

seine Komposition entlehnt hat¹³. Im Ergebnis erscheint dadurch die bisher in der Tintoretto-Literatur oftmals vertretene Datierung (1562/63) endgültig obsolet, während Susanne Richters Vorschlag zur „Neudatierung“ zusätzliches Gewicht erhält. In den von der Verfasserin hierfür aufgeführten Argumenten sowie in dem Versuch der Nachzeichnung jenes geistigen und religiösen Fluidums, in dem sich der Maler seinerzeit bewegte, scheint mir das hauptsächliche Verdienst der Arbeit Richters zu liegen.

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13 Vgl. GIOVANNA SAPORI: Flemish Forays in the Roman Hinterland, in: *Fiamminghi a Roma 1508–1608*. Proceedings of the symposium held at Museum Catharijneconvent, Utrecht, 13 March 1995 (Hrsg. Sabine Eiche); Florenz 1999, S. 15–30. – ROLAND KRISCHEL: Jacopo Robusti, genannt Tintoretto, 1519–1594; Köln 2000, S. 64–72, hier S. 68–70, 72.

Carlo Cesare Malvasia: Malvasia's Life of the Carracci. Commentary and Translation; Ann Summerscale (ed.); University Park: Pennsylvania University Press 2000; 395 S., 14 Farbtaf., 35 SW-Abb.; ISBN 0-271-01899-2; \$ 85.–

Carlo Cesare Malvasia (1616–1693) was a Bolognese noble, lawyer and cleric who took it upon himself to promote the position of Bologna in Italian artistic circles. The title of his book was indicative of its aim, as ‚Felsina pittrice‘ turned the antique personification of the city of Bologna (called Felsina in Etruscan times) into a paintress herself. With the present edition, the lives of Ludovico, Agostino and Annibale Carracci are published for the first time in an English translation with a commentary and introduction. By choosing Malvasia's account on the three most famous artists from the town, Ann Summerscale's textual analysis also has validity for the work as a whole.

Malvasia was not the first to document the lives of the Carracci, but his account markedly diverged from those of his predecessors. Giovan Battista Agucchi projected upon the Carracci-school his ideas on Classicist art; and for this reason the description of style prevailed over biographic aspects¹. Giovanni Baglione had included a life of Annibale in his *Le vite de' pittori scultori et architetti* of 1642, of a mere three pages, and even shorter notice on the life of Agostino. Their slightly older cousin Ludovico was only mentioned in passing, and his fame as painter was even belittled in anecdotes². In 1672, Giovanni Pietro Bellori dedicated much more space to the life the Carracci in

1 For a recent publication on Agucchi and his writings on the art of the Carracci, see R. DE MAMBRO SANTOS: *Arcadie del Vero. Arte e teoria nella Roma del Seicento*; Roma 2001, esp. p. 14–23 and 73–85.

2 GIOVANNI BAGLIONE: *Le vite de' pittori scultori et architetti Dal Pontificato di Gregorio XIII. Del 1572 In fino a' tempi di Papa Urbano Ottavo nel 1642*; Roma 1642, p. 105–106 for Agostino, and p. 106–109 for Annibale.

his *Vite de' pittori scultori et architetti moderni*. The life of Annibale was given by Bellori an unprecedented position over that of his two relatives, as he began his book with it. He considered him the revivor and epitome of the arts in Rome at the beginning of the seventeenth century. As a consequence, the Bolognese period, as well as the 'triumvirate' which the painter formed with Agostino and Ludovico in the „Accademia“, was considered a mere prelude to later fame³.

By concentrating upon the bolognese context, Malvasia set out to correct the Rome-centred views his predecessors had projected upon the life and art of the Carracci.

Ann Summerscale has translated and edited the part of the *Felsina Pittrice* on the Carracci, never before published in English, and which has not received critical attention since 1841 when an updated version was published⁴. In 1980, the excerpt with the life of Guido Reni has already been published, but this did not have the pivotal role which the account of the Carracci plays in the *Felsina*⁵. Moreover, Ann Summerscale has not reduced herself to a translation with introduction, but added an apparatus in which the reception of Malvasia's information by modern scholars is discussed. This offers interesting reading, as acceptance or rejection of material has often not been based on the critical discussion of Malvasia's arguments, but on a confrontation with other sources. While in 1980 the account of Reni's life could still be praised for its historical accuracy, in the present edition this aspect is no longer considered a criterion *per se*, but subordinate to textual characteristics.

It is in this light that the introduction is required reading for anyone working with *seicento* texts. The *Felsina*, as indeed no biography of artists from the early modern period, was not written as a collection of historical annals, but intended to prove the primacy of the city's artists over the tuscan, venetian and roman schools. To arrive there, its author used a range of literary and rhetorical methods unknown to the modern reader, and thus in need of explanation. Ann Summerscale points these out in her introduction and in the footnotes to Malvasia's text. She also illustrates that many of the comparisons and anecdotes, indeed a large part of the material used by Malvasia was borrowed from other sources, amongst them also Agucchi, Bellori and the French art-theorist Roger de Piles. However, Malvasia shifted the accent or meaning of the borrowings to suit his own argument, underlining civic pride through the celebration of its painters⁶.

On the other hand, Malvasia stressed a number of times that he preferred pri-

3 G. P. BELLORI: *Le Vite de' pittori scultori et architetti moderni*; Roma 1672, p.19–98 and 103–32, for Annibale and Agostino respectively. For a discussion of Bellori's account of Annibale, see CHARLES DEMPSEY: „Annibale Carracci“ in: *L'Idée del Bello. Viaggio per Roma nel Seicento con Giovan Pietro Bellori*, exh. cat.; Rome 2000, p.199–201.

4 C. C. MALVASIA: *Felsina Pittrice, vite de' pittori bolognesi*, G. P. Zanotti ed.; Bologna 1841 (reprint Bologna 1974).

5 C. C. MALVASIA: *The Life of Guido Reni*; C. Enggass & R. Enggass eds.; University Park/London 1980.

6 For a discussion of the influence of rhetoric and civic pride on historical accounts in the humanistic tradition, see S. LANGEREIS, *Geschiedenis als ambacht. Oudheidkunde in de Gouden Eeuw: Arnoldus Buchelius en Petrus Scriverius*; Hilversum 2001, p.38 f.

mary sources, amongst them oral accounts from pupils of the Carracci whom he had met in Rome and Bologna, or contemporary written material. When he stated „Let us climb the stairs to the public archive of the city and have shown us a book marked ‚letter F‘ and dated 1507, and here we find that since that year, on the first of February, a Master Antonio de‘Carracci, tailor – not the person who was the father of Agostino and Annibale, but the one who was the father of their great-grandfather – was living in Bologna [...]“, the wording suggests a neutral statement of archival research (p. 70 and 240). However, the sentence itself was constructed to convince, and to support the argumentation, and followed the rules of rhetoric. The quality of Ann Summerscale’s edition of Malvasia’s *Life of the Carracci* is that it shows the modern reader its literary and rhetorical structure aimed towards a specific chauvinistic goal, and making us aware of the pitfalls of taking early modern sources at face value.

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David Mannings: Sir Joshua Reynolds. A Complete Catalogue of his Paintings (The Subject Pictures Catalogued by Martin Postle); New Haven – London: Yale University Press 2000; 2 Bde.: Textband: 612 S. mit 30 Textabb., Bildband: 629 S. mit 136 Farbtaf. und 1748 SW-Abb.; ISBN 0-300-08533-8; \$ 250.–

Obwohl Sir Joshua Reynolds (1723–1792) in der neueren Kunstgeschichtsschreibung nicht als der meistgeschätzte unter den englischen Malern des 18. Jahrhunderts rangiert, ist er doch zweifellos der meistbeachtete. Schon Werner Busch wies in seiner Besprechung der 1986 in der Royal Academy präsentierten Reynolds-Ausstellung (Bemerkungen zu Reynolds, in: *Kunstchronik* 39, 1986, S. 277–285) darauf hin, daß Sir Joshua im Vergleich zu seinem Rivalen Thomas Gainsborough das Stigma gelehrter statt genialer Kunstproduktion anhaftete. Ungeachtet dessen sind gerade seit 1986, beginnend mit dem von Nicholas Penny herausgegebenen Ausstellungskatalog, wohl mehr Publikationen zum Leben und Werk dieses Künstlers erschienen als zu jedem anderen englischen Maler dieser Zeit: monographische Studien (Renate Prochno: *Joshua Reynolds*, Weinheim 1990; Martin Postle: *Sir Joshua Reynolds. The Subject Pictures*, Cambridge 1995; Richard Wendorf: *Sir Joshua Reynolds. The Painter in Society*, Cambridge/MA 1996), eine Vielzahl an Aufsätzen sowie wichtige Quelleneditionen (*Sir Joshua Reynolds, A Journey to Flanders and Holland*, hrsg. v. Harry Mount, Cambridge 1996); daneben nimmt Reynolds auch in Gesamtdarstellungen zur (englischen) Kunst des 18. Jahrhunderts einen vorrangigen Platz ein (vgl. Desmond Shawe-Taylor: *The Georgians. Eighteenth-Century Portraiture and Society*, London 1990; David Solkin: *Painting for Money. The Visual Arts and the Public Sphere in Eighteenth-Century England*, New Haven-London 1993; Werner Busch: *Das sentimentalische Bild. Die Krise der Kunst im 18. Jahrhundert und die Geburt der Moderne*; München 1993). Zweifellos ist dieses Interesse an einem Künstler, dessen schöp-