cy. Eventually the duel arose as a socially acceptable expression of controlled male violence. Cellini, and later Caravaggio and Marlowe, who had similar temperaments, probably to some extent countered overt societal control, and the need to court patrons, with spontaneous displays of 'swashbuckling' manly behaviour. Thus, Gallucci effectively shows that, by the sixteenth century, the concept of masculinity was itself continually under revision, and that Cellini was "in the forefront in articulating a new norm of manhood" (113). Gallucci's excellent analysis of the evolving social consciousness about masculinity in Cinquecento Florence, as articulated in her examination of Cellini's literary oeuvre, should undoubtedly influence future readings of his artistic production. Moreover, this book will provide future scholars with greater insights into the 'reading' of artistic representations of sexuality and masculinity in this period.

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Art History in the Age of Bellori: Scholarship and Cultural Politics in Seventeenth-Century Rome. Eds. Janis Bell and Thomas Willette. Cambridge and New York: Cambridge University Press, 2002. xvi, 396 pp.; 106 b/w illustrations. ISBN: 0-5217-8248-1. \$90 US.

Giovanni Pietro Bellori was surely the most significant and influential of all seventeenth-century historians of art in Italy. Most famous for his highly selective biographies of contemporary artists (*Le vite de' pittori, scultori et architetti moderni*, 1672), Bellori produced (as author, co-author, or editor) some twenty-five additional works on subjects ranging from ancient medals to the Vatican frescoes of Raphael. This interesting collection of essays by an array of international scholars has its origins in a conference held in 1996 at the American Academy in Rome marking the tercentenary of Bellori's death. Together with the grand 2000 exhibition in Rome and its resulting catalogue, *L'idea del bello: viaggio per Roma nel Seicento con Giovan Pietro Bellori* (ed. Evelina Borea and Carlo Gasparri), it is evidence of Bellori's continuing importance in seventeenth-century studies.

Given his importance, it is unfortunate that Bellori is often read only by specialists in seventeenth-century art. The essays in this volume are, frankly, also primarily for the specialist, though Janis Bell has provided an extremely useful introduction that begins with an overview of Bellori's life and scholarship, followed by a lengthy but engrossing summary of his critical reception from the seventeenth century to the present. This helps greatly to situate the eleven essays in the book in historical and critical context, and to illuminate their overarching themes. Together, the participating authors have attempted to consider the relationships between Bellori's differing fields of scholarly activity (antiquarianism and the history and criticism of contemporary art), and to reveal how his personal affiliations and career goals shaped his art criticism. One of the most intriguing aspects of the essays is, in fact, the erosion of the myth of Bellori's much-vaunted objectivity and impartiality, characteristics that led to his being so widely respected as a historian.

The essays are divided into two sections, titled "Bellori and the Republic of Letters in Seventeenth-Century Rome" and "Bellori's *Lives*: History, Criticism, Theory."

The first section concentrates on Bellori's antiquarian activities and publications. Giovanna Perini's frequently amusing essay, "Belloriana methodus," presents evidence that Bellori practiced a highly "selective fidelity" to the scholarly method of his mentor, Francesco Angeloni; and that he used historiography as a "means of obtaining and consolidating his own personal power" (63), particularly as a promoter of cultural policies that had been established in Paris by Colbert and Louis XIV. Her essay may, however, have been an unfortunate choice to open the book, as it relies rather heavily on the assumption that the reader is a Bellori expert, and completely familiar with the complex French cultural milieu as well. The following, more accessible, essay by Louis Marchesano examines the (often negative) historical reception of Bellori's antiquarian writings to show that Bellori's brand of antiquarianism was a cornucopian one based on the concept of civil discourse, ideal for circles of noble collectors, where digression and erudition were prized above the systematic approach to the objects' chronology or context.

Ingo Herklotz provides a detailed investigation of Bellori's 1672 publication on Trajan's Column, showing that many of the engravings by Pietro Santi Bartoli suffer from the same inaccuracies as earlier engravings, thus disproving the publisher De Rossi's claim that Bartoli had closely examined the frieze and made new drawings of all 2,500 figures. Herklotz also points out that Bellori's participation in producing such lavishly illustrated volumes, and his choosing to write his commentary in the vernacular, was aimed at a popular market, and that this was one of his major contributions as an antiquarian. In discussing Bellori's 1685 book on ancient portrait medals, the *Veterum illustrium ... imagines*, Eugene Dwyer similarly shows that Bellori and Bartoli relied to a large extent on much earlier publications, and that the book was valued by collectors (such as Mariette) for its tasteful packaging, novel arrangement and beautiful engravings, even as they acknowledged that it contained few archaeological discoveries. Dwyer reveals that Bellori also apparently made several additions to the iconographical corpus in order to curry favour with prominent collectors, among them Queen Christina of Sweden, whom he served as her antiquarian and librarian. Bellori's service to Queen Christina is also the subject of Tomaso Montanari's essay, an exploration of the many complexities involved in situations of patronage. For Bellori was not merely her librarian: he also created an academy at the Queen's palazzo "to revive Roman sculpture from the torpor into which it had fallen" after Bernini's death (108); he helped to produce a post mortem inventory of the Queen's medal collection; and he may, as Dwyer argues, have helped Christina plan a series of about one hundred medals celebrating her life. In the last of the six essays in this part of the book, Hetty E. Joyce shows that Bellori's study of recently discovered ancient frescoes in the Nasonii funerary monument was related to his criticism of contemporary art, especially the descriptions of the Farnese Gallery frescoes in his *Life of Annibale Carracci*.

Joyce's contribution is also related to the contents of Part Two of the book, whose five essays all deal in some way with Bellori's most studied volume, the *Lives of the Artists*. Claire Pace and Janis Bell argue that Bellori's engraved portraits of the

artists and the facing allegorical headpieces to the biographies were inspired by his antiquarian studies of ancient portrait medals and their reverses; and further, that Bellori intended this combination to convince his readers that artists were deserving of the same recognition accorded to revered statesmen and philosophers of the ancient past. The authors recognize that Bellori's use of allegorical motifs is related to the frames surrounding artists' woodcut portraits in the 1568 edition of Vasari's *Lives of the Artists*, which include personifications of painting, sculpture and architecture. However, they do not mention that Vasari's own enterprise of publishing the portraits, which are oval in shape, was also indebted to ancient medals and that his purpose was exactly the same as Bellori's: to glorify artists as heroes. Pace and Bell present a detailed iconographical analysis of each of the headpieces, finding allusions in them to previous works of art from antiquity to Raphael. Not all of these identifications are completely convincing; in some cases alternative sources might be suggested. On the other hand, some of their interpretations are illuminating, such as the association of Caravaggio's allegory, labelled *Praxis*, with perspective manuals showing how to transfer images onto curved surfaces: they explain that the headpiece "is not about practice in the sense of facility, but rather about the techniques of creating pictures without theory" (218). This is very much in keeping with Bellori's criticisms of Caravaggio in the *Lives*.

The following three essays address Bellori's descriptions in the biographies of works of art. Martina Hansmann discusses Bellori's systematic approach and his employment of different types of description depending on the theme and importance of each painting. She also shows how Bellori's approach parallels that of some theoreticians in the French Academy (such as Félibien), where the careful description of paintings was also seen as an important starting point for analytical investigations. Anthony Colantuono presents a nuanced investigation of Bellori's use of the word "scherzo," which can mean a game or jest, but was also a specialized term in Italian poetics signifying a type of *concetto* with an especially playful quality. Further, Bellori often employs the term, as did seventeenth-century literary critics, to indicate a short *concetto* based upon classical Greek epigrams, for example in his descriptions of images by Poussin and Duquesnoy. In her essay, Janis Bell looks closely at Bellori's description of Domenichino's *Last Communion of St. Jerome* to show that his views on colour were completely in line with his general concept of classicism and idealization: the artist should select judiciously from nature and avoid extremes. For this chapter, it is unfortunate that colour illustrations are not provided.

The final essay by co-editor Thomas Willette shows how even after Bellori's death, his book continued to be used for the purposes of cultural politics. He examines the origins and significance of the 1728 edition of the *Lives* published in Naples by Francesco Ricciardi, which included a newly-written biography of the Neapolitan painter Luca Giordano – a painter Bellori would almost certainly not have included in his canon of great artists, and who was included in this edition for the nationalistic purpose of promoting the cultural history of Naples.

As these summaries suggest, the essays in the volume are restricted in focus, so much so that it helps if the reader comes to them with a good knowledge of

Bellori to begin with. At the same time, however, they are also full of useful information for anyone interested in seventeenth-century cultural politics and systems of patronage, or in the history of antiquarianism. Scholars interested in Bellori himself will find them especially useful in illuminating the relationships between Bellori's varied fields of activity and his complex relationships with patrons, collectors, artists, and theoreticians.

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Scalabrini, Massimo. *L'incarnazione del macaronico. Percorsi nel comico folenghiano*. Bologna: Il Mulino, 2003. Pp. xix, 190. ISBN 88-15-09455-5. 15 Euro.

"Phantasia mihi plus quam phantastica venit / historiam Baldi grassis cantare Camoenis," scrive Teofilo Folengo in apertura del *Baldus* (Torino: Einaudi, 1989, libro primo, vv. 1-2, 2), capolavoro rinascimentale che ancora attende di trasformarsi da spettrale a 'reale presenza' del canone letterario italiano. Di questa 'fantastica fantasia' si occupa l'originale, interessante e colto lavoro di Massimo Scalabrini, il cui coraggio intellettuale dovrà essere particolarmente sottolineato se si considera come abbia scritto questo lavoro su un aspetto importante dell' 'altra' tradizione italiana, quella che dai suoi esordi sino ad oggi sfida il dominio della retorica 'in lingua,' nell'ambito della accademia letteraria nordamericana, ancor oggi spesso sclerotizzata in stanchi e ripetitivi esami delle tre corone e dei più conosciuti e 'sicuri' autori del canone, quelli che con più certezza assicurano un lavoro universitario. L'ambizioso scopo del volume di Scalabrini è, come si legge nell'introduzione, di investigare "la teologia del comico" espressa dalla produzione letteraria di Folengo, che non si limiti al suo testo più conosciuto ma anzi lo metta in dialogo con le opere in italiano e in latino dello stesso scrittore (17). Scalabrini giustamente insiste come attraverso un esame di Folengo si possa determinare "la genealogia macaronica della moderna vocazione al 'misto'" (15). Lo studioso crede identificare "nell'evento incarnazionale (nell' "umanazione" del Verbo giovanneo) insieme il motivo e la matrice della poetica contaminatoria," poiché, secondo Scalabrini, "la poetica del macaronico folenghiano va posta in relazione con l'emergere e affermarsi, tra Quattrocento e Cinquecento, di un orientamento teologico teso a sottolineare l'incarnazione e l'umanità" di Cristo (16). Che l'incarnazione del Verbo possa essere la fonte originale della vocazione letteraria italiana al "misto" è ipotesi di grande interesse, anche se ulteriori analisi sarebbero necessarie per confermare o smentire se ne sia sempre stata e ne sia ancora il "motivo" formante. In ambito contemporaneo, ad esempio, un'indiscutibile connotazione religiosa è presente in Testori, scrittore che Scalabrini evita di citare, oltre che Pasolini, ma sarà più arduo da provare ad esempio in Fo. Ma varrà la pena ricordare come "Teofilo" sia il nome che Girolamo Folengo scelse quando nel 1509 pronunciò i voti nel convento benedettino di Sant'Eufemia, nei pressi di Brescia.

I capitoli di maggiore interesse del lavoro in questione sono il primo ed il secondo. Nel primo, dal titolo "Puer Macaronicus" (19-46), con grande sapienza e