on his canvas. After about 1600, when his grounds darkened and underdrawing became less visible, incisions increasingly played a kindred role in establishing compositions. They were made with a variety of tools and varied in purpose. Some were scored in the wet ground as part of the planning process, some were made while a model was studied, and some resist explanation. In the first version of the *Conversion of Saint Paul*, the saint was sketched with both brush and incisions. In a few instances incisions are so complete, as around the angel in the second Contarelli altarpiece, that what heretofore was unthinkable seems possible: that Caravaggio sometimes utilized cartoons.

The extensive data in these volumes prompt two observations. First is the unpredictability and inconsistency of Caravaggio's technique, which makes it imperative that all technical and historical information be assessed together, and even then with caution. Clearly it won't do to find an incision in a picture, a double ground of particular colors, or a certain combination of pigments and claim Caravaggio's authorship. Second, in spite of boasting that all he needed was a live model and his refusal to make preparatory drawings—his commitment to paint *dal naturale*—Caravaggio emerges as an unexpectedly painstaking artist. To work out his compositions he brushed and scratched his canvases in an effort to see that postures, foreshortening, architectural features, and the placement of objects were right.

Richard E. Spear, *University of Maryland, College Park*

Material Bernini. Evonne Levy and Carolina Mangone, eds.
Visual Culture in Early Modernity. London: Routledge, 2016. xiv + 248 pp. $149.95.

Editors Evonne Levy and Carolina Mangone have brought together leading scholars of Bernini and Baroque sculpture around a disarmingly fundamental question: was Bernini a sculptor of matter (stone, clay, bronze) or nonmatter (light, space, color)? If the answer has long tended toward the latter, then what might be gained by focusing on his engagement with the raw materials of his practice? The result is a compelling collection examining conjunctions of media and theory, process and historiography; it will be of interest to anyone occupied with authorship and the sculpted object.

From the Protestant impulses behind Jacob Burckhardt's painterly Bernini to the influence of the modernist truth-to-materials credo on Rudolf Wittkower's transcendent Bernini, Levy lays the volume's historiographic foundation by tracing the theme of "immaterial pictorialism" (12) in the critical reception of Bernini's work. Although not all of the volume's essays move entirely away from an optical, dematerialized Bernini, Levy persuasively argues for the need to reconsider the artist as a maker of physical things.

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The essays are tightly interconnected, many by themes drawn from the artist's biographies, such as the metaphor of "marble-as-wax" (or dough). For Maarten Delbeke, the comparison positions Bernini as a force of nature, able to give life to raw materials, and aligns his works with language, making them doctrinally sound conveyors of truth and virtue. Fabio Barry notes the close connection between the metaphor and the *paragone*, arguing that they share a transformative core indicative of Bernini's appeal to the "material imagination" (50), which allows stone—itself understood as frozen ethereal substances—to take on the qualities of paint. Carolina Mangone stresses how the metaphor transforms Bernini from a carver to a modeler, making his sculptural process an additive one akin to painting. Despite the importance of marble-as-wax to Bernini's mythologization, Michael Cole argues that wax was inimical to Bernini's preparatory practice and sculptural imagination. The metaphor is thus one example of a theme become productively complex: it may be at the conceptual center of his approach to materials, or it may be skin deep, an aspect of surface rather than structure.

Many of the essays address the significance of sketchy surfaces and the performative sculptural process. Mangone sees the expressively gestural surfaces of works in oil paint, clay, and some bronzes as a register of Bernini's efforts to cultivate a sculptural equivalent of the *pittoresco*, tactile painterliness. Joris van Gastel considers clay as the stuff of potters and their vessel-forms defined by a visible surface and shadowy interiority, innately linked to ideas of embodiment. Steven F. Ostrow and Tara L. Nadeau engage with the role of surface in the interpretation of Bernini's *bozzetti*. For Ostrow, dynamic designs and sketchy surfaces have beguiled art historians into identifying the *bozzetti* with an illusory ideal of bravura execution, while Nadeau argues that Bernini's carefully constructed persona and his biographers' celebrations of his swiftly transformative passion for marble have been displaced onto works in clay, evading potentially complicated issues of authorship related to workshop practices. Cole argues that sketchy surfaces have, in part, encouraged the conceptual development of a category of object—the *bozzetto*—whose defining characteristics do not fully accord with surviving works. Finally, C. D. Dickerson III and Anthony Sigel jointly consider surface as an aspect of attribution, examining works in clay where the marks and structures are not indexical of Bernini's methods.

The stimulus for the volume was the landmark 2012–13 exhibition *Bernini: Sculpting in Clay* (Metropolitan Museum of Art and Kimbell Art Museum) and the majority of the essays deal with that medium. However, the questions raised about historiography and the interpretation of objects, and Bernini and art theory, establish a touchstone for the study of Bernini and materials. Probing Bernini's work in his primary medium, stone, what might we make of his relationship to the flecked and sugary block of the *David* (1623–24), or of his reported use of chalk to give a final touch of life to eyes in his portrait busts? How did he source his marbles, and who assisted him? Given the rich insights offered by this excellent collection we can only hope,

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along with the editors, that it will inspire further studies of Bernini's embeddedness in the material world.

Karen J. Lloyd, *Stony Brook University, SUNY*

Baroque Naples and the Industry of Painting: The World in the Workbench.
Christopher R. Marshall.
New Haven: Yale University Press, 2016. xii + 340 pp. $75.

The full title of this volume by Christopher R. Marshall signals the author's ambition to present the first systematic analysis of the Neapolitan Baroque art market. As such, the volume will fill a significant gap in the historiography of Neapolitan art, which has been characterized hitherto by the ever-present legacy of the stylistic method pioneered by Roberto Longhi, and which has tended to overshadow, in turn, the development of a strong tradition of research into the social and economic dimensions of artistic production. The author investigates, on the basis of a full and in-depth knowledge of the historic and artistic landscape of seventeenth-century Naples, the research of the major Parthenopean archival historians, from Giovan Battista D'Addosio to Eduardo Nappi. The reader will not encounter within these pages new and unpublished documents on the relationship between artists, merchants, and patrons. What is new, instead, is the author's methodology of relating the documentary evidence to a broader process of scene setting, through which the extent of existing knowledge is reanalyzed and reinterpreted.

In the first part of the volume, the author undertakes a comparative study of the ateliers of Jusepe de Ribera and Massimo Stanzione, the two leading masters of early seventeenth-century Neapolitan painting. The scarce documentation known up until now renders problematic any attempt to historicize the dynamics of these workshops, a major difficulty given that these two masters presided over the production of so many Neapolitan painters. Marshall's analysis nonetheless courageously succeeds in marking out their essential differences. Stanzione's teaching program, for example, had a much more favorable impact on the professional development of his pupils and helped to encourage their maturation toward an eventual independence from the master's model. Ribera, by contrast, confined the contribution of his workshop, with the exception of the most important public commissions, to the repetition (in terms of both workshop replicas and outright counterfeits) of his most popular compositions for less demanding market requests.

In the second part of the book, the author mounts an insightful analysis of the various levels of the seventeenth-century Neapolitan art market. At the lowest level of the market were the *rivenditori*, or secondhand dealers selling their wares direct to the

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