



BOOKS

can be partially reconstructed from his financial documents. He was outstanding as a patron of still-life painting, arguably modelling himself on Flavio Chigi, and was particularly keen on works by pupils of Mario de' Fiori, such as Laura Bernasconi and Abraham Brueghel. Leone suggests that his collecting activity falls into two distinct periods, the first between 1673 and 1684, when he was establishing his public image as a nobleman, and later from 1708 to 1720, when he was concentrating on the creation of his villa at Albano.

Benedetto's extravagant patronage of the decorative arts and ephemera is explored in essays by Daria Borghese and Stephanie Walker. This included his spectacular Sunflower Carriage designed by Giovanni Paolo Schor, regrettably no longer extant. Queen Christina had been a regular guest at the feasts hosted by Benedetto's parents, and he owned an impressive collection of silverware. Musical patronage also receives much attention. The elaborate ceremonies for the marriage of Benedetto's sister to the hugely wealthy Giovanni Andrea Doria Landi, which ultimately resulted in the Doria succession to the Pamphilj in 1760, included the commission to Alessandro Stradella for a performance of *L'avviso al Tebro giunto*. The libretto is published and translated here, and discussed by Laura Stagno, Carolyn Gianturco and Eleanor F. McCrickard. Benedetto regularly hosted musical soirées at his palace on the Corso or, after his appointment as Grand Prior of the Knights of Malta, on the Aventine, at which distinguished musicians, including Corelli and Scarlatti, would perform. As Alexandra Nigito demonstrates, from 1690 these events were usually overseen by Carlo Francesco Cesarini, who probably came from the Pamphilj *feudo* of San Martino al Cimino in northern Lazio. Benedetto himself played the guitar and lute. He also wrote pastoral poetry to be set to music, above all by Handel, which is explored by Ellen T. Harris. His pastoral poetry also overlapped with his membership of the Arcadian Academy at whose meetings the nobility of Rome would dress up as shepherds and shepherdesses and, declaiming verses, wander around Antonio Canevari's Bosco Parrasio on the Gianicolo. Vernon Hyde Minor explores the Academy's various intellectual positions in the context of its Jansenist and pro-Jesuit factions, although there is no evidence that Benedetto was involved in such controversies. He also tentatively explores the notion, previously explored by Harris, that the concept of Arcadia offered an occasion for the expression of Benedetto's homoerotic feelings for Handel, also expressed in his libretti. Overall, the book's essays successfully convey many facets of the extravagant lifestyle of a late Baroque cardinal.

¹ Her essay acknowledges a significant debt to the research of Xavier F. Salomon, which has subsequently been published; X.F. Salomon: 'Annibale Carracci e il cardinal Pietro Aldobrandini. Considerazioni sulla collezione, la cappella e le lunette Aldobrandini', in S. Ebert-Schifferer and S. Ginzburg, eds.: *Nuova luce su Annibale Carracci*, Rome 2011, pp.189–201.

Spanish Drawings in the Courtauld Gallery: Complete Catalogue. By Zahira Véliz. 368 pp. incl. 500 col. ills. (Courtauld Gallery & Centro de Estudios Europa Hispánica, in association with Paul Holberton Publishing, London, 2011), £80. ISBN 978-1-907-37229-2.

Reviewed by ROSEMARIE MULCAHY

THE COURTAULD GALLERY holds one of the most representative collections of Spanish drawings outside Spain, totalling about one hundred works ranging from the sixteenth century to the twentieth. The collection has its origins with the celebrated Hispanist Sir William Stirling Maxwell (1818–78) who assembled it between 1842 and 1883 with the advice of Valentín Carderera, José de Madrazo and Pascual de Gayangos, and whose pioneering *Annals of the Artists of Spain* (1848) helped to lay the foundations for the scholarly study of Spanish painting. Sir Robert Witt (1872–1952) acquired a substantial part of Stirling Maxwell's collection in the 1920s and added to it at a time when Spanish drawings could be bought for modest sums. No doubt Sir Robert's interest in Spain was stimulated by the Royal Academy of Art's exhibition of Spanish art in 1921 and his contacts with Stirling Maxwell – they both served on the organising committee. In 1952 the drawings formed part of his generous bequest to the Courtauld Gallery; he left his entire collection – of which Spanish drawings were a minor part – prints, reproductions of works of art and his house at 32 Portman Square. Both of these men believed that the approach of the private collector should be both aesthetic and scholarly. They cast the net widely to include drawings by lesser-known artists as well as by recognised masters and formed a collection that represents the different uses of drawings in the creative process: from the initial idea, or *primer pensamiento*, to sketches of compositions and individual figures, to fully worked presentation drawings for clients, and clearly delineated drawings for the use of workshop assistants. It is this engagement with the process and function of drawing that makes the collection so important. Zahira Véliz's scholarly and highly readable complete catalogue – the first of a national school of drawings held by the Courtauld Gallery to be published – is a cause for celebration. It represents the fruits of a four-year research project funded by the Centro de Estudios Europa Hispánica, which has been making a major contribution to scholarly research over the last decade.

The catalogue is divided chronologically and by regions, with short introductory essays to each of the regional schools: Madrid, Seville, Cordoba and Granada, and Valencia. It includes detailed analysis of the individual works – many of which are published for the first time – supported by a thorough scholarly apparatus, which includes detailed notes, biographies, a bibliography, various indices

and concordances and an illustrated section on watermarks. The excellent introductory essay is all the more welcome and useful given that there is surprisingly little available in English on Spanish drawings. It explores all aspects of the subject, beginning with the appreciation and collection of Spanish drawings; draughtsmanship in Spain; drawing according to Spanish treatises, a topic that Véliz has studied in depth (*Artists' Techniques in Golden Age Spain: Six treatises in translation*; 1987); subjects and kinds of drawings, their functions, technical characteristics and media; and the beginnings of academic practice (a reference to Peter Cherry's research on Murillo's drawing academy is called for here).¹

From the sixteenth century, a sheet by Juan de Juanes explores two options for *St Stephen taken to his martyrdom* (cat. no.1); the dramatic, multi-figured scene relates to part of an altarpiece now in the Museo Nacional del Prado, Madrid. Inscribed on the sheet are calculations of the cost of the painting's production, based on the number of heads and feet. A superb pen, ink and wash drawing for an altarpiece design (no.3) with indications of subject in the blank areas, suggesting that it may have formed part of an agreement, is convincingly attributed to Gaspar Becerra. The core of this impressive collection is the seventeenth century, a period of outstanding draughtsmen. Alonso Cano's vivid, free pen-and-ink sketch of *St John of Capistrano and St Bernardino* (no.61; Fig.31) is one of the few drawings that can be termed a 'first idea' and at the same time be connected with a finished painting. A more precise and finished use of his pen can be seen in the design for a title page (no.63). Véliz, who has published a catalogue raisonné of Cano's drawings, attributes several here to the master, his followers (nos.64–67) and his studio (nos.69–71). Murillo is represented with a preparatory drawing (no.40) for his moving representation of *St Francis embracing the crucified Christ* (Museo de Bellas Artes, Seville). A beautiful pen, ink and wash drawing, the *Parable of the Prodigal Son* (no.47) by Matías de Arteaga, shows the strong influence of Murillo, with whom he collaborated on various projects. Arteaga was an accomplished designer of complex architectural settings, as can be seen in his engravings for Torre Farfán's commemorative volume for the *Fiestas* of San Fernando in Seville Cathedral in 1671. In Madrid, the dominant artistic personality was Vicente Carducho (c.1576–1638), his Florentine drawing style being highly influential, as was his treatise *Diálogos de la pintura* (1633). The large-scale commissions produced in his workshop required numerous drawings squared for enlargement. Among those catalogued here *Moses striking the rock* (no.14) relates to the vault, since destroyed, of the chapel of the palace of El Pardo. Matías de Torres's *Santiago at the Battle of Clavijo* (no.30) is a rare example of a design for an ephemeral structure, the arch at the Puerta del Sol erected in 1680 to celebrate the marriage of Marie Louise of Orléans to Charles II.



31. *St John of Capistrano and St Bernardino*, by Alonso Cano. 1653–57. Pen and brown ink, 7.6 by 12.3 cm. (Courtauld Gallery, London).

A pioneering catalogue of this scope and ambition will raise questions and open up new areas for discussion over attributions. For example, the need to reconsider the attribution to Juan Fernández Navarrete of *The mystic marriage of St Catherine* (no.5) in which the Mannerist drawing and crowded composition are far removed from the serene devotion and naturalism of Navarrete's style. The catalogue entry points to the reliance of the drawing on a print by the Venetian Andrea Schiavone, as indeed it does, but there is no trace of Schiavone in Navarrete's documented works. One might query also the attribution to Murillo of the unfinished sketches of *A pope in profile and a recumbent cherub* (no.41), which lack the authority of line usually associated with this master draughtsman. The black-chalk drawing of *St Diego de Alcalá* (no.16), with its economical use of line and strong sense of volume, appears closer in style to Juan Carreño de Miranda (cat. fig.51) than to the decorative pen, ink and wash drawings of Francisco Rizzi. This scholarly, lucidly written and beautifully illustrated publication is essential reading and represents an important contribution to this rapidly developing field of study.

¹ See P. Cherry: 'Murillo's drawing academy', in S. Stratton-Pruitt, ed.: exh. cat. *Bartolomé Esteban Murillo (1617–1682): Paintings from American Collections*, Fort Worth (Kimbell Art Museum) 2002, pp.47–61.

The London Square: Gardens in the Midst of Town. By Todd Longstaffe-Gowan. 334 pp. incl. 84 col. + 96 b. & w. ills. (Yale University Press, London and New Haven, 2012), £40. ISBN 978-0-300-15201-2.

Reviewed by GILLIAN DARLEY

SOON AFTER HIS accession, King James I lavished praise on the Lord Mayor and Aldermen of the City of London for the care they had expended on Moorfields, just north of the city walls, 'a matter both of grace and greate use for the recreation of our people'. But time and restrictions on development were running out for city fields. The fashion for the garden

square as a focal set piece within residential development meant that by the early eighteenth century it had become a visual, even functional, tool. As Todd Longstaffe-Gowan writes, such squares became 'versatile links and pivots in the town plan'.

In 1725 came the first of the many private acts of parliament, reflecting the difficulties that leaseholders in St James's Square were experiencing in maintaining the gardens. The arrangements set up there led inexorably to the wholesale enclosure of London's garden squares for the benefit of their (often absent) residents. At Lincoln's Inn Fields the aim of the 1734 act was to 'enclose, clean and adorn the said fields'. Happily for posterity, the distinguished lawyer Trustees left detailed, entertaining minutes of the proceedings.

Initially garden squares were little more than plots of grass and gravel. One clever ruse, almost the oriental 'borrowed scenery' device, was to leave one side open, eliding town and countryside. Queen Square took in distant vistas of hilly Highgate and Hampstead, while Cavendish and Hanover Squares were neatly interlinked, a kind of exterior enfilade. Soon a procession of improvers, both opportunistic plantsmen (first, busy William Fairchild) and landscape gardeners (notably Humphry Repton and John Claudius Loudon), turned their attention to the square. The approach, considered William Mason, should be more *urbs in rure* than *ruris in urbe*. The sheep were sent packing from Cavendish Square.

Fashions, sometimes practical, sometimes aesthetic, came and went. Picturesque planting led to dense drifts of ornamental shrubs and serpentine paths, and encouraged bad behaviour in the bushes. An 1816 drawing shows Leicester Square full of lofty Lombardy poplars. Soon the poplar was displaced by the accommodating London plane, so tolerant of soot and sour soil, a donation to Bloomsbury by the Dukes of Bedford that the area still enjoys.

Longstaffe-Gowan notes how topographers changed their reading of the city's open ground, too. Instead of clean, slightly sterile views, more inventory than representation, the more avowedly vernacular artists of the early nineteenth century, such as Jacques-Laurent Agasse, George Scharf and John Buonarroti Papworth, showed episodes from daily life, necessarily idiosyncratic, occurring around the edges. Like them, Dickens wanted life in these focal gardens and bemoaned the 'dowager barrenness and frigidity' of Fitzroy Square.

By the mid-nineteenth century, dozen upon dozen of garden squares had sprung up in the expanding 'suburbs' of London, from Whitechapel to Notting Hill, Southwark to Islington. The morphology had changed, and the type of 'independent, inward looking' square of the great West End estates now often centred on a church, rather than a statue of a monarch, and was surrounded by semi-detached houses with their own gardens. Most innovative was the introduction of 'paddock'-form communal gardens to

North Kensington by Thomas Allason. Surprisingly enough, William Robinson of the 'wild garden' was an energetic advocate for improvement of London's rundown open spaces, comparing them unfavourably to Parisian examples. Paradoxically, not long before, London's garden squares had been admired throughout the capitals of Europe.

As Longstaffe-Gowan writes, the Victorian middle classes wanted 'innocent amusements, seclusion and comfortable domestic retirement in surroundings that offered picturesque variety and aesthetic diversity'. As they moved further from the centre, they left the now largely empty squares locked. The social reformer Octavia Hill appealed to key-holders of what she termed 'sternly secluded gardens' to offer occasional access to the poor. Her efforts and those of her sister's Kyrle Society ran alongside the work of the Metropolitan Public Gardens Association, initiatives energetically built upon by the new London County Council.

Longstaffe-Gowan offers some highly pertinent twentieth- and even twenty-first-century observations about public open space. He reproduces Gordon Cullen's analysis of boundaries in St James's Square (denuded by wartime removal of ironwork), ranging from reinstating the traditional railings, through water, shrub planting and paving. Finally, Longstaffe-Gowan, a practising landscape architect as well as a historian, signs off with commendably stern words on gated communities. Frequently 'lacklustre in their layout' and pursuing privacy at the expense of 'vitality and pleasure', they are the negation of the 'lively, complex social organisms' that characterised, at their best, London's garden squares. His lively and comprehensive study offers a microcosm of city life, as well as a far wider picture of urban society. Enhanced by a generous and imaginative choice of illustrations, the book is a classic account of a key aspect in the development and still changing shape of the capital.

Publications Received

European Silver 1500–1850: Nationalmuseum. Edited by Lisa Skogh and Mikael Ernstell. 224 pp. incl. 304 col. ills. (Nationalmuseum, Stockholm, 2011), 695 SEK. ISBN 978-91-7100-821-3.

This is the second of a three-volume catalogue of silver in the Nationalmuseum, Stockholm. It comes with a CD of the first two volumes in the series: the first (published in 2009) is devoted to Swedish silver in the collection; the proposed third volume, due for publication in 2013, will cover Swedish and European Silver 1850–1912. The introduction to each volume is published in Swedish and English. The catalogue listing of volume one is in Swedish, whereas volume two is in English. There is nothing in the English title to distinguish the Nationalmuseum of Stockholm from other Nationalmuseums, but the subtitle '*Europeiskt silver*' and the familiar three crowns emblem on the back cover suffice.

The format of the book is straightforward and it is smartly produced. Clear colour images of objects are set against a pale grey background, with illustrations of marks for most but not all the objects. The text is in a list format giving essential information without the padding of comparable items or social usage. The