

Pellegrino Tibaldi pittore e architetto dell'età borromaica. Special issue of *Studia Borromaica*. *Saggi e documenti di storia religiosa e civile della prima età moderna* 11 (1997), 309 pp.

In this special issue of *Studia Borromaica*, Marco Rossi and Alessandro Rovetta bring together ten essays originally presented at a conference at the Accademia Ambrosiana in Milan on the occasion of the 400th anniversary of the death of Pellegrino Pellegrini (1527–96), also known as Tibaldi. Tibaldi began his career in the 1540s in Bologna as a painter in the style of Raphael. For most scholars, however, he is remembered as a Mannerist painter and as Carlo Borromeo's architect in post-Tridentine Milan. Given the focus of *Studia Borromaica*, the majority of the articles highlight the influence of Borromeo upon Tibaldi's architectural production.

The story of Tibaldi is, in many ways, intimately attached to the pastoral reforms associated with the great Counter-Reformation saint and archbishop of Milan. This collection of essays opens with Sandro Benedetti's comparative survey of artistic and religious milieus in Rome and Milan in the second half of the sixteenth century. The politics of post-Tridentine architectural construction indicate the way buildings were used to manifest social power and religious authority. In this regard Tibaldi's church of San Fedele, as Della Torre indicates in his essay, could be read as a Milanese response to Vignola's church of Il Gesù in Rome and as an attempt to compete with the Roman prototype for the status of being the Jesuit *Ur-building*.

Borromeo's attempt at codifying a post-Tridentine architectural norm, however, was largely achieved through the publication of his *Instructiones Fabricae* (1577) and through Tibaldi's collaboration. To a certain extent, Borromeo carefully groomed the young architect by guiding his stylistic development in accordance with the larger vision of his own aesthetic programme and by securing a number of difficult commissions for him (such as the project for the Jesuit church of San Fedele and a twenty year tenure as the architectural supervisor of the Milan cathedral). Marco Navoni provides a concise summary of the architectural reforms proposed by Borromeo, and Aurora Scotti and Francesco Repishti illustrate the way in which the theorist's principles were visualized in the architect's renovation of liturgical space within the Duomo of Milan. The similarities between Tibaldi's *scurolo* in the Duomo and late antique *martyria* are discussed by Scotti, while Repishti's paper analyzes the theological issues surrounding Tibaldi's reconstruction of the baptistery in accordance with the cardinal's prescriptions. In the wake of these iconographical approaches, Perer compares and contrasts the intellectual relationship between Carlo Borromeo and Tibaldi with that between Federico Borromeo and Tibaldi's pupil Lelio Buzzi.

While a significant degree of exchange occurred between theologians and artists in this period, Stefano Della Torre rightfully warns against the facile error of attributing Tibaldi's architectonic purity solely to the influence of Borromeian aesthetics. The critical reassessment of extant artistic traditions was already an issue in Tibaldi's pre-Borromeo work on the Loggia dei Mercanti in Ancona, as

John Alexander's article indicates. It would also be equally fallacious to conclude that Borromeo was the only figure implementing Tridentine decrees in Northern Italy after the closing of the Council. In this regard, T. Barton Thurber brilliantly situates Tibaldi's activity within the larger context of late sixteenth-century building projects by distinguishing between the independent vision of a reformer such as Borromeo from the more acquiescent imagination of a papist reformer such as Cardinal Ferrero, who hired Tibaldi for the (unrealized) renovations of the cathedral of Vercelli.

Finally, two commendable essays by Adele Buratti Mazzotta and Marzia Giuliani give us an insight into the intellectual formation of the artist. The first depicts Tibaldi as a humanist carefully poring over the vast array of Renaissance architectural treatises, which effectively reinstates Tibaldi's reputation as an independent theorist. Giuliani's sociological approach re-evaluates the status of the architect, while his brief section on the contents of the artist's library (which included religious works by Thomas à Kempis, Diego de Estella, Panigarola, Don Gabriele Fiamma, et al.) is especially illuminating for the social and intellectual historian. The series of essays contained within this volume offers a good introduction to Tibaldi, whose reputation is finally beginning to emerge from beneath the Borromeian penumbra, and also to the critical issues of post-Tridentine architectural reform.

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Quellen zur Geschichte der Kölner Laienbruderschaften vom 12. Jahrhundert bis 1562/63, ed. Klaus Militzer. Publikationen der Gesellschaft für Rheinische Geschichtskunde, 71. Düsseldorf: Droste Verlag GmbH, 1997. 2 vols. cxlviii, 1363 pp. ISBN 3-7700-7597-8 and 3-7700-7598-6 respectively.

The words *fraternitas* and *Bruderschaft*, in Cologne as elsewhere, had a wide range of meaning. Either term could be used to designate a guild of merchants (e.g. the *fraternitas Danica*) or a society of legal aides (*fraternitas scabinorum*). It could point to a group of priests (*Priesterbruderschaften*), or laymen (*Laienbruderschaften*), or priests and laymen alike. In spite of the overlap in usage, Militzer focuses his study and collection of sources related to *Bruderschaften* on, as we know them, confraternities. He distinguishes them from guilds, even though both could be called *Bruderschaften*, on the basis of their purpose more than their activity. Both guilds and confraternities could be devoted to prayer, intercession, remembering the dead, celebrating meals and masses communally, and honouring a specific saint. But guilds purposed primarily, beyond their religious activity, to regulate members vis-à-vis a world of goods and markets. With that distinction in view, Militzer limits his collection of documents to those dealing with lay confraternities, as defined by Christopher Black, exclusive of pure clerical brotherhoods, merchant societies and guilds. The