

SUMMARY

Wedding in Heaven's Glory

By *Dario Rezza*

The complex pictorial structure of the painting ascribed to Zucchi has attracted a number of controversial interpretations, which granted it several titles over the years. A new and most convincing interpretation of the artist's original thought and aim suggests that the painting features the mystical marriage between God and mankind. According to an established practice of counter-reformist artistic production, the observer is therefore suggested such an interpretation through a number of rolls scattered on the painting.

Plausibility or truth. Archival notes and reflections on the 'Militant and Triumphant Church' ascribed to Jacopo Zucchi

By *Alexis Gauvain*

While retracing the traditional history of the painting, which was first ascribed to Federico Zuccari and later to Jacopo Zucchi, the author hereby presents the long and painstaking research that has gradually confirmed this second hypothesis. The reader will, therefore, find a synthesis of the history of this painting, which was surely enough first hosted in St Peter's Basilica, then moved to the Church of St Catherine of Alexandria and finally to the Vatican Sacristy.

Based on a number of inconsistencies which emerged during archival research, doubts still persist with regard to the historicity of this historical-artistic tradition. Despite the fact that scholars are firmly inclined to ascribe the painting to Zucchi, some unpublished documents tend to undermine this assumption, while still implying that the painting might be by an artist of the Zuccari family.

Restoration interventions

By *Luca Filippone*

The main aim of the restoration intervention was to restore the painting's original colours, which, according to the features of late Roman Mannerism, had to be lively and in contrast with each other, and which had been entirely hidden behind a thick layer of oxidized varnish.

Preliminary multispectral imaging survey prior to restoration interventions

By *Mallio Falcioni*

The outcome of the multispectral imaging survey (with solar, ultraviolet and infra-red illumination) carried out on the painting prior to the above-mentioned restoration interventions is hereby presented. The said survey highlighted the oxidation and yellowing of the varnish layer applied on the painting during a previous restoration intervention, and old repaints, as well as a detail of an earlier pictorial layer featuring the figure of St Peter.