

The Cambridge Companion to Titian, ed. Patricia Meilman. Cambridge: Cambridge University Press, 2004. xv, 372 pp., 30 plates, 56 b/w figures. ISBN 0-521-79180-4

Patricia Meilman's volume on Titian is a compilation of eleven essays by eminent scholars of Renaissance art and music. As one of a number of recent additions to the *Cambridge Companion to Art* series, Meilman's shares the *Cambridge Companion's* goal of being both scholarly as well as introductory—"a fundamental resource for specialists and students". The volume is divided into three sections, "Titian's Diverse Genres", "Titian and His Art", and "Titian Interpreted", followed by an Appendix of Titian's life and commissions. The essays of greatest interest to scholars of confraternity studies are chapters two entitled "A Lifelong Passion: Titian's Religious Art" by Meilman, and chapter seven entitled "Music in Titian's Venice" by Iain Fenlon.

Meilman's essay treats Titian's religious commissions in broad strokes, but also includes valuable specific discussions of his work for confraternities in Venice and the Veneto. While structuring her article chronologically, Meilman's reading is primarily formal, as she weaves her narrative around four major themes: established Venetian tradition, Lutheran Reform, the Counterreformation, and the artist's own spirituality.

The confraternities that Meilman discusses are the *Scuola di San Antonio* in Padua, the *Scuola di San Pietro Martire*, and the *Scuola Grande della Carita*, both in Venice. These *scuole* commissions derive from the early to mid-part of Titian's career. Meilman contextualizes Titian's work for the *Scuola di San Antonio* in Padua (1510) and the *Scuola Grande della Carita* (1534–1538) within Titian's oeuvre, and also within the tradition of large-scale Venetian narrative paintings in the mold of Gentile Bellini and Vittore Carpaccio (59). The Saint Peter Martyr Altarpiece (1525–1530) for Santi Giovanni e Paolo, destroyed by fire, is read as a response to Lutheran attacks on orthodoxy, as it depicts the martyrdom of a saint-hero against unorthodoxy (63). Meilman's article gives a concise overview of the pictorial tradition and shifting theological climate that impacted Titian's religious works. Her formal readings are thus a good starting-off point for scholars interested in Titian's confraternal commissions.

Fenlon's essay is quite a contrast to Meilman's, not merely for his ostensible subject matter, but also because of his depth of study. Fenlon focuses on the musical context in which Titian worked—the religious festivities including musical processions and performances that enforced the "myth of Venice" (164). Although his essay is not focused on Titian *per se*, it is surprisingly useful for its discussion of confraternities that patronized Titian, and helps us to conceptualize the role that they, and he, would have had in Venetian life and celebrations.

Fenlon discusses the *scuole grandi*, and to a lesser extent the *scuole piccole*, and their participation in the *andata*, or ducal procession, which had become "an image of the city itself" (166). The procession emphasized Venice's apostolic heritage and its history of liberty, peace, and republicanism. *Scuole* and guilds

participated as a display of the “harmonious corporate organization of the city.” Fenlon views this participation in the context of the expansion of celebration, which had once been limited to a display of ducal authority, and which in the sixteenth century was increasingly placed into the hands of lay men and women. By incorporating lay members of the *scuole* into the procession, “civic and liturgical acts which were usually associated with ducal authority were able to broaden their audience, which could participate not only passively (by observing) but also actively by walking in the procession, chanting litanies, and singing *laude*” (169). Fenlon’s essay sets into motion an expanded view of the world in which Titian worked. His valuable contribution to our understanding of this context is essential to our understanding of Titian himself.

While the texts in this volume are sensitive and respond to some timely interests in art and music history such as David Rosand’s “Inventing Mythologies: The Painter’s Poetry”, and Laurie Schneider Adams’ “Iconographic Aspects of the Gaze in Some Paintings by Titian”, the overall usefulness of the volume is impaired by the lack of good images. Both figures and plates are black and white, and many are a mere 2”x 3”. Further, the works not included in the volume are often referred to merely by location, without other references as to where these images have been published. In spite of this problem, however, the high quality of this *Cambridge Companion*’s essays make a significant contribution to Titian studies, and it will surely be a good reference point for scholars working on Venetian confraternities.

Thérèse Forgacs
University of Toronto

La Chiesa di San Giorgio Maggiore in Borgo di Grazzano. Vol. 1. Vicende, istituzioni e arte di una comunità udinese dalle origini al secolo XVIII. Vol. 2. La parrocchia di S. Giorgio Maggiore in Udine nei secoli XVIII–XX e la sua chiesa dalla fondazione ai restauri del 1997–2001. Ed. Alessio Persic. Udine: Parrocchia di San Giorgio Maggiore, 2001. 223, 262 pp. b/w illustrations.

This two-volume study on the history of the church of S. Giorgio Maggiore in Borgo di Grazzano in Udine from the Middle Ages to the present was published on the occasion of the completion of extensive restoration of the church in 2001. It is comprised of a considerable number of chapters dealing with many different aspects of that history. Written by various authors, including among them the chief editor, Alessio Persic, the individual chapters have numerous “schede” or framed insertions interspersed in the text that serve to provide additional information on places named, and on legends and fables, for example, that relate to the subjects being discussed. Interesting to note, some of these documents are in Friulan, the language spoken by the people of the Grazzano quarter of Udine right up to the middle of the twentieth century.