



and Nicoletta Marconi, focuses on the influential system of scaffolding pioneered by Nicola Zabaglia for the Fabbrica of St. Peter's in the eighteenth century.

The final section, on "Excavating Place," opens with a comprehensive account by Merlijn Hurx of the construction of pile foundations in the Netherlands, with particular emphasis on the development of deep foundations in the early modern period, used, for example, in the Amsterdam Town Hall (1648–65). Ludovica Galeazzo addresses the creation of place as a dynamic process with cultural social and economic dimensions, generated in the *Insula dei Gesuiti* in Venice by the conflicting interests of religious and state institutions. In the last chapter, Edward Triplett discusses the Book of Fortresses of Duarte de Armas, surveyed and recorded in 1509–10, which illustrates 55 border fortresses on the Portuguese-Castilian border in 120 perspective drawings and 51 plans. The author uses this remarkable graphic output as a key to the communication of place, using the invented term *platial* to describe the images.

This review has itemized all the essays because of their heterogeneity, which makes it impossible to discuss them in blanket terms. Given the exorbitant cost of the book, it is a pity to find a number of copyediting errors, such as "Siena's principle institutions" (163), or "compliment" for "complement" (249). Nevertheless, all the chapters are based on meticulous primary research and are analyzed thoughtfully and rigorously. Each makes an original and important contribution to the field, although place unifies them only in the sense that each one has a geographical specificity.

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"Di somma aspettazione e di bellissimo ingegno": Pellegrino Tibaldi e le Marche. Anna Maria Ambrosini Massari, Valentina Balzarotti, and Vittoria Romani, eds. *Fonti e studi per la storia dell'arte e del collezionismo.* Ancona: Il lavoro editoriale, 2021. 200 pp. €40.

The restoration of Pellegrino Tibaldi's spectacular *Baptism of Christ* occasioned a conference that took place in Ancona in 2019 on the artist's activities in Marche. During the 1550s, he executed major works in painting and stucco that included a chapel in the Santa Casa in Loreto, considered by Vito Punzi; the *Baptism* altarpiece once in Sant'Agostino and the lost *Resurrected Christ* on the high altar of the cathedral in Ancona; and the vault of the Loggia dei Mercanti, surveyed by Marina Massa. Of the chapel in Loreto, only the detached wall frescoes survive; the Christ figure in the cathedral was destroyed in the eighteenth century, and the merchants' loggia was bombed during WWII, leaving only a few fragments. This, combined with Marche being outside of the art historical mainstream, makes the publication particularly welcome.

In his *Felsina pittrice* of 1678, Carlo Cesare Malvasia accused Giorgio Vasari of being silent about a substantial number of Tibaldi's works. Many of Malvasia's attributions, however, are overly optimistic. Despite the writer's good intentions, he did Tibaldi a disservice by making him seem a very unequal painter and not, as he arguably was, the most original follower of Michelangelo during the first decade of his career. Malvasia's legacy is addressed in Matteo Procaccini's essay on the Palazzo Ciccolini in Macerata, as well as in Vittoria Romani's illuminating introduction to the volume. The painted frieze on the piano nobile of the grand hall in Angelo Ferretti's Ancona palace she convincingly positions in the ambience of Girolamo Siciolante da Sermoneta rather than Tibaldi. The one frieze inside the palace of which there has been some agreement regarding Tibaldi's authorship, the Old Testament story of Joseph, is now given to his workshop by Valentina Bazarotti and Giulia Daniele. Ferretti, a leading member of the Anconitan merchant nobility who reappears in documents related to Tibaldi, is the subject of documentary studies by Pamela Galezzi and Maurizio Ricci. While in Ancona, Tibaldi encountered Carlo Borromeo, protonotary apostolic and archbishop of Milan, whom he would serve as architect. Their relationship is the topic of Camilla Colzani's contribution. Among the strengths of the volume is the consideration of new or little-known drawings, and here, in particular, Paul Davies's essay on architectural drawings stands out.

The section on the lost high altarpiece of the cathedral of San Ciriaco is rather problematic. The contracts for the high altarpiece of July 1559 reveal that the patron, an Armenian merchant, initially hired a certain "Prospero de Volterra da Fontana dictus de fiorenze, pictore e scultore," a mix-up of Prospero Fontana and Daniele Ricciarelli. Four days later, a new contract was drafted between the mysterious artist and Tibaldi, agreeing to work on the monument while the latter was in Rome, where he lived and had many important projects to carry out. This alone excludes Fontana, but there is a stronger argument for Ricciarelli's authorship: first, because the project accommodates his biography and artistic practice, and second, because only a star could get away with taking on that kind of commission only to outsource it and leave town. Yet Daniele concludes that the artist could only have been Fontana because of a reference to his *figliuolo* working as assistant. The artist from Volterra had a nephew, Leonardo Ricciarelli, who embarked on a career as *stuccatore*. Surely, the notary's assistant who confused the names was also capable of mistaking a nephew for a son.

At a moment when Michelangelo was accused of impiety, Tibaldi through imitation turned the controversy over the older artist into a source of fascination, with striking results. The Loggia dei Mercanti features at the center a *Last Judgment* surrounded by virtues, including a nude stucco *Charity* with flames emerging from a slit between her breasts, while a painted Minerva tramples the genitals of a subdued, naked man. According to the publication under review, Tibaldi is not a strange artist, but a source absent from the bibliography reveals how controversial his works could be: El Greco, in

his *postille* to Vasari, calls the Loggia dei Mercanti “la más sucia y gofa obra que en público se puede ver” (“the filthiest and most foolish work that one can see in public”).

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Picturing Death 1200–1600. Stephen Perkinson and Noa Turel, eds.
Brill’s Studies in Intellectual History 321; Brill’s Studies on Art, Art History, and
Intellectual History 50. Leiden: Brill, 2021. xx + 454 pp. \$179.

As its title attests, *Picturing Death 1200–1600* recognizes a persistent fascination with the inevitability of mortality—both as a subject of artistic representation and a source of anxious visualization—in the Christian communities of Western Europe, during the centuries spanning the Gothic and Renaissance periods. In their introduction, editors Stephen Perkinson and Noa Turel identify “a remarkable efflorescence of depictions of death” (2) throughout this four-hundred-year timeframe and acknowledge various motives for the thriving interest, as explored in both seminal studies and recent scholarship. These include the ravages inflicted by war, famine, and plague, as well as the influence of theological developments, most notably the concept of purgatory.

Perkinson and Turel do not set out to name a specific source or explanation for the temporal parameters of their project, acknowledging that “anxieties around death and dying are to a significant degree a historical constant” and that such an endeavor “could easily collapse under its own chronological weight” (3). Rather, they are interested in the diverse ways that death generated an industry of “Salvation-driven imagery” (6), and how that might be used to reconsider the taxonomies that traditionally define the periods of medieval and Renaissance art in regions across Western Europe. In this way, the notion of mortality—defined by the certainties of life and death, but unsettled by the tenuous boundaries between them, such as the opportunity for salvation afforded through purgatory—serves as a metaphor for their broader reassessment of the long-established boundary points used to outline the Gothic and Renaissance periods. Thus, *Picturing Death 1200–1600* proposes human mortality as a through line connecting these traditionally isolated periods.

Perkinson and Turel are clear and concise with their framework and objectives in the anthology’s introduction, and the authors of the volume’s sixteen essays are similarly succinct. Four sections loosely organize the studies by their central themes related to function and meaning, which are apparent across artistic media, geographical regions, and in both devotional and secular contexts. Part 1, “Housing the Dead,” concerns funerary monuments, an essential topic for the subject of this volume. Tombs and effigies were common points of contact between the living and the deceased, suggesting tense boundaries between these disparate states. Authors Robert Marcoux and Xavier