79248-6 - The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini

Edited by Charles M. Rosenberg

Frontmatter

[More information](#)

CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore,
São Paulo, Delhi, Dubai, Tokyo

Cambridge University Press
32 Avenue of the Americas, New York, NY 10013-2473, USA

www.cambridge.org
Information on this title: www.cambridge.org/9780521792486

© Cambridge University Press 2010

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2010

Printed in China by Everbest

A catalog record for this publication is available from the British Library.

Library of Congress Cataloging in Publication data

The court cities of northern Italy : Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini / edited by Charles M. Rosenberg.

p. cm. – (Artistic centers of the Italian Renaissance)

Includes bibliographical references and index.

1. Art, Italian – Italy, Northern. 2. Art, Renaissance – Italy, Northern. I. Rosenberg, Charles M. II. Title. III. Series.

N6919.N67N67 2010

709.45-dc22 2009044265

ISBN 978-0-521-79248-6 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party Internet Web sites referred to in this publication and does not guarantee that any content on such Web sites is, or will remain, accurate or appropriate.

Cambridge University Press

978-0-521-79248-6 - The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini

Edited by Charles M. Rosenberg

Frontmatter

[More information](#)

For Carol

CONTENTS



<i>List of Illustrations</i>	page xi
<i>Acknowledgments</i>	xxiii
<i>List of Contributors</i>	xxv
<i>Abbreviations</i>	xxvii
INTRODUCTION	I
Charles M. Rosenberg	
1 PATRONS, ARTISTS, AND AUDIENCES IN RENAISSANCE MILAN, 1300–1600	21
Evelyn Welch	
2 CENTER AND PERIPHERY: ART PATRONAGE IN RENAISSANCE PIACENZA AND PARMA	71
Giuseppe Bertini	
3 THE ART OF DIPLOMACY: MANTUA AND THE GONZAGA, 1328–1630	138
Molly Bourne	
4 ESTENSE PATRONAGE AND THE CONSTRUCTION OF THE FERRARESE RENAISSANCE, c. 1395–1598	196
Anthony Colantuono	
5 ART, PATRONAGE, AND CIVIC IDENTITIES IN RENAISSANCE BOLOGNA	244
David J. Drogin	
6 ART PATRONAGE IN RENAISSANCE URBINO, PESARO, AND RIMINI, c. 1400–1550	325
Mary Hollingsworth	
<i>Bibliography</i>	369
<i>Index</i>	411

LIST OF ILLUSTRATIONS



COLOR PLATES

Color plates follow page 224

- I Michelino da Besozzo, *Coronation of Gian Galeazzo Visconti by the Virgin Mary*, frontispiece to Pietro da Castelleto, *Sermo in Exequis Johannis Galeatii ducis Mediolani*, Milan (1403), Ms. Latin 5888, f.1r., Bibliothèque Nationale, Paris. (Photo: Bibliothèque nationale de France)
- II The Zavattari Brothers, *The Chapel of Teodolinda: Scenes 31 and 32 depicting Teodolinda and Agilulfo hunting and the dream of Teodolinda and the departure of the royal cortège* (1444), Capella di Teodolinda, Cathedral, Monza. (Scala/Art Resource, NY)
- III Leonardo da Vinci, *The Last Supper* (c. 1490s), Refectory, Santa Maria delle Grazie, Milan. (Scala/Art Resource, NY)
- IV Bernardino Luini, *Ippolita Sforza Bentivoglio with Saints Agnes, Scholastica, and Catherine* (c. 1520), Church of San Maurizio al Monastero Maggiore, Milan. (Scala/Art Resource, NY)
- V Miseroni workshop, Platter in lapis lazuli with cameo of Leda and the swan (c. 1575), Inv. Nr. KK 963. Kunsthistorisches Museum, Vienna. (Photo: Kunsthistorisches Museum, Vienna)
- VI Castello, Torrechiara (1448–1460). (Scala/Art Resource, NY)
- VII Sala d'oro, Castello, Torrechiara (1460–1462). (Voli)
- VIII Correggio, *Madonna of St. Jerome* (1527–1528), Galleria Nazionale, Parma. (Scala/Art Resource, NY)
- IX Church of Santa Maria della Steccata, Parma (1521–1539). (Scala/Art Resource, NY)
- X Palazzo Farnese, Piacenza (1558f.). (Photo: Alessandro Bersani)
- XI Girolamo Mirola, *Ruggiero striking a laurel tree from which emerges a young girl* (1563–1570), Sala del Bacio, Palazzo del Giardino, Parma. (Andrea Samaritani/Meridiana)
- XII Andrea Mantegna, *Camera Picta* (1465–1474), general view showing N and W walls, Palazzo Ducale, Castello di S. Giorgio, Mantua. (Scala/Art Resource, NY)
- XIII Niccolò da Urbino, Meleager, and Atalanta historiated maiolica plate from Este-Gonzaga service, tin-glazed earthenware, diam. 27 cm. (c. 1525), The Wernher Collection, 212–204, Luton Hoo. (Photo: English Heritage Photographic Library)
- XIV Giulio Romano, Room of Psyche (1527–1530), Palazzo Te, Mantua. (Scala/Art Resource, NY)
- XV Giulio Romano, Room of the Giants (1530–1532), Palazzo Te, Mantua. (Scala/Art Resource, NY)
- XVI Reliquary in the form of a chest made for the Precious Blood of Christ, ebony, silver, gilded bronze, rock crystal, etc., Venetian workshop (c. 1600), Museo Diocesano, Mantua. (Photo: Museo Diocesano, Mantua)

- XVII Galleria degli Specchi (1601–1605), Palazzo Ducale, Mantua. (Scala/Art Resource, NY)
- XVIII Giovanni Bellini and Titian, *The Feast of the Gods* (1514), Widener Collection, National Gallery of Art, Washington, D.C. (Photo © 2004 Board of Trustees, National Gallery of Art, Washington, D.C.)
- XIX Sebastiano Filippi (Il Bastianino) and Ludovico Settevecchi, vault of the *Salone dei Giochi* (c. 1570–1574), Castello Estense, Ferrara. (Photo: Andrea Samaritani/Meridiana)
- XX Taddeo Crivelli, *Creation Scenes* (detail), *The Bible of Borso d'Este* (1455–1461), vol. I, f. 6 recto (Lat. 422–423 =MS V.G.12–13), Biblioteca Estense Universitaria Modena. (Scala/Art Resource, NY)
- XXI Dosso Dossi, *St. Michael and the Assumption* (c. 1540), Pinacoteca Nazionale, Parma. (Scala/Art Resource, NY)
- XXII Guido Mazzoni, *Lamentation over the Dead Christ* (c. 1474–1475), Chiesa del Gesù, Ferrara. (Photo: Andrea Samaritani/Meridiana)
- XXIII Vitale da Bologna, *St. George Slaying the Dragon* (c. 1350), Pinacoteca nazionale, Bologna. (Scala/Art Resource, NY)
- XXIV Giovanni da Modena, *Paradise and Inferno* (c. 1412–1420), Bolognini Chapel, San Petronio, Bologna. (Scala/Art Resource, NY)
- XXV Niccolò dell'Arca, *Lamentation* (1462–1464), Santa Maria della Vita, Bologna. (Scala/Art Resource, NY)
- XXVI a and b. Ercole de' Roberti, *Portraits of Giovanni II Bentivoglio and Ginevra Sforza* (c. 1474–1477), Samuel H. Kress Collection, National Gallery of Art, Washington, D.C. (Photo © 2005 Board of Trustees, National Gallery of Art, Washington)
- XXVII Raphael, *St. Cecilia Altarpiece* (1513–1516), Pinacoteca Nazionale, Bologna. (Scala/Art Resource, NY)
- XXVIII Agostino Carracci?, *Battle of the Romans and Sabines* (1589–1590), Palazzo Magnani, Bologna. (Alinari/Art Resource, NY)
- XXIX Annibale Carracci?, *Remus Expels the Cattle Thieves* (1589–1590), Palazzo Magnani, Bologna. (Alinari/Art Resource, NY)
- XXX Piero della Francesca, *Portraits of Federigo da Montefeltro and Battista Sforza* (1472–1474), Uffizi, Florence. (Alinari/Art Resource, NY)
- XXXI Anonymous, *Ideal City View* (late fifteenth century), The Walters Art Museum, Baltimore. (Photo: The Walters Art Museum, Baltimore)
- XXXII Raphael, *St. George and the Dragon* (1504), Louvre, Paris. (Erich Lessing/Art Resource, NY)
- XXXIII Giovanni Bellini, *Coronation of the Virgin* (c. 1475), Pinacoteca, Pesaro. (Scala/Art Resource, NY)
- XXXIV Titian, *La Bella* (1536), Pitti, Florence. (Nimatallah/Art Resource, NY)
- XXXV Titian, *Portrait of Guidobaldo della Rovere* (1530s), Private Collection. (Photo courtesy of the Mattheisen Gallery, London)

FIGURES

- | | | |
|----|---|--------|
| 1 | Map of Northern Italy | page 3 |
| 2 | Map of Milan | 23 |
| 3 | Map of Lombardy | 25 |
| 4 | Michelino da Besozzo, <i>Visconti Genealogy</i> , Pietro da Castelletto, <i>Sermo in Exequis Johannis Galeatii ducis Mediolani</i> , Milan (1403), Ms. Latin 5888, f. 7, Bibliothèque Nationale, Paris. (Photo: Bibliothèque nationale de France) | 27 |
| 5 | Giovanni di Balduccio, <i>Tomb of Saint Peter Martyr</i> (c. 1340), Sant'Eustorgio, Milan. (Alinari/Art Resource, NY) | 28 |
| 6 | Giovanni di Balducci, <i>Tomb of Azzone Visconti</i> , central detail of sarcophagus (c. 1339), San Gottardo, Milan. (Photo: Studio Fotografico Perotti, Milan) | 29 |
| 7 | Lombard school, 'Aqua ordei (Barley water),' <i>Taccuinum Santitatis</i> (c. 1380), Ms. Nouvelles acquisitions latines 1673, f. 52, Bibliothèque Nationale, Paris. (Photo: Bibliothèque nationale de France) | 30 |
| 8 | Bonino da Campione, <i>Equestrian monument and tomb of Bernabò Visconti</i> (c. 1360), Castello Sforzesco, Milan. (Scala/Art Resource, NY) | 31 |
| 9 | Lombard master, <i>Tomb of Saint Augustine</i> (c. 1365), San Pietro in Ciel d'Oro, Pavia. (Scala/Art Resource, NY) | 33 |
| 10 | Masolino da Panicale, <i>Scenes from the Life of Saint John the Baptist</i> (c. 1420–1430) Collegiata, Castiglione Olona. (Alinari/Art Resource, NY) | 35 |

- | | | | | | |
|----|--|----|----|--|----|
| 11 | Bonifacio Bembo, <i>Chapel of Carlo Pallavicino</i> (c. 1450), Capellina di Palazzo, Rocca, Monticelli d'Ongina. (Lodi) | 35 | 25 | a and b. Antonio Amadeo and Piatto Piatti, <i>The Shrine of the Persian Martyrs</i> (c. 1478–1482), Duomo, Cremona. (Alinari/Art Resource, NY) | 50 |
| 12 | Benedetto Bembo (att.), <i>Bianca Pellegrina in the Rossi territories, Sala d'Oro</i> (c. 1460), Torrechiara (Parma). (Voli) | 36 | 26 | Bernardo Zenale, <i>The Virgin and Child with Saints Ambrose, Joseph, and Jerome</i> (c. 1510), Gift of the Samuel H. Kress Foundation, inv. 1961.173, Denver Art Museum, Denver. (© Denver Art Museum) | 52 |
| 13 | Giovannino de Grassi, <i>Initial D with King David and Portrait of Gian Galeazzo Visconti, Libro d'ore Visconti</i> (c. 1395), Ms. Banco Rari 397, vol. I, f. 115r, Biblioteca Nazionale, Florence. (Reproduced with the permission of the Ministero per i Beni e le Attività Culturali/Biblioteca Nazionale Centrale di Firenze) | 37 | 27 | Leonardo da Vinci, <i>Designs for the Trivulzio monument</i> (c. 1508–1511), Gabinetto dei Disegni e delle Stampe, Uffizi, Florence. (Scala/Art Resource, NY) | 52 |
| 14 | Transept Window, Cathedral, Milan (c. 1395). (© Veneranda Fabbrica del Duomo di Milano) | 38 | 28 | Bramantino and Benedetto da Milano, <i>Trivulzio tapestries: The Month of June</i> (c. 1503–1509), Castello Sforzesco, Milan. (Scala/Art Resource, NY) | 53 |
| 15 | Certosa, Pavia, façade of main church (1465–1482). (Vanni/Art Resource, NY) | 39 | 29 | Bernardino Luini, frescoes, View of the church interior (c. 1520), San Maurizio al Monastero Maggiore, Milan. (Alinari/Art Resource, NY) | 54 |
| 16 | Ambrogio Bergognone, <i>Transept apse with images of Francesco Sforza and Ludovico Maria Sforza</i> (c. 1494), Certosa, Pavia. (Alinari/Art Resource, NY) | 40 | 30 | Giulio Campi (att.), <i>The Madonna and Child with Saint Catherine of Alexandria, Saint Francis, and donor</i> (1530), Pinacoteca di Brera, Milan. (Scala/Art Resource, NY) | 55 |
| 17 | a and b. Bonifacio Bembo (att.), <i>Meeting of Joachim and Anna; The Adoration of the Magi</i> (c. 1464), The Simon Guggenheim Memorial Collection, 1957.166 and 167, Denver Museum of Fine Arts, Denver, Colorado. (© Denver Art Museum) | 41 | 31 | Scipione Delfinone and Camillo Pusterla, <i>Gonfalone of the City of Milan</i> , embroidery (1565–1566), Civiche raccolte d'arte applicata, Castello Sforzesco, Milan. (© Comune di Milano, all rights reserved) | 56 |
| 18 | Medici bank portal, Castello Sforzesco, Milan (c. 1460). (Alinari/Art Resource, NY) | 42 | 32 | Galeazzo Alessi, Palazzo Marino, Milan (1558–1563). (Alinari/Art Resource, NY) | 57 |
| 19 | Ospedale Maggiore, Milan (begun 1459). (Alinari/Art Resource, NY) | 43 | 33 | Antonio Campi, <i>Christ in the House of Simon the Pharisee</i> (1571), San Sigismondo, Cremona. (Reproduced with the permission of the Ministero per i Beni e le Attività Culturali) | 60 |
| 20 | Vincenzo Foppa, <i>Portinari Chapel</i> (c. 1465), Sant'Eustorgio, Milan. (Alinari/Art Resource, NY) | 44 | 34 | Vincenzo Campi, <i>The Ricotta Eaters</i> (c. 1580), Musée des Beaux-Arts, Lyon. (Photo: Musée des Beaux-Arts, Lyon) | 61 |
| 21 | Vincenzo Foppa, <i>Bottigella altarpiece: The Madonna and Child, Saints John the Baptist, Stephen, and Jerome, with Giovanni Matteo Bottigellao and his wife, Bianca Visconti, presented by the Blessed Domenico di Catalogna and the Blessed Sibillina Biscossi</i> (c. 1465–1485), Pinacoteca Malaspina, Pavia. (Alinari/Art Resource, NY) | 45 | 35 | Sofonisba Anguissola, <i>Self-portrait with Her Tutor Bernardino Campi</i> (c. 1559–1561), Pinacoteca Nazionale, Siena. (Alinari/Art Resource, NY) | 61 |
| 22 | Tribune, exterior, Santa Maria delle Grazie, Milan (begun 1492). (Scala/Art Resource, NY) | 46 | 36 | Giovanni Paolo Lomazzo, <i>Self-portrait as Abbot of the Accademia della Val di Blenio</i> | |
| 23 | Leonardo da Vinci, <i>The Virgin of the Rocks</i> (c. 1483), Louvre, Paris. (Scala/Art Resource, NY) | 47 | | | |
| 24 | Master of the Pala Sforzesca, <i>Pala Sforzesca</i> (1494), Pinacoteca di Brera, | | | | |

	<i>and as a Painter</i> (c. 1568), Pinacoteca di Brera, Milan. (Scala/Art Resource, NY)	62	Paris. (Photo: Laurent-Sully Jaulmes, all rights reserved)	83
37	Saracchi workshop, Rock crystal vase in the shape of a dragon (c. 1580), Museo degli Argenti, Florence. (Reproduced with the permission of the Ministero per i Beni e le Attività Culturali)	62	50 Antonio Burlengo and Bartolommeo da Groppallo, <i>Virgin and Child with Saints</i> (1443), Cathedral, Piacenza. (Photo: Alessandro Bersani)	84
38	Filippo Negroli, <i>Burgonet</i> , steel, embossed and damascened with gold, H. 9 1/2 in. (24.1 cm) (1543), Gift of J. Pierpont Morgan, 1917 (17.190.1720), The Metropolitan Museum of Art, New York. (© The Metropolitan Museum of Art, all rights reserved)	62	51 Giovanni Antonio Amadeo and assistants, <i>Adoration of the Magi</i> (1480–1485), Galleria Nazionale, Parma. (Reproduced with the permission of the Ministero per i Beni e le Attività Culturali – Galleria Nazionale di Parma, all rights reserved)	85
39	Gaudenzio Ferrari and workshop, <i>Chapel of Crucifixion</i> (c. 1528 with later additions) Sacro Monte di Varallo, Varallo. (Alinari/Art Resource, NY)	63	52 Guido Mazzoni, <i>Lamentation</i> (1476–1477), Church of Santa Maria degli Angeli, Busseto. (Photo: Archivio fotografico della Soprintendenza BSAE di Parma e Piacenza, all rights reserved)	86
40	Fede Galizia, <i>Portrait of Paolo Morigia</i> (1592–1595), Biblioteca–Pinacoteca Ambrosiana, Milan 110 (Tomaso Buzzi Bequest, 1670). (Photo: akg-image/Electa)	64	53 Cristoforo da Lendinara, Choir stalls (1487), Sacristy of the Consorziati, Cathedral, Parma. (Voli)	87
41	San Francesco, Parma, façade (1433f). (Photo: Archivio fotografico della Soprintendenza BSAE di Parma e Piacenza, all rights reserved)	76	54 Francesco Marmitta, <i>Madonna and Child Enthroned with SS. Benedict and Quintino</i> (1500–1505), Louvre, Paris. (Scala/Art Resource, NY)	88
42	Pietro Vago, Atrium (after 1349), Sant'Antonio, Piacenza. (Photo: Alessandro Bersani)	77	55 Francesco Marmitta, <i>Madonna and Child with SS. Jerome and Benedict. Durazzo Hours</i> (1500–1505), Sezione di Conservazione e Raccolta Locale, Cf. Arm 1, Biblioteca Civica Berio, Genoa.	89
43	Rusconi Chapel (1398–1400), Cathedral, Parma. (Voli)	78	56 Filippo Mazzola, <i>Madonna and Child with Saints</i> (1499), Collegiate Church of Santa Maria delle Grazie, Cortemaggiore. (Photo: Archivio fotografico della Soprintendenza BSAE di Parma e Piacenza, all rights reserved)	90
44	Master of Ada Negri, <i>Madonna of Mercy between Two Angels and SS. Zeno and Genesio</i> (1398), Baptistery, Parma. (Photo: Archivio fotografico della Soprintendenza BSAE di Parma e Piacenza, all rights reserved)	79	57 Cima da Conegliano, <i>Madonna and Child with SS. John the Baptist, Cosmas, Damian, Apollonia, Catherine, and John the Evangelist</i> (1506–1508), Galleria Nazionale, Parma. (Scala/Art Resource, NY)	90
45	Camera di Griselda, from Rocchabianca (1458–1465), Civica Pinacoteca, Castello Sforzesco, Milan. (Photograph © Comune di Milano, all rights reserved)	80	58 Giulio Romano, <i>Christ between the Virgin and SS. John the Baptist, Paul, and Catherine</i> (c. 1520), Galleria Nazionale, Parma. (Alinari/Art Resource, NY)	91
46	Benedetto Bembo, Polyptych from Torrechiara (1462), Civica Pinacoteca, Castello Sforzesco, Milan. (Photograph © Comune di Milano, all rights reserved)	80	59 Alessandro Araldi, <i>Camera dell' Araldi</i> (1514), Convent of San Paolo, Parma. (Reproduced with the permission of the Ministero per i Beni e le Attività Culturali – Soprintendenza BSAE di Parma e Piacenza, all rights reserved)	92
47	<i>Coretto</i> from Torrechiara (1460–1470), Civiche Raccolte d'Arte, Castello Sforzesco, Milan. (Photograph © Comune di Milano, all rights reserved)	81	60 Girolamo Mazzola Bedoli, <i>Portrait of Bartolomeo Prati (Portrait of an Antiquarian)</i> (1540–1542), Galleria Nazionale, Parma.	
48	Bertolino de' Grossi, Valeri Chapel (1423–1426), Cathedral, Parma. (Voli)	82		
49	Antonio De Carro, <i>Polyptych of Santa Franca</i> (1398), Musée des Arts Décoratifs,			

(Reproduced with the permission of the Ministero per i Beni e le Attività Culturali – Galleria Nazionale di Parma, all rights reserved)	93	74 Giovanni Bernardi di Castelbolognese, <i>Farnese Casket</i> (1543–1561), Museo di Capodimonte, Naples. (Erich Lessing/Art Resource, NY)	108
61 Correggio, <i>Camera di San Paolo</i> (1519), Convent of San Paolo, Parma. (Scala/Art Resource, NY)	95	75 Simone Moschino, Gateway with the Arms of Ranuccio Farnese (1596), Citadel, Parma. (Photo: Andrea Samaritani/Meridiana)	111
62 Correggio, Dome (1520–1521), Church of San Giovanni Evangelista, Parma. (Scala/Art Resource, NY)	96	76 Girolamo Mazzola Bedoli, <i>Parma Embracing Alessandro Farnese</i> (1555–1556), Galleria Nazionale, Parma. (Scala/Art Resource, NY)	111
63 Correggio, Dome (1526–1530), Cathedral, Parma. (Scala/Art Resource, NY)	97	77 Antonis Mor, <i>Portrait of Alessandro Farnese</i> (1557), Galleria Nazionale, Parma. (Scala/Art Resource, NY)	113
64 Parmigianino, <i>Portrait of Galeazzo Sanvitale</i> (1524), Museo di Capodimonte, Naples. (Scala/Art Resource, NY)	98	78 Willem de Pannemaker, <i>Tapestry of God Making His Pact with Noah</i> (1567–1571), Rijksmuseum, Amsterdam. (Photo: © Rijksmuseum, Amsterdam)	115
65 Parmigianino, <i>Diana and Actaeon</i> (1524), Rocca, Fontanellato. (Scala/Art Resource, NY)	99	79 <i>Tazza Farnese</i> (2nd c. BCE), Museo Archeologico, Naples. (Alinari/Art Resource, NY)	116
66 Parmigianino, <i>The Wise Virgins between Eve and Aaron</i> (1536–1539), Church of the Steccata, Parma. (Photo: Paolo Righi/Meridiana)	99	80 Pieter Brueghel the Elder, <i>The Blind Leading the Blind</i> (1568), Museo di Capodimonte, Naples. (Erich Lessing/Art Resource, NY)	117
67 Raphael, <i>The Sistine Madonna</i> (1513–1514), Gemäldegalerie, Dresden. (Erich Lessing/Art Resource, NY)	101	81 Ercole Procaccini and Giovanni Paganino, <i>Vaults, Salone delle Gesta Rossiane</i> (1564–1571), Rocca, San Secondo. (Photo: Andrea Samaritani/Meridiana)	118
68 Pordenone, <i>St. Catherine Disputing</i> (1534–1535), Church of Santa Maria di Campagna, Piacenza. (Photo: Alessandro Bersani)	102	82 Cesare Baglione, <i>Acrobats</i> (1586–1592), Castello, Torrechiera. (Voli)	119
69 <i>Camera dell'asino d'oro</i> (c. 1530), Rocca, San Secondo. (Photo: Archivio fotografico della Soprintendenza BSAE di Parma e Piacenza, all rights reserved)	103	83 Lattanzio Gambara, <i>Massacre of the Innocents</i> (1567–1573), Cathedral, Parma. (Photo: Archivio fotografico della Soprintendenza BSAE di Parma e Piacenza, all rights reserved)	120
70 Alessio Tramello, <i>Nave</i> (1499–c. 1511), Church of San Sisto, Piacenza. (Alinari/Art Resource, NY)	104	84 Giovanni Antonio Paganino, <i>Library</i> (1574–1575), Convent of San Giovanni, Parma. (Photo: Archivio fotografico della Soprintendenza BSAE di Parma e Piacenza, all rights reserved)	120
71 Jacopo Filippo and Damiano da Gonzate, <i>Saint Matthew</i> (1503–1508), Cathedral, Parma. (Photo: Archivio fotografico della Soprintendenza BSAE di Parma e Piacenza, all rights reserved)	105	85 Annibale Carracci, <i>Pietà with Diverse Saints</i> (1585), Galleria Nazionale, Parma. (Scala/Art Resource, NY)	121
72 Paolo Ponzoni, <i>View of Parma</i> (1573), Palazzo Farnese, Caprarola. (Reproduced with the permission of the Soprintendenza per i Beni Architettonici e Paesaggistica per le Provincie di Roma, Rieti e Viterbo)	107	86 Agostino Carracci, <i>Madonna and Child with Saints</i> (1586), Galleria Nazionale, Parma. (Scala/Art Resource, NY)	121
73 Paolo Ponzoni, <i>View of Piacenza</i> (1573), Palazzo Farnese, Caprarola. (Reproduced with the permission of the Soprintendenza per i Beni Architettonici e Paesaggistica per le Provincie di Roma, Rieti e Viterbo)	107	87 Map of Gonzaga Marquisate/Duchy (c. 1500)	139
		88 Gabriele Bertazzolo, <i>Urbis Mantuae Descriptio</i> , engraving (1628), Mantua, Biblioteca Comunale. (Photo: Archivio	

- | | | | | |
|---|-----|-----|---|-----|
| di Stato di Mantova, Concessione no. 37/2005) | 140 | 105 | Andrea Mantegna, <i>Uffizi Triptych</i> (c. 1460), Galleria degli Uffizi, Florence. (The Bridgeman Art Library International Ltd., London/NY) | 159 |
| 89 Map of Mantua. | 141 | 106 | Luca Fancelli, <i>Domus Nova</i> , Palazzo Ducale, Mantua (1480–1484). (Scala/Art Resource, NY) | 161 |
| 90 Piazza delle Erbe, Mantua. (Alinari/Art Resource, NY) | 142 | 107 | Andrea Mantegna, <i>Madonna della Vittoria</i> (1495–1496), Musée du Louvre, Paris. (Erich Lessing/Art Resource, NY) | 163 |
| 91 Plan of the Palazzo Ducale, Mantua. | 143 | 108 | Andrea Mantegna, <i>Triumphs of Caesar</i> (c. 1486–1506), The Royal Collection, Hampton Court. (The Royal Collection © 2005, Her Majesty Queen Elizabeth II) | 164 |
| 92 Aerial view of the Palazzo Ducale complex, Mantua. (Photo: Archivio di Stato di Mantova, Concessione no. 37/2005) | 144 | 109 | Andrea Mantegna, <i>Parnassus</i> (c. 1495–1497), Musée du Louvre, Paris. (Erich Lessing/Art Resource, NY) | 165 |
| 93 Piazza Sordello with Cathedral of San Pietro in background and, to right, façades of the Palazzo Ducale's Magna Domus and Palazzo del Capitano, Mantua. (Scala/Art Resource, NY) | 144 | 110 | <i>Scalcheria</i> , frescoes by Lorenzo Leombruno (1522), Isabella d'Este's widow's apartments, Corte Vecchia, Palazzo Ducale, Mantua. (Scala/Art Resource, NY) | 166 |
| 94 Domenico Morone, <i>Expulsion of the Bonacolsi in 1328</i> (1494), Museo di Palazzo Ducale, Mantua. (Scala/Art Resource, NY) | 146 | 111 | <i>Grotta</i> (c. 1522). [Marble doorframe (c. 1505) by Giovanni Cristoforo Romano, originally located in Isabella d'Este's Castello apartments], Isabella d'Este's widow's apartments, Corte Vecchia, Palazzo Ducale, Mantua. (Photo: Archivio di Stato di Mantova, Concessione no. 37/2005) | 167 |
| 95 Tintoretto, <i>The Investiture of Gianfrancesco Gonzaga by Emperor Sigismund in 1433</i> (1574–1586), Alte Pinakothek, Munich. (Alte Pinakothek, Munich, all rights reserved) | 147 | 112 | Pier Jacopo Alari Bonacolsi, called Antico, <i>Apollo</i> , bronze and parcel-gilt statuette, height 40 cm with base (c. 1501), Ca'd'Oro, Venice. (Scala/Art Resource, NY) | 167 |
| 96 Sanctuary of Santa Maria delle Grazie, Curtatone (Mantua) (1399–1406). (Alinari/Art Resource, NY) | 147 | 113 | Giovanni Cristoforo Romano (after), medal of Isabella d'Este, gold, diamonds, enamel, diam. 6.9 cm (c. 1498), Kunsthistorisches Museum, Vienna. (Erich Lessing/Art Resource, NY) | 168 |
| 97 Giulio Romano, San Benedetto Po, San Benedetto Po (Mantua), interior (1593–1597). (Scala/Art Resource, NY) | 149 | 114 | Titian, <i>Portrait of Federico II Gonzaga</i> (1528), Prado, Madrid. (Erich Lessing/Art Resource, NY). | 169 |
| 98 Silver <i>grosso</i> (coin) of Gianfrancesco Gonzaga, 1st Marquis of Mantua, reverse (1433–1444). (Scala/Art Resource, NY) | 150 | 115 | Giulio Romano, Palazzo Te, Mantua, courtyard (1525–1535). (Vanni/Art Resource, NY) | 170 |
| 99 Pisanello, Sala del Pisanello (c. 1439–1442), Palazzo Ducale, Mantua. (Scala/Art Resource, NY) | 151 | 116 | Giulio Romano, Room of Troy (1536–1539), Palazzo Ducale, Mantua. (Scala/Art Resource, NY) | 171 |
| 100 a and b. Pisanello, Medal of Lodovico Gonzaga, obverse and reverse (c. 1447), V & A Museum, London. (V & A Images, Victoria and Albert Museum) | 153 | 117 | Galleria dei Mesi (also called the Loggia dei Marmi or Galleria dei Marmi), Giulio Romano (1538–1539) and Gian Battista Bertani (1572), Palazzo Ducale, Mantua. (Scala/Art Resource, NY) | 171 |
| 101 Luca Fancelli, Palazzo di Revere, Revere (Mantua) (1451–1458). (Photo: Archivio di Stato di Mantova, Concessione no. 37/2005) | 154 | | | |
| 102 Leon Battista Alberti, San Sebastiano, Mantua (designed 1460). (Scala/Art Resource, NY) | 155 | | | |
| 103 Leon Battista Alberti, Façade, Sant'Andrea, Mantua (designed 1470). (Photo: Archivio di Stato di Mantova, Archivio Giovetti, Concessione no. 64/2007) | 156 | | | |
| 104 Leon Battista Alberti, Interior, Sant'Andrea, Mantua (designed 1470). (Scala/Art Resource, NY) | 157 | | | |

- | | | | | | |
|-----|--|-----|-----|---|-----|
| 118 | Giulio Romano, Cortile della Mostra (or Cavallarizza), “Rustica” (1536–1539), Palazzo Ducale, Mantua. (Scala/Art Resource, NY) | 172 | 132 | View of the via Coperta and Castel Vecchio, Ferrara, from Antonio Frizzi, <i>Guida del Forestiere per la Città di Ferrara</i> (Ferrara, 1787). (© 2005 Board of Trustees, National Gallery of Art, Washington, D.C.) | 209 |
| 119 | Giulio Romano, <i>Design for a Covered Dish</i> , pen and wash (c. 1535), Chatsworth House, Chatsworth. (© The Devonshire Collection, Chatsworth. Reproduced by permission of the Chatsworth settlement Trustees) | 173 | 133 | Ercole de’ Roberti and Assistants, <i>Portia and Brutus</i> (1490s), Kimbell Art Museum, Fort Worth. (CORBIS) | 210 |
| 120 | Leone Leoni, <i>Ferrante I Triumphant over Envy</i> (1564), Piazza Mazzini, Guastalla. | 174 | 134 | Titian, <i>Bacchus and Ariadne</i> (c. 1520), National Gallery, London. (Erich Lessing/Art Resource, NY) | 211 |
| 121 | Jan van Tieghem and others, after a cartoon by Raphael, <i>Miraculous Draught of the Fishes</i> , from <i>Acts of the Apostles</i> tapestry series (woven before 1557), Museo di Palazzo Ducale, Mantua. (The Bridgeman Art Library International Ltd., London/NY) | 175 | 135 | Antonio Lombardo, <i>Forge of Vulcan</i> (1508–1511), The State Hermitage Museum, St. Petersburg. (© The State Hermitage Museum, St. Petersburg) | 212 |
| 122 | Giulio Romano, Interior (renovated 1545–1547), Cathedral of San Pietro, Mantua. (Photo: Archivio di Stato di Mantova, Archivio Giovetti, Concessione no. 64/2007) | 176 | 136 | Haans Karcher (on a design by Dosso and Battista Dossi), <i>Metamorphosis of Arethusa</i> (1543–1545), Musée du Louvre, Paris. (Réunion des musées nationaux/Art Resource, NY) | 213 |
| 123 | G. B. Bertani, Façade, House of G. B. Bertani, Mantua (1554–1556). (Photo: Archivio di Stato di Mantova, Archivio Giovetti, Concessione no. 64/2007) | 176 | 137 | Ludovico Settevecchi, <i>Boxing scene (Il cesto)</i> (1570–1574), detail from vault of the <i>Saletta dei Giochi</i> , Castello Estense, Ferrara. (Photo: Andrea Samaritani/Meridiana) | 214 |
| 124 | P. P. Rubens, <i>Adoration of the Trinity</i> (1604–1605), Museo di Palazzo Ducale, Mantua. (Scala/Art Resource, NY) | 177 | 138 | Domenico Tibaldi, <i>A Palace</i> (c. 1560), engraving after Galeazzo Alghisi, Donazione Salina, Cart. 15, fasc. 4, no. 22, Collegio Artistico Venturoli, Bologna. (Photo courtesy of the Collegio Artistico Venturoli) | 215 |
| 125 | G. B. Bertani, Palatine Basilica of Santa Barbara, Palazzo Ducale, Mantua (1564–1572). (Scala/Art Resource, NY) | 179 | 139 | Cosmè Tura, Francesco del Cossa, and Ercole de’ Roberti, Months of March–May, <i>Salone dei Mesi</i> (c. 1469–1470), Palazzo Schifanoia, Ferrara. (Alinari/Art Resource, NY) | 216 |
| 126 | Ducal Theater, Interior, Sabbioneta, (1588–1590). (Vanni/Art Resource, NY) | 180 | 140 | Biagio Rossetti et al., <i>Palazzo dei Diamanti</i> , Ferrara (c. 1492). (Scala/Art Resource, NY) | 217 |
| 127 | Galleria della Mostra (c. 1590–1608), Palazzo Ducale, Mantua. (Alinari/Art Resource, NY) | 181 | 141 | Biagio Rossetti et al., Courtyard, <i>Palazzo di Ludovico Il Moro</i> , Ferrara (after 1502). (Erich Lessing/Art Resource, NY) | 217 |
| 128 | Giuseppe Dattari and Antonio Maria Viani, Hunting Lodge (or Palazzina) in Bosco della Fontana, Marmirolo (Mantua) (1592–1595). (Scala/Art Resource, NY) | 183 | 142 | Cosmè Tura, <i>A Muse</i> (1447), National Gallery, London. (By kind permission of the Trustees of the National Gallery, London; CORBIS) | 219 |
| 129 | Map of Ferrara | 197 | 143 | Delizia di Benvegnante, Comune di Argenta (Ferrara, 1464 f.). (Photo: Sergio Stignani) | 220 |
| 130 | Dosso Dossi, <i>Portrait of Antonio Costabili</i> , (early sixteenth century). Private Collection, Milan. | 203 | 144 | Jehan Fouquet, <i>Portrait of Gonella</i> (1440s?), Kunsthistorisches Museum, Vienna. (Erich Lessing/Art Resource, NY) | 221 |
| 131 | <i>Castel Vecchio</i> , Ferrara (twelfth to sixteenth centuries). (Scala/Art Resource, NY) | 209 | | | |

- | | | | | |
|-----|---|-----|--|-----|
| 145 | a and b. Pisanello, <i>Medal of Leonello d'Este</i> , obverse and reverse (1444), British Museum, London. (© Trustees of the British Museum) | 223 | <i>St. Maurelius</i> , silver plaque from the shrine of St. Maurelius (1512–1514), San Giorgio Fuori le Mura, Ferrara. (Courtesy of the Musei Civici di Arte Antica, Ferrara) | 234 |
| 146 | Titian, <i>Portrait of Alfonso I d'Este</i> (c. 1523–1525), Munsey Fund, 1927 (27.56), Metropolitan Museum of Art, New York. (Photograph © 1985 Metropolitan Museum of Art) | 224 | 158 Francesco Casella, <i>Funeral Monument of Duchess Barbara of Austria</i> (1572), Gesù, Ferrara. (Photo: James Fishburne) | 234 |
| 147 | Giovanni Cristoforo Romano (att.), <i>Medal of Lucrezia Borgia</i> reverse (after 1505), British Museum, London. (© Trustees of the British Museum) | 224 | 159 Nicolò Pisano, <i>Madonna and Child with Sts. James and Helen</i> (1512–1514), Pinacoteca di Brera, Milan. (Alinari/Art Resource, NY) | 235 |
| 148 | Girolamo da Carpi, <i>Venus on the Eridanus</i> (c. 1544), Staatliche Gemäldegalerie, Dresden. (Photo: akg-images, London) | 225 | 160 Correggio, <i>Madonna and Child with Sts. Sebastian, Geminiano, and Roch</i> (1524), Gemäldegalerie, Dresden. (Erich Lessing/Art Resource, NY) | 236 |
| 149 | Giovanni Cristoforo Romano, <i>Beatrice d'Este</i> (before 1491), Louvre, Paris. (Erich Lessing/Art Resource, NY) | 225 | 161 a and b. Guido Mazzoni, <i>Portraits of Ercole I as Joseph of Arimathea, and of Eleonora d'Aragona as a Holy Woman</i> , detail from <i>The Lamentation</i> (before 1485), Gesù Ferrara. (Photo: Andrea Samaritani/ Meridiana) | 237 |
| 150 | The Volto del Cavallo (originally 1440s–1550s), Palazzo Municipale, Ferrara. (Vanni/CORBIS) | 226 | 162 Vitale da Bologna, <i>Mezzaratta Nativity</i> (c. 1345), Pinacoteca Nazionale, Bologna. (Scala/Art Resource, NY) | 247 |
| 151 | Drawing of the <i>Monument of Borso d'Este</i> , Ferrara (seventeenth century), MS Ottobuoni Lat. 2774, f. 87, Biblioteca Apostolica Vaticana, Vatican City. (© Biblioteca Apostolica Vaticana) | 227 | 163 The Illustratore, <i>Crucifixion, The Missal of Cardinal Bertrand de Deux</i> (c. 1340), Codice capitolare 63B, c. 189, Biblioteca Apostolica Vaticana, Vatican City. (© Biblioteca Apostolica Vaticana) | 249 |
| 152 | Drawing of the <i>Monument of Niccolò III d'Este</i> (seventeenth century), MS Ottobuoni Lat. 2774, f. 83, Biblioteca Apostolica Vaticana, Vatican City. (© Biblioteca Apostolica Vaticana) | 227 | 164 Tomb of Giovanni d'Andrea (c. 1350), Museo civico medievale, Bologna. (Reproduced with the permission of the Ministero per i Beni e le Attività Culturali, all rights reserved) | 251 |
| 153 | Ercole de' Roberti, <i>Equestrian Monument to Ercole I d'Este</i> for the Piazza Nuova (woodcut book illustration), from Alfonso Maresti, <i>Teatro Genealogico et istorico dell' antiche et illustri famiglie di Ferrara</i> (Ferrara, 1678–1708) vol. II, p. 152. | 228 | 165 Tomb of Giovanni da Legnano, fragment (c. 1383–1386), Museo civico medievale, Bologna. (Alinari/Art Resource, NY) | 251 |
| 154 | Garofalo and Dosso Dossi, <i>Costabili Polyptych</i> (c. 1513–1514), Pinacoteca Nazionale, Ferrara. (Alinari/Art Resource, NY) | 229 | 166 Jacopo della Quercia and workshop, Tomb of Antongaleazzo Bentivoglio (mid 1430s), San Giacomo Maggiore, Bologna. (Alinari/Art Resource, NY) | 252 |
| 155 | Cosmè Tura, <i>Saint George and the Princess</i> (c. 1469), Museo del Cattedrale, Ferrara. (Alinari/Art Resource, NY) | 232 | 167 Jacobello and Pierpaolo dalle Masegne, High Altar (1388–1396), San Francesco, Bologna. (Scala/Art Resource, NY) | 253 |
| 156 | Ercole de' Roberti, <i>Santa Maria in Vado</i> , Ferrara (twelfth century, with renovations in 1494 and later). (Photo: Andrea Samaritani/Meridiana) | 233 | 168 Jacopo di Paolo, Bolognini Chapel altarpiece (1408), Bolognini Chapel, San Petronio, Bologna. (Alinari/Art Resource, NY) | 256 |
| 157 | Giovanni Antonio Lelj da Foligno, <i>Duke Alfonso I Kneeling before</i> | | 169 Jacopo della Quercia, Portal (1429–1438), San Petronio, Bologna. (Alinari/Art Resource, NY) | 257 |

170	Jacopo della Quercia, <i>St. Petronius</i> (c. 1429–1438), San Petronio, Bologna. (Alinari/Art Resource, NY)	258	183	Palazzo del Podestà, Bologna (1485–1500). (Alinari/Art Resource, NY)	274
171	Jacopo della Quercia, <i>Creation of Eve and Temptation</i> (c. 1429–1438), San Petronio, Bologna. (Scala/Art Resource, NY)	259	184	Michelangelo, <i>St. Petronius</i> (1494–1495), Arca di San Domenico, San Domenico, Bologna. (Alinari/Art Resource, NY)	276
172	Niccolò dell'Arca, <i>Mary Cleophae and Mary Magdalene</i> , detail of <i>Lamentation</i> (1462–1464), Santa Maria della Vita, Bologna. (Scala/Art Resource, NY)	261	185	Michelangelo, <i>Angel</i> (1494–1495), Arca di San Domenico, San Domenico, Bologna. (Alinari/Art Resource, NY)	276
173	Niccolò dell'Arca, <i>Arca di San Domenico</i> , front view (c. 1469–1473), San Domenico, Bologna. (Alinari/Art Resource, NY)	263	186	Michelangelo, <i>St. Proculus</i> (1494–1495), Arca di San Domenico, San Domenico, Bologna. (Alinari/Art Resource, NY)	277
174	Northern Italian artist, Annibale Bentivoglio cenotaph (1458), Bentivoglio Chapel, San Giacomo Maggiore, Bologna. (Alinari/Art Resource, NY)	265	187	Copy after Domenico da Varignana, <i>Design for façade of San Petronio, Bologna</i> , no. 1b (1570), Museo di San Petronio, Bologna. (Photo courtesy of the Museo di San Petronio)	282
175	Bentivoglio Chapel (mid- to late-fifteenth century), San Giacomo Maggiore, Bologna. (Photo: Luciano Romano, Scala/Art Resource, NY)	266	188	San Petronio, Bologna (c. 1390–1580). (Alinari/Art Resource, NY)	283
176	Lorenzo Costa, <i>Triumph of Fame and Fortune</i> (1490), Bentivoglio Chapel, San Giacomo Maggiore, Bologna. (Scala/Art Resource, NY)	267	189	Giambologna, <i>Neptune Fountain</i> (1563–1566), Piazza del Nettuno, Bologna. (Scala/Art Resource, NY)	285
177	Lorenzo Costa, <i>Triumph of Death</i> (1490), Bentivoglio Chapel, San Giacomo Maggiore, Bologna. (Scala/Art Resource, NY)	268	190	Il Terribilia, Archiginnasio, Bologna (c. 1561–1563). (Scala/Art Resource, NY)	286
178	Francesco Francia, <i>Madonna and Child with Saints</i> (c. 1493), Bentivoglio Chapel, San Giacomo Maggiore, Bologna. (Alinari/Art Resource, NY)	269	191	After Vignola, Palazzo dei Banchi, Façade, Bologna (c. 1565–1568). (Alinari/Art Resource, NY)	287
179	Ercole de' Roberti, fragment of Mary Magdalene's head from Garganelli Chapel <i>Crucifixion</i> (c. 1482–1486), Pinacoteca Nazionale, Bologna. (Alinari/Art Resource, NY)	271	192	Vignola, <i>Design for Palazzo dei Banchi, Bologna</i> (c. 1565), Preussischer Kulturbesitz, inv. K.D.Z. 16721, Kupferstichkabinett, Staatliche Museen, Berlin. (Photo: Bildarchiv Preussischer Kulturbesitz/Art Resource, NY)	288
180	Francesco Francia, <i>Marriage of St. Cecilia</i> (1504–1506), Oratory of Santa Cecilia, San Giacomo Maggiore, Bologna. (Reproduced with the permission of the Ministero per i Beni e le Attività Culturali, all rights reserved)	272	193	Alessandro Menganti, <i>Gregory XIII</i> (1576–1580), Palazzo Comunale, Bologna. (Scala/Art Resource, NY)	289
181	Lorenzo Costa, <i>St. Cecilia Donating Alms</i> (1504–1506), Oratory of Santa Cecilia, San Giacomo Maggiore, Bologna. (Alinari/Art Resource, NY)	272	194	Denys Calvaert, <i>Flagellation</i> (c. 1575–1580), Pinacoteca Nazionale, Bologna. (Alinari/Art Resource, NY)	292
182	Amico Aspertini, <i>Martyrdom of Saints Valerian and Tiburzio</i> (1504–1506), Oratory of Santa Cecilia, San Giacomo		195	Annibale Carracci, <i>Crucifixion Altarpiece</i> (1583), Santa Maria della Carità, Bologna. (Reproduced with the permission of the Ministero per i Beni e le Attività Culturali, all rights reserved)	293
	Maggiore, Bologna. (Alinari/Art Resource, NY)		196	Annibale Carracci, <i>San Gregorio Baptism</i> (1584), Santi Gregorio e Siro, Bologna. (Alinari/Art Resource, NY)	293
			197	Ludovico Carracci, <i>Annunciation</i> (1584), Pinacoteca Nazionale, Bologna. (Scala/Art Resource, NY)	294

198	Annibale, Agostino, and Ludovico Carracci, <i>Stories of Jason and Medea</i> (1583–1584), Palazzo Fava, Bologna. (Alinari/Art Resource, NY)	295	210	Piero della Francesca, <i>Brera Altarpiece</i> (1473–1474), Brera, Milan. (Erich Lessing/Art Resource, NY)	339
199	Annibale, Agostino, and Ludovico Carracci, <i>Founding of Rome</i> (1589–1590), Palazzo Magnani, Bologna. (Alinari/Art Resource, NY)	296	211	Francesco di Giorgio, San Bernardino, Urbino (1482 f.). (Alinari/Art Resource, NY)	340
200	Giovanni Bettini da Fano, “Night at Sigismondo’s Camp Outside Piombino,” Basino da Parma, <i>Hesperis</i> , MS Canon class. Lat. 81, fol. 16r. (c. 1462–1464), Bodleian Library, Oxford. (© Bodleian Library, University of Oxford)	327	212	East Façade, Palazzo Ducale, Urbino (second half fifteenth century). (Alinari/Art Resource, NY)	340
201	Matteo de’ Pasti, <i>Medal of Castel Sismondo, Rimini</i> (1446), Samuel H. Kress Collection, National Gallery of Art, Washington, D.C. (© 2004 Board of Trustees, National Gallery of Art, Washington, D.C.)	328	213	West Façade, Palazzo Ducale, Urbino (second half fifteenth century). (Scala/Ministero per i Beni e le Attività culturali/Art Resource, NY)	341
202	Matteo de’ Pasti, <i>Medal of San Francesco, Rimini</i> (1450), Samuel H. Kress Collection, National Gallery of Art, Washington, D.C. (© 2004 Board of Trustees, National Gallery of Art, Washington, D.C.)	328	214	<i>Studiolo</i> , Palazzo Ducale, Urbino (1476). (Scala/Art Resource, NY)	342
203	Leon Battista Alberti, Façade, San Francesco, Rimini (1450). (Scala/Art Resource, NY)	329	215	<i>Studiolo</i> , formerly Palazzo Ducale, Gubbio (1474), Rogers Fund, 1939 (39.153), Metropolitan Museum of Art, New York (© 1996 The Metropolitan Museum of Art)	342
204	Agostino di Duccio, <i>Cancer</i> (c. 1453–1456), Chapel of the Planets, San Francesco, Rimini. (Alinari/Art Resource, NY)	330	216	Francesco di Giorgio, Rocca, San Leo (1476–1479). (Alinari/Art Resource, NY)	343
205	Piero della Francesca, <i>Sigismondo Malatesta before Saint Sigismund</i> (1451), San Francesco, Rimini. (Erich Lessing/Art Resource, NY)	331	217	Raphael, <i>St. Michael</i> (1504), Louvre, Paris. (Erich Lessing/Art Resource, NY)	345
206	Domenico Ghirlandaio, <i>St. Vincent Ferrara Altarpiece</i> (1493), Pinacoteca, Rimini. (Alinari/Art Resource, NY)	333	218	Palazzo Ducale, Pesaro (third quarter fifteenth century). (Alinari/Art Resource, NY)	347
207	Piero della Francesca, <i>Triumphs of Fame and Chastity</i> (1472–1474), Uffizi, Florence. (Alinari/Art Resource, NY)	336	219	Gian Francesca Enzola, <i>Medal of Rocca Costanza, Pesaro</i> (1475), Samuel H. Kress Collection, National Gallery of Art, Washington, D.C. (© 2004 Board of Trustees, National Gallery of Art, Washington, D.C.)	349
208	Joos van Ghent, <i>Portrait of Federico and Guidobaldo da Montefeltro</i> (c. 1476), Galleria della Marche, Urbino. (Scala/Art Resource, NY)	337	220	Raphael, <i>Portrait of Baldassare Castiglione</i> (1514–1515), Louvre, Paris. (Réunion des Musées Nationaux/Art Resource, NY)	352
209	Joos van Ghent, <i>Institution of the Eucharist</i> (1472), Galleria delle Marche, Urbino. (Erich Lessing/Art Resource, NY)	338	221	Titian, <i>Portrait of Francesco Maria della Rovere</i> (1537), Uffizi, Florence. (Erich Lessing/Art Resource, NY)	353
			222	Titian, <i>Portrait of Eleonora Gonzaga</i> (1537), Uffizi, Florence. (Erich Lessing/Art Resource, NY)	354
			223	Girolamo Genga, <i>Coronation of Charles V</i> (1529–1532), Villa Imperiale, Pesaro. (Alinari/Art Resource, NY)	355
			224	Girolamo Genga, <i>Oath at Sermide</i> (1529–1532), Villa Imperiale, Pesaro. (Alinari/Art Resource, NY)	357

Cambridge University Press

978-0-521-79248-6 - The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini

Edited by Charles M. Rosenberg

Frontmatter

[More information](#)

LIST OF ILLUSTRATIONS

xxi

225	Bronzino, <i>Portrait of Guidobaldo della Rovere</i> (1531), Pitti, Florence. (Scala/Ministero per i Beni e le Attività culturali/Art Resource, NY)	359	227	Bartolomeo Genga, Portal (1564f.), Palazzo Ducale, Pesaro. (Courtesy of Franco Cosimo Panini editore)	360
226	Titian, <i>Venus of Urbino</i> (1538), Uffizi, Florence. (Scala/Art Resource, NY)	359	228	Taddeo Zuccari (att.), <i>Studiolo</i> (c. 1551–1553), Palazzo Ducale, Pesaro. (Courtesy of Franco Cosimo Panini editore)	361

ACKNOWLEDGMENTS



A number of individuals have been extremely helpful throughout this book's long gestation period. I am grateful to the essays' authors, who responded with grace and intelligence to all of my queries and requests. They and the general editor of this series, Marcia Hall, have shown extraordinary patience with what turned out to be a rather more complicated process than we had first imagined. Rachel Rosenzweig, who served as my image editor for the first six years of this project, established a strong foundation on which I was able to build when I had to assume this responsibility. I am also indebted to a number of gracious individuals in Italy and the United States who assisted me and my authors in obtaining the images for this volume, including Casarola Albino, Dr. Angelo Andreotti, Garbiele Balducci, Dr. Andrea Bayer, Alessandro Bersani, Rolando Bussi, Sarah Cucinella-McDaniels, Roberto Fighetti, James Fishburne, Jessica Fletcher, Don Oreste Leonardi, Patrick Matthiesen, Monica Paluan, Sergio Pasquesi,

Luciano Passini, Damiano Pastore, Susanna Pelle, Dott.ssa Paola Pirolo, Beatrice Rehl, Paolo Righi, Padre Nazarene Romagnola, Margherita Ruocco, Fabio Saporetti, Sibyl Smoot Palchetti, Carole Lee Vowell, and Dott.ssa Anarita Ziveri.

Preliminary work on this volume was carried out while I was an NEH Fellow at the American Academy in Rome. I would like to thank the National Endowment for the Humanities and the University of Notre Dame for their financial support during this period, and the Academy for its exemplary hospitality and inspiring collegiality. I should also like to thank the Institute for Scholarship for the Liberal Arts at Notre Dame for underwriting the work of two very able art history students, Emilie Kretschmar and Elizabeth Lee, who assisted in compiling the book's bibliography.

Finally, I would like to thank my most careful editor and perceptive critic and constant source of support, Carol Weiss Rosenberg.

LIST OF CONTRIBUTORS



GIUSEPPE BERTINI has taught museology and the history of collecting at the University of Parma. He is the author of “Parma al tempo di Correggio: protagonisti della vita politica e culturale,” presented at the Convegno Internazionale di studi su Correggio in Parma (in press), and “Una città di corte” in *Storia di Parma*, vol. 1, *I caratteri originali* (2008), and editor of *Maria di Portogallo sposa di Alessandro Farnese: principessa di Parma e Piacenza dal 1565 al 1577: atti della giornata di studio, Parma, 25 settembre 1999* (2001).

MOLLY BOURNE is a faculty associate in art history at Syracuse University in Florence, and a former Fellow of Villa I Tatti, the Harvard University Center for Italian Renaissance Studies. Her book, *Francesco II Gonzaga: The Soldier-Prince as Patron*, was published in 2008.

ANTHONY COLANTUONO is an Associate Professor of Early Modern Italian, French, and Spanish Art at the University of Maryland, College Park. He has received fellowships from the American Academy in Rome (1983–1985) and Villa I Tatti (2002–2003), as well as two NEH fellowships (1990 and 2004). His publications include articles and essays on a wide range of iconographic, interpretative, contextual, art-theoretical, and connoisseurial problems in fifteenth-through seventeenth-century European art, as well as various methodological studies and book-length works concerning Guido Reni (1997) and Titian (2010).

DAVID J. DROGIN is an Assistant Professor in the History of Art Department at the State University of New York, FIT. He is co-editor of *Patronage and Italian Renaissance Sculpture* (2010) to which he contributed the chapter “Professors and Princes: Patronage of Sculpture in the Cappella Bentivoglio, Bologna.” He is also the author of “Bologna’s Bentivoglio Family and Their Artists: Overview of a Quattrocento Court in the Making,” in *Artists at Court: Image-Making and Identity, 1300–1550* (2005).

DR. MARY HOLLINGSWORTH is an independent scholar based in London. She is the author of *The Cardinal’s Hat* (2005), *Patronage in Sixteenth-Century Italy* (1996), and *Patronage in Renaissance Italy: From 1400 to the Early Sixteenth Century* (1994).

CHARLES M. ROSENBERG is a Professor of Art History at the University of Notre Dame. He has received numerous awards including an NEH Rome Prize Fellowship in 2000–2001 and Villa I Tatti NEH Fellowship in 1985–1986. He has published more than forty articles and reviews in various collections and journals such as the *Art Bulletin*, *Renaissance Quarterly*, *Mitteilungen des Kunsthistorischen Institutes in Florenz*, *Schifanoia* and *Studies in the History of Art* and is the author of *The Este Monuments and Urban Development in Renaissance Ferrara* (1997) and editor of *Art and Politics in Late Medieval and Early Renaissance Italy: 1250–1515: Acts of the Notre Dame Conference* (1990).

Cambridge University Press

978-0-521-79248-6 - The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini

Edited by Charles M. Rosenberg

Frontmatter

[More information](#)

EVELYN WELCH is a Professor of Renaissance Studies at Queen Mary, University of London. She is the author of *Art and Authority in Renaissance Milan* (1995); *Art in Renaissance Italy, 1350–1500* (2000), and *Shopping in the Renaissance: Consumer Cultures in Italy, 1400–1600* (2005), which was jointly awarded the Wolfson Prize for History in 2006. She is

co-editor of *The Material Renaissance* (2007), the result of a three-year Arts and Humanities Research Council—and Getty Foundation—funded project on Italian Renaissance consumption. Professor Welch was awarded the Iris Foundation Award for Outstanding Contributions to the Decorative Arts in 2005.

ABBREVIATIONS



<i>ADMP</i>	<i>Atti e memorie delle R. Deputazioni di storia patria per le provincie modenesi et parmensi</i>	ASN	Archivio di stato, Naples
<i>AMPR</i>	<i>Atti e memorie della Reale deputazione di storia patria per le provincie di Romagna</i>	ASP	Archivio di stato, Parma
AFSP	Archivio della fabbrica di San Petronio, Bologna	CNI	<i>Corpus nummorum Italicorum. Primo tentativo di un catalogo generale delle monete medievali e moderne coniate in Italia o da Italiani in altre paesi.</i> 20 vols. Bologna: Forni, 1971 f.
ASB	Archivio di stato, Bologna	CFI	Carteggio Farnesiano Interno
ASMn	Archivio di stato, Mantua	DBI	<i>Dizionario biografico degli italiani</i>
ASMo	Archivio di stato, Modena	FBSP	Fondo Bentivoglio Serie Patrimoniale
ASPP	Archivio Storico per le Province Parmensi	RIS	<i>Rerum Italicarum Scriptores</i>