

no, attivo alla Sacra agli inizi del '500, si possono ritrovare nella Valle di Susa e precisamente a Les Arnauds (Bardonecchia) senza però quella componente defendentasca che caratterizza questo pittore.

GIANNI CARLO SCIOLLA

ALFRED MOIR, *The Italian Followers of Caravaggio*. Cambridge, Harvard University Press, 1967, 2 Volumes, \$ 30.00.

Clearly limiting himself in the preface to Caravaggio's Italian followers, and, with few exceptions, to material already published, Prof. Moir has undertaken to compile and organize our current knowledge of this highly complicated phase of seventeenth century painting. Information scattered throughout many books and periodicals is here brought together. The book begins with a discussion of Caravaggio's works, followed by three chapters on the situation in Rome through the 1620s, by chapters on the spread of Caravaggism throughout the regions of Italy, and by a conclusion discussing the modifications of Caravaggism imposed by official taste, by local schools, and by the general evolution of Baroque painting. This 316 page text is followed by a bibliography of works referred to, by three registers — place, Italian artists, and non-Italian artists — which also serve as indexes; finally, and valuably, by a handsome collection of some 403 illustrations.

This is an enormous amount of material gathered together in two volumes; as an aid for further work the book is invaluable. In the words of the author, it is « a kind of compilation » and, as such, the book functions well, though the percentage of proof reading errors is rather high. One also sympathizes with Prof. Moir's limiting his study to the Italian followers, with one exception, Ribera. It seems necessary to include him in any discussion of the seventeenth century Neopolitan school. And while Piedmont and Lombardy justly take only a small part of the space devoted to the followers, in a magazine devoted to Lombard art note should be taken of the omission of Mina Gregori's *Il Morazzone* of 1962. A knowledge of this book would have prevented such mistakes as calling Mazzucchelli Milan's most influential painter and placing Daniele Crespì without further qualifications among his followers.

A more important point is the lack of discussion of Caravaggio's predecessors, not only in northern Italy, but also in Rome. Having said this, we are close to the basic problem of Caravaggio and his followers and to « isms » in general. Presumably, by choosing to

begin his discussion of the problem with Caravaggio's arrival in Rome, Prof. Moir had decided to isolate and to emphasize Caravaggio's highly personal formulation of a style. That many of the components of this style existed before, after, and parallel to Caravaggio's statement is recognized marginally in the text, particularly in the chapters on northern Italy. Such an approach to the problem is intellectually justifiable; however, one wonders if the phenomenon called Caravaggism is not better seen by a slight shift in emphasis, that is, by placing him first within the current of Italian tenebrist and naturalistic painting which, by the end of the sixteenth century, had quite a distinguished history, and then by defining Caravaggio's modifications of this development.

For, as Prof. Moir notes, the definition of Caravaggism as dark, naturalistic seventeenth century painting has been discredited. Yet in the attempt to formulate a new concept, our choices are limited. Either we may take Caravaggism to mean certain physical characteristics of a painting, and in that case the old definition has in own simple validity, or by limiting ourselves to a critical interpretation of Caravaggio's work — and as Prof. Moir states, form and content are inseparable — the conclusion must be in the latter case that Caravaggism is not a style at all, but a mode of painting which virtually died with the artist who practiced it. If the painters who followed him are, first, by being different personalities, shut out from any kind of Caravaggism, and, secondly, by responding to the pressures of official taste, quickly led to modify what was learnt from Caravaggio, then we are left, inadvertently this time, with, again, the use of strong dark and light contrasts and naturalistic detail and narrative as our measure of Caravaggism. As Prof. Moir analyzes painting after painting these two factors appear again and again as the greater or lesser component of Caravaggism. Granted, the problem is virtually a philosophical one. The definition of a style continually balances between what one, on a very basic level, sees and what one understands as the *intention* of the visual image. The more a style responds to a verbal aesthetic, the more the actual visual means may be codified and imitated, then the more secure we are in identifying and discussing a style, that is, a unified mode of visual expression. With Caravaggio, the problem is highly complicated. If we are to regard him as first a representative of a northern Italian current and then as one, who by his modifications of this, initiates, particularly in Rome and in southern Italy, a markedly individual variant of this, one which is usually quickly absorbed into other stylistic currents, then Caravaggism virtually ceases to exist as a stylistic concept, and

the problem is best seen within the whole context of seventeenth century painting. Separating out Caravaggio's considerable contribution may lead to a warping of the historical situation in taking one element and isolating it.

All of this is certainly implicit in Prof. Moir's book. As a compilation and summary it is, as we have said, extremely useful.

NANCY WARD NEILSON

ALFONSO E. PEREZ SANCHEZ, *Pittura italiana del siglo XVII en España*, Fundación Valdecilla, Universidad de Madrid, Madrid 1965. 800 pesetas.

Proceeded by three short introductory essays on seventeenth century painting in Italy, on Italian painters active in Spain, and, most valuably, on Spanish collecting of the period, the bulk of the text is a 500 page provisional catalogue of seventeenth century Italian painting in Spain. This includes not only pictures in Spanish galleries, churches, and private collections, but also paintings, now outside of the country, which are known to have been in Spanish hands three hundred years ago. As if this were not enough, Dr. Perez Sanchez has also included old copies and lost pictures in his catalogue. This is followed by a bibliography of works which discuss the Italo-Spanish rapport and by an estimated 600 photographs.

In the face of this invaluable and vast work, which brings to light much unknown material, a few technical criticisms seem very petty. However, had the illustrations been numbered in the text instead of just starred, the reader would not be forced to be continually flipping pages to find the appropriate photograph, and had more attention been paid to the correct spelling of foreign words, reading the bibliography would not be the linguistic adventure that it is.

Among the Lombard entries a very few points should be noted. The Morazzone sketch of the *Marriage of the Virgin* in the Milicua collection in Barcelona is for the picture at S.M. Assunta in Gallarate and not for the Sacro Monte at Varallo. The Giulio Cesare Procaccini *Self Portrait* at the Museo Cerralbo in Madrid is, I think, surely a copy of the picture at the Brera.

The term « provisional catalogue » used by Dr. Perez Sanchez perhaps requires a bit of explanation. By this he means that there is not a catalogue raisonné entry for each picture, listing complete bibliography, drawings, prints after, and so forth. This in no way diminishes the value of Dr. Perez Sanchez's work for provenance is carefully noted, and every entry takes into account the most recent opi-