

carry the author's interests beyond the main time area of the work. However it should have contained a summary of the main questions of the work to truly form a proper conclusion. Finally the useful bibliography shows us the difficulties of research (various languages etc.) and huge amount of work which had to be done in order to create such a book.

To sum up I must say that David Worthington's work is a very interesting and a much needed study of the history of Central Europe. In this case it is even more important because of its comparative perspective of the region. Moreover, *British and Irish Experiences and Impressions of Central Europe* is well written and offers interesting thematic approaches towards the problem, a clever structure, and a detailed portrait of the archipelago people in Central Europe. However one would be a bit disappointed if one expected descriptions or more direct evidence of British and Irish "Impressions" of Central Europe (as suggested by the second part of the title): the limited number of such impressions is a limitation to the book which became mainly a kind of enumeration of the Islanders (and theirs 'Experiences') in the region. Still, many will find Worthington's work engrossing and useful in further research.

C. D. Dickerson III, Anthony Sigel, and Ian Wardropper, *Bernini: Sculpting in Clay*. New Haven: Yale University Press, 2012, 416pp. + 437 color, 35 b/w ill. \$65.00. Review by LARRY SILVER, UNIVERSITY OF PENNSYLVANIA.

Habent sua fata expositiones. Sometimes it takes a harmonic convergence to make a truly memorable museum exhibition. First of all, it usually takes close museum partnerships to share expertise and costs as well as core objects for loans. Then it takes a major topic to prompt lenders from near and far to send precious art objects for this special occasion, because the larger cause will reward the risk. When C.D. Dickerson III of the Kimbell Museum in Fort Worth acquired a missing masterpiece by Gianlorenzo Bernini for his collection, he teamed with Metropolitan Museum sculpture curator (now director of the Frick Collection) Ian Wardropper to make it the cornerstone

(and cover image) of this exhibition. But that core work was a *modello*, a preliminary model for a large sculpture of the Fountain of the Moor (1653; Piazza Navona, Rome, no. 13) by the acknowledged master of the Roman Baroque. Comparable studies in clay were needed to complement this centerpiece, and the large collection of Bernini terra cotta *bozzetti* (sketches) at the Harvard Art Museums were essential; moreover, those objects recently formed the objects of scientific technical examination by the third collaborator, Anthony Sigel, published in the *Harvard University Art Museum Bulletin* (1999). European lenders then offered generous examples—not only from major museums across Italy but also from London's Victoria and Albert Museum and the renowned Hermitage Museum in Saint Petersburg. Out of such strong seedpearl grew this remarkable exhibition, fifty-two objects in all (only three did not travel), each one documented with color photos, close-ups, and x-radiographs in a richly illustrated and handsomely produced volume by the Metropolitan Museum. Dickerson and Sigel wrote the authoritative entries, and they even reject several of the objects from the Bernini oeuvre, assigning them to named assistants in the workshop or anonymous associates. The objects are organized in a combination of topics, part chronology, part by subject and purpose of the final works (Fountains, Chapels and Saints, Equestrian Monuments) as well as some larger projects. So this exhibition nearly compiles a complete catalogue raisonné, akin to the oil sketches studied by Julius Held of Bernini's older contemporary Rubens. It will stand as a monument of scholarship long after the close of the exhibition.

Unlike Michelangelo, whose creative process remains chiefly in the form of figural drawings, Bernini fashioned his sketches in clay for large-scale ensembles, eventually composed constructively out of multiple blocks of marble. In some cases, especially the angels on the Ponte Sant'Angelo, multiple models survive. The essays in the catalogue trace how Bernini learned about clay modeling (Dickerson) and how he utilized this process with his workshop in fashioning his creations (Andrea Bacchi). Wardropper considers the relationship between these models and related drawings in his creative process; the exhibition features forty-one drawings, itemized by Wardropper as well, which are integrated into the entries as they were integrated into the planning. Final essays by Tomaso Montanari and Steven

Ostrow consider the evaluation of these models and their collecting.

The catalogue not only provides a subtle blend of technical research with serious visual analysis and judgment of authorship, but it also provides clarity in its defining these elements. Sigel appends a “visual glossary” of terms and components that clarifies the kind of close inspection he does as a conservator. Here textures and surfaces, including fingerprints receive due attention, and the reader even receives a primer in how to read the evidence of x-radiographs.

Thus a beautiful, unrepeatably exhibition of fragile creations by a major sculptor (and draftsman) receives fully appropriate pictorial and scholarly commemoration. This lasting investigation, the work of both curators and conservators, has generated a catalogue that can only be regarded as definitive. Bernini studies will never be the same, especially the artist's use of *modelli*.

Sarah McPhee. *Bernini's Beloved. A Portrait of Costanza Piccolomini*. New Haven & London: Yale University Press, 2012. ix + 260 pp. + 124 illus. \$45.00. Review by LARRY SILVER, UNIVERSITY OF PENNSYLVANIA.

When art historians write biographies, they generally stick to their last and limn the lives of artists and their “development” (early, middle, late). Seldom do they examine the sitters for portrait images in any depth, let alone do investigative reporting. Yet Sarah McPhee's new book performs exactly that kind of sleuthing, and its findings are fully revisionist. Her chosen artist, moreover, is the major creative talent—in sculpture, architecture, and drawing, among other media—of Baroque Rome and its succession of papal patrons: Gianlorenzo Bernini (1598-1680).

At the height of his powers, Bernini carved an astonishingly informal marble bust of a buxom young woman turning to her left (1636-37; Florence, Bargello). Her seemingly spontaneous movement reinforces parted lips, open blouse, and slightly disheveled hair, dropping a stray curl onto her neck. Scholars have long identified this sensual female as the sculptor's mistress, Costanza Bonarelli. She even graced the poster of a magnificent exhibition of those “speaking likenesses” that celebrated *Bernini and the Birth of Baroque Portrait*