



Federico Barocci and the Oratorians: Corporate Patronage and Style in the Counter-Reformation (Early Modern Studies, Vol. 14)

Ian Verstegen

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In 1586, Federico Barocci delivered his Visitation of the Virgin and St. Elizabeth to the Chiesa Nuova in Rome, his first of two for that church. For the next quarter century, Barocci dominated the art scene in Rome, an impressive feat for an artist living exclusively in Urbino. Why did the Oratorians monopolize Barocci's talents in Rome, and why was Barocci their first choice when considering artists to decorate their church? What about Barocci's art appealed to Oratorian sensibilities and their vision of the artistic program for the Chiesa Nuova? This book examines the relationship between Barocci and the Congregation of the Oratory, arguing for a distinct physiognomy of Oratorian patronage and exposing the function the Oratorians expect for the function of religious imagery. While explaining Oratorian patronage, it thus deals with a thorny question in social science: How can a collective body have unified intentions and actions?

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