

Pietro Barattini, called Pietro da Cortona

Cortona, 1597–Rome, 1639

Allegory of Divine Providence

1622–1628

Fresco

Bibliography: H. Ripstein, *Pietro da Cortona e della pittura barocca* (Florence 1962) (under-estimated, Florence 1982); J. Berletti Scott, *Images of Nations: The Papal College of Palazzo Barberini* (Princeton 1987); L. Muccioli Gatti, *Pietro da Cortona per i Barberini*, in *Pietro da Cortona 1597–1639*, cat. of the exhibition, Rome 1985, ed. by R. de Biasio, Milan 1986, pp. 75–86; R. de Biasio, *La volta di Pietro da Cortona*, Rome 2004; A. de Biasio, *Pietro da Cortona e gli avventurieri della Barocca* (in *Barocchi e le culture europee del Seicento*, conference proceedings, Rome 2004), ed. by L. Muccioli Gatti, S. Schifano, F. Solinas, Rome 2007, pp. 213–220.

The fresco covers the vast surface of the ceiling in the main hall of Palazzo Barberini and was painted by Pietro da Cortona between 1622 and 1629, with an interruption in 1627 when the painter travelled to Florence and northern Italy. As attested by the documents, for this grandiose undertaking Cortona received the very substantial sum of 2000 scudi and was consecrated as the inventor of a new figurative language, the Baroque. The conceptual basis of the complex decorative program is the allegorical poem *L'visione di Urbano Papa VII* by the humanist from Pistoia Francesco Bracciolini (1566–1645), secretary of the cardinal nephew Antonio Barberini, published in 1628 with suggestions from the pope-pope himself. The subject illustrates the plans of Divine Providence for the election of Urban VIII and its beneficial effects on the Papal States. With sophisticated inventions that transform conceptual allegories into harmonious images—animating the surface of the vault with warm and bright colors and lively, massive, and dynamic figures—Pietro da Cortona succeeded in fusing mythology with epic, Roman history, legend and fable, bringing conceptual ideas to life in the form of symbolic characters and projecting ancient history onto the present. The painter broadened the widths of the pastiche to the extent that the fresco has the appearance of a poem structured

like a figurative epic, derived from classical themes but aimed at the present.

In a Rome shaken by the unrest that ensued when the papal throne was left vacant after the death of Gregory XV, the eternal struggle between vices and virtues unfolds, but it is a game and an artificial expedient: the outcome is already written thanks to the providential plan that sees in the election of Maffeo Barberini the triumph of peace and prosperity for the Christian people. The painter created fake architectures, a genuine illusionistic system populated by painted statues and adorned with floral festoons, masks, dolphins, chandeliers, and imitation bronze medallions with episodes from Roman history, dividing the space into five sectors in large central panel and four side scenes. This arrangement dilates the structure, ensuring its



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