

weitreichende Erforschung der *verae effigies* nicht nur im Hinblick auf die Prototypen und das Kultbild verstehen wollen, sondern ebenso als Hilfsmittel der Historienmalerei; neben das theologische trat ein historiographisches Anliegen¹². Die westliche Tradition hatte der didaktischen Funktion des Bildes – und das heißt: auch der *storia* – stets einen maßgeblichen Rang eingeräumt. Wenn Hecht (S. 9) eine ungebrochene Kontinuität vom II. Nicaenum bis zum Tridentinum suggeriert, so entsteht ein schiefes Bild. Der von ihm selbst zitierte autoritative Passus aus dem Sentenzenkommentar des Thomas von Aquin (S. 158s) klammert die Abbild-Urbild-Theorien bezeichnenderweise aus. Man wird somit Giuseppe Scavizzi Recht geben müssen, wenn er betont, erst das Konzil von Trient habe den endgültigen Triumph der griechischen Bilderlehre über die lateinische bedeutet¹³, was indes nicht bewirkte, daß das Problem der Historienmalerei fortan ad acta gelegt werden konnte.

Mag man innerhalb des reichen Materials, das der Autor präsentiert, die Akzente gelegentlich anders setzen wollen – dem positiven Gesamteindruck tut dies kaum Abbruch. Christian Hecht hat ein vorzüglich geschriebenes Standardwerk vorgelegt, für das man ihm noch lange Zeit dankbar sein darf.

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Raffaella Morselli: Collezioni e quadrerie nella Bologna del Seicento. Inventari 1640-1707 (*Documents for the History of Collecting, Italian Inventories 3*); Los Angeles: J. Paul Getty Trust 1998; 681 S., 75 fig.; ISBN 0892365315; \$ 100.-. Also available in CD-Rom, and partly accessible through Internet: <http://piedi.getty.edu:80/>

This most recent publication in the series Documents for the History of Collecting, comprising publications of Neapolitan, Roman, Dutch and Spanish inventories, contains transcriptions and extracts from Bolognese inventories of the seventeenth century. Its main goal is to provide information on the provenance of paintings by the disclosure of sources. Standard in the series are the various indices on artist and subject (through the classification of *Iconclass*), preceded by an introduction on the Bolognese art-market in the seventeenth century. The main body of the book comprises a selection of inventories from the notarial archives in the Archivio di Stato in Bologna, each one with an introduction on the collection and its (former) owner. In this respect, the publication can be seen as a tool for research, but its introduction points the reader at the value of the material collected here, and signals the new insights to be

¹² Vgl. über die bei Hecht zitierte Literatur hinaus auch PAMELA M. JONES: Federico Borromeo and the Ambrosiana. Art Patronage and Reform in Seventeenth Century Milan; Cambridge/New York 1993, S. 176-199, 283-336.

¹³ SCAVIZZI (wie Anm. 1), S. 77.

gained about Bolognese private collections in the seventeenth century, and the development of the modern art-market.

Raffaella Morselli's essay introduces the Bolognese historical, sociological and artistic situation. She contrasts the information offered by Malvasia in his *Felsina pittorice* of 1672 with other sources, and with the archival material in this volume. The value of thorough archival research here immediately becomes clear, since Malvasia's account of the art-market and the circle of art-collectors is shown to be a limited one. In arthistorical literature this had already been assumed; accounts of visitors to Bologna noted that from the second half of the seventeenth century onwards, the possession of art was a common phenomenon. But these traveller's accounts also offered fragmentary insights. Exactly how common the possession of art was, remained the question. Part of that can now be answered by the material offered in this publication.

Whereas Malvasia only mentioned collections of noblemen – his own social status – many of the inventories transcribed here enumerate the possessions of relatively humble citizens. For example, the first document given is the inventory of Giovanni Giacomo Alberti and his son Giuseppe Maria, both furriers by profession. At the time of the father's death, they owned some 48 paintings, including works by Annibale Carracci and Elisabetta Sirani. By contrast, the senatorial family Castelli was mentioned by Malvasia, more on the ground of their noble background and the historiographer's personal connections, than for their collection. It is interesting to note that the development of this relatively small collection can be followed here in the transition from father to son, and at the later division of the possessions between the two heirs. The collection of the banker Giacomo Maria Marchesini was, notwithstanding its relative opulence, not mentioned by Malvasia because of the owners' bourgeois background. Here we find a list of paintings containing the names of diverse artists not exclusively Bolognese, like Tibaldi, Fontana, Carracci, Reni, Albani and Tiarini. The testament drawn up by Marchesini shows that the works of art were not an end in themselves, but a means of investment. He stipulated that after his death, the paintings were all to be sold, and the money invested. Even humble collectors like the hairdresser-dentist Paolo Francesco Zani owned pictures attributed to Francia and Veronese, representing a value of several hundreds of *scudi*; and like the collection of Marchesini, this was all sold after his death. In seventeenth-century Bologna, art was not always collected for art's sake.

The value of art counted in seventeenth-century Bologna, as the frequent mention of prices in the inventories shows. Only when a collection did not have to be divided between multiple beneficiaries, were the prices omitted. Establishing the price of paintings created the need for a new type of official, the *perito* or expert. Because of their knowledge, this task was often assigned to painters; even well-known artists like Albani and Cignani were asked to evaluate paintings. The effect of this specialisation was the addition of separate lists of paintings as appendices to the inventories from the 1650s on. The quality of the appraisal of the paintings became thus dependent on the knowledge of these painters, primarily based on the distinc-

tion of hands. It is thus not surprising that Bolognese painters are mostly identified, but foreign artists are rarely individualised. In the inventories descriptions like „fatti a Roma“, „Tedesco“ or „scuola di Titiano“ are very common. This is related to the chauvinistic tastes of Bolognese patrons; works from foreign schools were seldom in their collections. But not even identifications of Bolognese artists were constant in the course of time, as first hand familiarity with the generation of the Carracci, Reni and Guercino faded around the turn of the century and growing insecurity can be seen in the frequent use of „scuola di“. Attributions given in different inventories cannot be compared, for the trustworthiness of the attributions depended on how professional the *perito* was. During the seventeenth century, however, most Bolognese paintings were securely and meticulously ascribed, distinguishing sometimes even between early and late manner of a given painter, or even a copyist. A formulation like „Un S. Antonio da Padova copia del S.r Guido mano del Sig.r Gioa. And.a Sirani con Cornice oro e nero“ describes a version of Reni's original made by his trusted copyist Giovanni Andrea Sirani. Reni, in fact, used a host of painters and pupils like Sirani and Ercolino da San Giovanni to spread his fame by means of copies and authenticated versions¹. But the practice was widespread, as the inventory of the brothers and art-dealers Cesare and Ercole Antonio Locatelli shows. They had a collection of paintings from which the customer could order a copy, or acquire an existing replica; the visitor was first shown the originals, and then the available copies for sale.

Although Raffaella Morselli dedicates a section to the place of paintings in interior decoration, the chosen inventories leave little possibility for the study of location and function of paintings in this period. Although varieties in collections can be related to differences in housing and levels in society, the more detailed study of the layout of rooms, and the location of paintings in specific rooms remains a problem. In part this is due to the contemporary inventories, with separate lists containing only paintings, on the other hand it is due to the editorial choice to publish only the data referring to the visual arts. Information on the use of a room can mostly be obtained from seemingly insignificant details, left out in these inventories. Thus, the author can conclude from the material offered here a growing tendency to arrange paintings according to their subject and genre: historical subjects in representative rooms, religious subjects in private (bed)rooms, portraits along the walls of staircases and entries, where landscapes could also be found, and finally still-life-pieces in kitchens. Drawings could be framed and hung at all kinds of places – a phenomenon just developing in the late seventeenth century. The reconstruction of the relation between space and painting becomes even more problematical when we consider the notions used to denote the rooms: more often than not, the situation in the building is given like „stanza anesa alla sala“, „altra stanza anesa alla sala“. As in the case of the inventories of Giovanni Francesco Davia and Alessandro Facchinetti, the number of windows and their view is a point of reference. And in some cases, all the paintings were

1 See R. SPEAR, *The Divine Guido. Religion, Sex, Money and Art in the World of Guido Reni*; New Haven/London 1997 p. 266 f.

simply gathered in one room to facilitate the description, as in the case of the inventory of Ratta Garganelli: „Partimento incontro alla sud.ta Cappellina stanze n.o 8 poste nel Piano di sopra“, where the paintings of the chapel and additionally eight rooms were listed together. Studying the furnishing of rooms with paintings in connection with their function on the basis of the material given here thus seems hazardous.

In the field of art-history, however, this publication furnishes interesting information on questions of attribution and the activity of pupils and copyists. Reni has already been referred to, with respect to his workshop which produced large numbers of copies and versions of his own creations. Reni had first himself paid for the *inventione* of a painting more than for the actual production, but his pupils were mostly judged on the quality of execution. Guercino followed the opposite line; he had himself paid for the amount of figures and their size – although other factors like the patron or intermediary could influence the final price positively, or negatively². The position of copies shifted in that field, and consequently the price of a good copy from a known copyist was much higher than that of an unknown follower of bad quality.

One of the most important reasons for the publication of these inventories is however the study of provenance. In her introductions to the inventories, Raffaella Morselli is often able to identify paintings described with works in actual collections. For „Un Ritratto d'uno che sona il Leuto d'Agostino Carrazza figura intiera senza Cornice“, the author proposes an identification with the *Lute-player* of Agostino Carracci in the Gemäldegalerie in Dresden. Although the actual painting is in fact a half-figure, it could have been reduced in size.

This book thus offers the art-historian a selection of material from the Bolognese archives to facilitate research on the important patrons and influential painters of the seventeenth century, something asked for in the past by scholars³. It offers more insight into the development of artistic trade in the city, but less well-known persons operating on the Bolognese art-market remain in the dark. For this purpose, the consultation of the inventories through Internet offers a necessary complement to the book. At the back of this volume, a list of all inventories in the Getty Provenance Index is ordered alphabetically by the name of the deceased. The wealth of material in the database prohibits full publication, seemingly placing this volume by Raffaella Morselli in disadvantage, but the book offers more than the database. Here the scholar finds the necessary introduction on juridical, artistic and financial practice to help understand the significance of the archival material. One important asset of Raffaella Morselli's work lies in the introductions on the individual patrons – something missing in the databases, where only the plain results of a query are given. And final-

2 O. BONFAIT, Il pubblico del Guercino. Ricerche sul mercato d'arte nel XVII secolo a Bologna, in: *Storia dell'Arte* 68 (1990) p. 71-94.

3 FRANCIS HASKELL, Guido Reni und das Mäzenatentum seiner Zeit, in: *Guido Reni und Europa. Ruhm und Nachruhm*, exh.cat. Frankfurt/Main 1988, p. 36.

ly, the transcribed and published inventories offer, even when they are in most cases only extracts, in their sequence an idea of the original, that the information from the database necessarily lacks. Notwithstanding the possibilities of the electronic search, the Getty Provenance Index on Internet in this case remains the supplement to the printed volume, not the reverse.

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Stephan Hoppe: Die funktionale und räumliche Struktur des frühen Schloßbaus in Mitteldeutschland. Untersucht an Beispielen landesherrlicher Bauten der Zeit zwischen 1470 und 1570 (62. Veröffentlichung der Abtlg. Architekturgeschichte des Kunsthistorischen Instituts der Universität zu Köln); Köln 1996; 487 Seiten mit 70 SW-Abb.; ISSN 0940-7812; DM 65,-

Ungeachtet der Hochkonjunktur, die gegenwärtig das Thema Residenzenforschung in Europa erlebt, ist unser Wissen über die reichsdeutschen Schloßbauten des 15. und 16. Jahrhunderts immer noch ausgesprochen lückenhaft. Während für eine Vielzahl von fürstlichen Residenzen der nachfolgenden Jahrhunderte neben größeren monographischen Darstellungen auch synthetisierende Studien vorliegen, die dem Schloß als funktionaler und repräsentativer Bauaufgabe Beachtung schenken, stellen solche Arbeiten für den frühen deutschen Schloßbau weiterhin ein dringliches Desiderat dar. Ausnahmen wie die jüngst vorgelegte Tagungspublikation zur Landshuter Residenz bestätigen die Regel, daß selbst so renommierte Anlagen wie das Heidelberger Schloß seit Jahrzehnten keine umfassende, die Bau-, Ausstattungs- und Funktionsgeschichte gleichermaßen berücksichtigende Würdigung erfahren haben (für Heidelberg sind neue Arbeiten glücklicherweise im Entstehen begriffen!). Verantwortlich für den Mißstand sind häufig die äußeren Umstände: Vermochten barocke Residenzen in zahlreichen Fällen nicht nur in ihrer architektonischen Gestalt, sondern auch mit ihrem Interieur zu überleben, so blieb von den Residenzen des späten Mittelalters und der Renaissance zumeist nur die äußere Hülle übrig. Als Hauptsitze der fürstlichen Regierung aufgegeben und zu nachgeordneten Amtssitzen degradiert, verloren die frühen deutschen Residenzschlösser bis auf spärliche Reste ihre ehemalige mobile und immobile Ausstattung. Die Umwandlung in bürgerliche Verwaltungs- und Gerichtsstätten nach 1918 beschleunigte diesen Prozeß nochmals nachhaltig. Ihrer für das höfische Zeichensystem elementaren funktionalen wie künstlerischen Ausstattung beraubt, vermochten besonders die Innenräume solcher Schlösser kaum mehr einen Hinweis auf ihre einstige Funktion und Nutzung zu geben. Dies gilt nicht zuletzt für die Wohn-, Schlaf- und Arbeitsräume, sodaß der Phantasie von Forschern und Touristenführern, die leeren Schloßräume nach ihren Vorstellungen 'einzurichten', kaum Grenzen gesetzt waren. Dabei hätte es durchaus Möglichkeiten gegeben, den nackten Stuben und Kammern zumindest ansatzweise ihr Gesicht wieder zurückzuge-