

Der Standard der vereinigten Texte spannt sich von eher skizzenhaften Beobachtungen zu sorgfältiger durchgeführten Untersuchungen, wobei eine ihrer Stärken in den aufgezeigten theoretischen Perspektiven liegen dürfte. Ein Teil der Beiträge leidet jedoch an einem Bedürfnis nach methodischer Affirmation, die der vertieften Auseinandersetzung mit dem Gegenstand nicht immer förderlich gewesen ist.

LORENZ ENDERLEIN
Universität Tübingen

Sebastian Schütze: Kardinal Maffeo Barberini – später Papst Urban VIII. – und die Entstehung des Römischen Hochbarock (Römische Forschungen der Bibliotheca Hertziana Band XXXII); Hirmer: München 2007; 372 Seiten, 304 Abb; ISBN 978-3-7774-9670-2, € 120,00

Bernini's inventions for new Saint Peters – the Ciborium and the Cattedra – did not come out of the blue, they were invented at the special request of Pope Urban VIII by the artist with whom he had intellectually collaborated before, during his years as cardinal. The scope of the book under review is to show that these later monumental commissions were the predictable outcome of the strategy of a cardinal to whom his nomination as pope was nothing less than his long-time goal. By discussing an impressive amount of archival documents and other contemporary sources, the book aims to show that, paraphrasing the title, the ‚high baroque‘ was the result of certain intellectual and artistic intentions of a particular group of patrons and artists.

The book opens with a short chapter on the intellectual persona of Maffeo Barberini. His background, education *in utroque iure* and his career at the Roman Curia all reflect in his collection of books, and in that respect he conformed to the general idea of the learned prelate.¹ However, Barberini's obvious love of books, which can be discerned from the presence of special editions on his bookshelves, is discussed here also in order to introduce his poetic aspirations, especially in relation to the visual arts. In collections of poems such as the *Galleria* by Marino, but also in own work, the concept of *ekphrasis* plays an important role. As Schütze explains, Barberini probably learned this genre from Lelio Orsi, a courtier of Cardinal Alessandro Farnese and a specialist in this field. Barberini wrote quite a number of epigrams and distiches on statues and paintings, of which a part was published during his lifetime, and others that remain in manuscripts. Not all of these poems on art described existing paintings or sculptures, though; quite a few are on imaginary works.

The following chapters of the book describe the shift within Barberini's patronage of the arts from a quite predictable representational and political strategy to one that also comes to illustrate his personal artistic and religious ideals. The former strat-

1 See for example VICTORIA VON FLEMMING: *ozio con dignità? Die Villenbibliothek von Kardinal Scipione Borghese*. In: *Römische Quartalschrift für christliche Altertumskunde und Kirchengeschichte* 85 (1990) p. 182–224.

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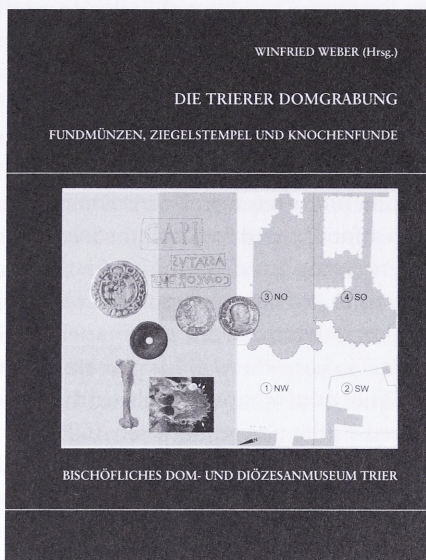
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1. Auflage 2009, 536 Seiten, 27 Farb-, 40 s/w-Abbildungen, 5 Farb-, 4 s/w-Tafeln, 90 Tabellen und Graphiken, 267 Zeichnungen, 1 beigegebener Plan, 24 x 30,5 cm, Leinen mit Schutzumschlag, fadengeheftet

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€ 84,- [D] / Sfr 135,-

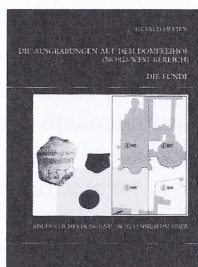
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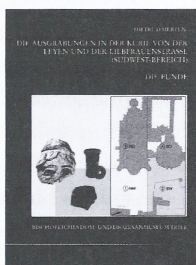
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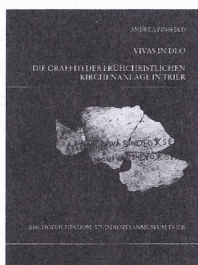
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egy is discussed in the very detailed chapter on the Cappella Barberini in the Sant'Andrea della Valle, the prospective family burial site in Rome, and Schütze underlines how the chapel functioned a site of social positioning. All the elements in this chapel, from the architectural details to the paintings by Passignano illustrating Saint Sebastian, scenes from the life of Mary and various Virtues, and even the polychrome marble wall decoration, were closely monitored by Barberini as the documents that Schütze discusses in great detail, attest to. Every element in form and iconography, so it is argued here, can be related to texts or comparable monuments, and can as a result be interpreted as a conscious effort on the part of the patron to situate himself and his family within Roman society. Moreover, the chapel was the first site where Barberini employed Bernini – first Pietro, but soon enough also Gianlorenzo, who received in 1619 the commission to make busts of Maffeo's parents. Although these busts were intended for the chapel, the cardinal was so pleased with them that he decided to keep them in his private quarters in the Palazzo ai Giubonnari.

The third chapter deals with Maffeo Barberini's collection of paintings as it evolved in the period between 1604 and 1623, reconstructed here by means of three inventories. Schütze here discusses how the cardinal's Florentine background and his sojourn in Bologna as Papal legate deeply influenced the course of his artistic thinking. Especially the Bolognese period is considered here an important moment, as Barberini became a member and protector of the Accademia dei Gelati. Here he was introduced to a group of *letterati collezionisti* such as Ferrante Carli, Cesare Rinaldi and Giovan Battista Marino. They all collected paintings and debated on art and theory with artists in Bologna, especially the Carracci and their pupils. The most important aspect of these patrons and collectors was their preference for art that combined the visual with the poetic. The well-known exchange of ideas between Agucchi and the Carracci, for example, was focused on the mutual relations between word and image. Barberini's poetry, Schütze argues, took a decisive turn in this particular context. The poems in his *Dodici Distichi per una Galleria* were not descriptions of existing paintings, but literary concepts of moral examples that could be applied to painting. All poems except one were about imaginary paintings, and it is hard to tell whether Maffeo intended to have these concepts turned into real objects at all. Indeed, two distiches were turned into art at a later moment, be it in the form of sculptures: they were applied to the basis of Bernini's Apollo and Daphne and Pluto and Proserpina. Schütze therefore considers Barberini's three-year Bolognese sojourn as an important step in his development as a patron of the arts, and the shift of his patronage from a traditional to a more personal interpretation.

As a result of the close collaboration between *letterati* and artists in the circles he frequented in Bologna, the later contacts between Barberini and Bernini are considered here as a logical continuation of this kind of cooperation. In the fourth and last chapter of the book, this theme is further considered by means of a number of statues, partly commissioned by Barberini, and partly made for other patrons, namely Leone Strozzi and Scipione Borghese. In all of these cases, Schütze argues, the literary, humanistic

and religious views of the cardinal steered the interpretation of the subject by the sculptor and thus contributed to the realisation of the work of art.

In the case of the Sebastian (now in the Thyssen-Bornemisza Collection), the facts are rather clear about the circumstances of its production. A payment to Pietro Bernini in 1617 for a ,statua di marmo bianco di un San Bastiano' proves without any doubt that it was meant for Barberini. The connection of the statue with a poem by the cardinal on an imaginary painting with that subject is therefore plausible, but as the literary structure of the poem does not allow a direct identification with the sculpture in all its aspects, any connection beyond the fascination for the subject and its meanings remains difficult to prove. The relation between Barberini and the four sculptures made by Bernini for Scipione Borghese is even less direct, but the application of lines from Maffeo's distiches on the bases of the Apollo and Daphne and the Pluto and Proserpina makes clear how closely, according to Borghese, the poetic inventions of the cardinal corresponded to Bernini's inventions. Moreover, Schütze argues, Barberini belonged to the inner circle of Scipione Borghese during these years, and his poetic inventions must be interpreted as a form of courtly service to the reigning papal family.

The sculpture representing saint Lawrence, which Bernini made for Leone Strozzi around 1617, seems more difficult to relate to Barberini's poetic inventions. Indeed, also in this case Barberini wrote a poem in which he expressed his reverence for both this early Christian martyr and for the Church Fathers who wrote about him. But the subject of Saint Lawrence was widely popular both in popular devotion, and as a result also in the arts, as Schütze himself discusses in depth. The fact that Bernini conceived his reclining figure as a *paragone* with painting, and combined both narrative and iconic elements in his composition does not necessarily mean that he was spurred on to do so by Barberini alone. In fact, the hypothesis presented here passes over Bernini's own poetic and theatrical faculties in devising compositions and figures. This image of the intellectual artist should, however, also be nuanced as has recently been argued by Eraldo Bellini, as the biographies claimed that Bernini had no teachers beyond ,his own genius' were obviously also biased.²

In a sense, Schütze's book follows the tradition of art historical studies that focus on the patron and his influence on artistic developments, and it reasons with Barberini's later position as pope in mind. Indeed, to Chantelou's surprise in 1665, Bernini mentioned Barberini almost in every second sentence during their conversations, which seems to underline Maffeo's crucial impact on the sculptor's career.³ In recent decades, publications have stressed the dominant role of the Barberini in the arts during the entire first half of the *Seicento*, by discussing for example the musical events at the court or the iconographical meanings expressed in Cortona's fresco decoration in

2 ERALDO BELLINI: From Mascardi to Pallavicino: the biographies of Bernini and seventeenth-century Roman culture. In: MAARTEN DELBEKE, ÉVONNE LEVY, STEPHEN OSTROW (Eds.): *Bernini's Biographies. Critical Essays*; esp. p. 275–277.

3 PAUL FRÉART DE CHANTELOU: *Diary of the Cavaliere Bernini's visit to France*. Ed by ANTHONY BLUNT; Princeton 1985, p. 15, 20.

the Sala Grande of the palace at the Quattro Fontane.⁴ That Maffeo Barberini played an important role in the development of Bernini's art, and that this was the result of the cardinal's own education in letters and the arts is therefore no less plausible. As Schütze argues in this book, Maffeo was the ideal candidate to have introduced Bernini into a discourse on art that would develop into what is called the high Baroque.

But we must be careful to interpret these indications as unequivocal proof of the cardinal's major influence on the sculptor. On the one hand, Bernini was certainly an intelligent artist who was probably far too aware of the vicissitudes of a close alliance with one patron, and on the other it cannot be ruled out that he might have learned from others in the same circle of patrons and *litterati*. His mentioning of Urban VIII in his conversations with Chantelou might also have served other purposes, for example expressing his alliance to former patrons while also implying his availability to the French court, as he no longer had exclusive obligations to the Barberini. Although the role of Maffeo Barberini in devising an artistic strategy that is now called high Baroque is certainly great, the focus on this one cardinal in the present book might just overestimating the complex circumstances that lie behind the 'birth' of a style – if one can speak of it in these terms. As a matter of fact, Scipione Borghese has recently been allocated a comparable role for the same phenomenon, and again in relation to Bernini.⁵ This notwithstanding, Schütze offers the reader a well-documented study on the artistic and intellectual backgrounds of a cardinal who undoubtedly was one of the key patrons in Baroque Rome.

ARNOLD WITTE

Amsterdam University

4 See FREDERICK HAMMOND: *Music & Spectacle in Baroque Rome. Barberini Patronage under Urban VIII*; New Haven, London 1994. – John BELDON SCOTT: *Images of Nepotism. The Painted Ceilings of Palazzo Barberini*; Princeton 1991.

5 See Anna Coliva/Sebastian Schütze (eds.), *Bernini Scultore. La nascita del Barocco in Casa Borghese*, Rome 1998.

Caravaggio e l'Europa. L'artista, la storia, la tecnica e la sua eredità. Atti del convegno internazionale di studi, Milano 3 e 4 febbraio 2006 a cura di Luigi Spezzaferro; Coordinamento scientifico Margherita Fratarcangeli Cinisello Balsamo; Milano: Silvana Editoriale 2009; 335 Seiten; ISBN 978-88-366-1356-4; € 30,00

Die schier unüberschaubare, stetig anwachsende Fülle an Caravaggio-Literatur und die ungemaine Popularität des Malers lassen leicht vergessen, dass es sich dabei um ein verhältnismäßig junges Forschungsgebiet handelt. Erst mit der von Roberto Longhi initiierten Ausstellung des Jahres 1951 im Palazzo Reale in Mailand begann die Wiederentdeckung und wissenschaftliche Aufarbeitung eines Künstlers, mit dem sich in der ersten Hälfte des 20. Jahrhunderts, als die Literatur zu anderen Größen der italienischen Malerei schon diverse Regalmeter umfasste, nur eine Handvoll Spe-