

the book's structure several intervals used for instructive comments, almost a devised space for a moral reassessment, placed either at the beginning or at the end of each chapter in order to offer a moral lesson. The close reading of the legal documents of the Roman court proceedings thus becomes an important occasion for reconsidering the social life of the most famous city-state of Renaissance Italy in light of some uncovered cases of forbidden desires and unrestrained vices which characterized part of the city's social history. Cohen's own comments implicitly emphasize this role of the historian as a moralist and teacher, a notion that is also graphically expressed in italics as an introductory note or coda to each chapter. These remarks also serve as the necessary link with the subsequent parts of the book, binding them all into a unifying didactic pattern. This methodological feature in the book's strategy may also arouse some queries in the reader's mind. Can the often fragmented pieces built up to construct each story always be sufficiently complete and instructive to become a suitable subject for didactic purposes? And what is the author's own assurance for a faithful historical reconstruction? The truth is that throughout the book Cohen turns out to be both an objective historian and too sympathetic a writer. And this may be interpreted as both a flaw and a demonstration of his achievement. He provides his narratives with painstaking details and appears genuinely struck by the human suffering which covers at times the sordid crimes he discloses from the secrets of the court archives. Cohen's effort is surely praiseworthy, and the final description of the "textuality of text," albeit widely defined and unisolated from its historical contexts, is a model for young scholars. Elegantly written as a collection of thrilling short stories and erotic *novelle*, this book is at times much more appealing owing to the alluring efficacy of its narrative style and didactic strategy than to the real success of its historical documentation. But this is perhaps the book's real achievement as well as the author's most natural aspiration.

Peter Rietbergen. *Power and Religion in Baroque Rome: Barberini Cultural Policies*. Leiden: Brill, 2006. xviii + 437 pp. \$50.00. Review by MICHAEL J. REDMOND, UNIVERSITY OF PALERMO.

The omnipresent Barberini bees depicted on the surfaces of major Ba-

roque landmarks in Rome attest to the contribution that Pope Urban VIII made to the development of architecture and decoration during his lengthy pontificate. What comes to the fore in Peter Rietbergen's *Power and Religion in Baroque Rome* is the extent to which literature, scholarship, and the visual arts formed an essential part of the relentless strategy of family aggrandizement practiced by Urban and his favorite nephew Francesco, the Cardinal-*padrone* appointed to manage the religious and state apparatus of the papacy. In dealing with culture as an instrument of power, an argument that is anything but new in early modern studies, Rietbergen applies rigorous historical methodology to a process that tends to be studied only in terms of its artistic legacy. The diverse case-studies provided in the eight chapters, Prologue, and Epilogue focus on the ideological objectives of patronage, production, and dissemination, rather than the rhetorical schemes of individual works. The book's approach uses detailed research from the Barberini manuscript and document archives to trace the bureaucratic administration of the commissioning process by family members appointed to positions of papal authority, emphasizing the importance that representation acquired in the struggles for spiritual and temporal power in the Vatican. For although the cultural policies of the Barberini have long been of incidental interest to art historians, concerned primarily with the background to the conception of masterpieces like Bernini's *baldachino* and *Cathedra Petri* in St. Peter's, the intense effort to foreground the family's heraldic emblem in churches and public spaces suggests a social and political agenda that went well beyond personal spirituality or the disinterested advancement of creative endeavor.

While the future pontiff frequently praised the value of withdrawal from the corruption of society in his own poetry, Maffeo Barberini would not have become Urban VIII if he had not been a good politician. Indeed, in casting his brother Angelo as the embodiment of piety and integrity within his verses, he employed the cloistered monk as a symbol for the family as a whole and compensated for his perceived lack of these qualities. The account of Maffeo's rise to the papacy in the first three chapters shows the care which he lavished upon the public image of the Barberini. The discussion in the first chapter of his micromanagement of the decoration of the Barberini chapel in the church of Sant'Andrea della Valle on the Via Papalis is especially enlightening. Aware that he was becoming regarded as *papabile*, Maffeo took great care to create a chapel that would underscore the prestige of himself and his

family, hiring the most fashionable artists to impress the *cognoscenti* and arranging for the acquisition of relics to attract pilgrims. The detailed contracts for the production of individual paintings and sculptures offered no scope for artistic freedom, defining the iconography and materials of each work as part of a coherent overall project. Although Rietbergen is convinced of the serious literary ambitions of Maffeo's poetry, contending that "it would be wrong to interpret these texts purely as career-serving political poems," it is telling that his supporters released the 1621 collected edition featuring verses praising the virtues of influential figures in the *Curia* and the devoutness of his family at a time when he was a serious candidate to succeed Paul V (112). After he was selected by the conclave, as the publication history in the second chapter shows, his nephew Francesco co-opted the cultural influence of the Church to ensure that the poet-pope's works were imposed as a set text in religious schools. With the role of *Cardinal-padrone*, the subject of the third chapter, Francesco became head of the Barberini and took on the responsibility for such efforts to maintain the reputation of his illustrious uncle and legitimate the increasing control of the Vatican bureaucracy by members of the family.

There are some acid comments in the Introduction about recent scholarship that implicitly condemns the society of the past for "seeing a religious procession as the festive celebration of the presence of Christ or the saints instead of seeing it as the complex iconography of power it 'really' was" (14). While Rietbergen would like to believe that Urban VIII and Cardinal Francesco used their powers "to effectuate the ultimate goal, man's union with God," he is also keen to deny that seventeenth century Romans were naïve (14). Although the scale on which the Barberini exploited the propaganda potential of high culture may have been unique, his Prologue shows that contemporary observers were already well aware of the systematic use of public imagery to sustain papal nepotism. It is noteworthy that well-connected figures in Roman society like the diarist and civic administrator Giacinto Gigli interpreted religious ceremonies and the fine arts as "visual expressions of power" (59). For observers with a stake in Vatican power struggles, a particular interest of such cultural manifestations was the message which their patrons wanted to convey. Gigli's journal entries express great curiosity about what Barberini sponsored processions, sculptures, and executions reveal about the ambitions of the family itself, treating their political significance as a social

function distinct from ideals of aesthetic value or religious faith.

The final five chapters of the book, surveying a series of cultural questions in Baroque Rome, betray its origins as a collection of separate articles. Chapters six and seven assess the contribution of foreign scholars to Roman academic circles in the seventeenth century, detailing how the German Lucas Holste and the Lebanese Maronite Christian Ibrahim-al-Hakilani were drawn to the city by the opportunities offered by the papal libraries and colleges. With his ability to locate important manuscripts by personal research in monasteries and the use of a network of book buyers, Holste became an essential figure in the management of the great libraries linked to the papacy. While he was first brought to Rome to oversee the formation of the library of Francesco Barberini, the highpoint of Holste's career came after the pontificate of Urban VIII, with his appointment as first custodian of the Vatican Library in 1653 by Innocent X and continued preferment under Alexander VII. The life of Ibrahim-al-Hakilani, who used the name Abraham Ecchellense in Europe, is the subject of chapter seven. In the midst of an extensive career promoting cross-cultural contacts in the Mediterranean—as merchant, diplomat, translator and teacher—he held the chair of oriental linguistics at the papal university at the behest of Urban VIII for two relatively uneventful terms but is most noted for his service in Paris as Cardinal Mazarin's personal scholar of Arabic and Syriac manuscripts.

The most compelling chapters in the final part of the book deal with political disputes involving Urban VIII himself. The discussion in chapter four of the ceremonial crisis surrounding Prince Eckembergh's 1638 mission to the Vatican, an attempt to get papal recognition for the election of Ferdinand of Habsburg as King of the Romans, shows how formal diplomatic events staged great European conflicts in miniature. For although the prince took care to impress the Romans with the wealth and power of the Habsburgs, arranging two elaborate entrances into the city, Urban's initial lukewarm reception of the envoy created a political crisis that could only be resolved by holding a rare papal banquet. The fifth chapter details the conflicts about the representation of St. Augustine during the seventeenth century, an issue that the Barberini pontiff seems to have been eager to ignore. The effort to prevent the saint from being depicted wearing sandals, a symbol of poverty, was of essential importance to the conventional order of Augustine monks, eager to curb the growth of the reformist faction of *svakzi* that had adopted

the basic footwear as a challenge to the perceived worldliness of their colleagues. Urban's main contribution to resolving the problem was to impose an ineffective *silentium* on the two groups, leaving his successors to deal with the hostilities. He was more active, as chapter eight shows, in responding to those that tried to use black magic against him. Rietbergen provides a fascinating review of the case of Count Giacinto Centini, executed for conspiring to murder the pope through necromancy. As sole heir of one of the *papabili*, Centini hoped to become Cardinal-*padrone* himself after his uncle filled the ensuing vacancy. While the relevance of all this to Barberini cultural policy seems a bit stretched, the plot emphasizes the manner in which Urban's lengthy pontificate frustrated the ambitions of families that were waiting for their turn to take over the papacy.

There is a good book here trying to get out. Although the lengthy Epilogue attempts to demonstrate the implications that such diverse material has for our understanding of Barberini cultural policy, repeating much of the contents of the individual chapters in the process, some ruthless editing would have greatly improved the continuity of the overall text. A particular distraction for the reader looking at the study as a whole, apart from a surprising number of typographical errors, is the extent to which relevant historical figures like Galileo Galilei and the Calabrian heretic-monk Tommaso Campanella are introduced and reintroduced over a series of chapters. However, given the breadth of Rietbergen's primary research and the new perspectives opened up by his approach to cultural history, there is no question that *Power and Religion in Baroque Rome* will be of interest to a wide variety of scholars working in seventeenth-century studies.

John Marshall. *John Locke, Toleration and Early Enlightenment Culture*. Cambridge: Cambridge University Press, 2006. viii + 767 pp. + 6 illus. \$110.00. Review by CHRISTOPHER N. FRITSCH, INDEPENDENT SCHOLAR.

With professional roots in the examination of early Pennsylvania, John Locke and toleration has often been a strong interest. William Penn's connection to both Locke and the topic of toleration are intriguing to say the least. For the author, John Marshall, both of these men and numerous others debated and wrote about the application, limits, and merits of toleration in a