

introduction gives a brief summary of the more important pieces, and a useful overview of the history of the collection is crisply written. There is an index of makers and a bibliography. Of the 280 items listed, approximately 130 are German, twenty-eight French, thirty-one English and twenty-five Danish, with twenty-four from the Netherlands.

The catalogue authors do not set out to break new ground in terms of historical background, but to catalogue the Museum's collection, correct earlier mis-attributions and make the objects known to the world. In this they succeed, and we can look forward to more in the series, including watches and jewellery.

VANESSA BRETT

*Matter of Light and Flesh. Alabaster in the Netherlandish sculpture of the 16th and 17th centuries.* Edited by Jacek Kriegseisen and Aleksandra Lipińska. 360 pp. incl. 170 col. ills. (Muzeum Narodowe w Gdańsku, Gdańsk, 2011), 85 PLN. ISBN 978-83-63185-08-4.

This richly illustrated catalogue, accompanying an exhibition held at the National Museum in Gdańsk, Poland, offers a welcome exploration of Netherlandish small alabaster sculpture, supplementing earlier studies by Michael Wustrack and Aleksandra Lipińska. Two essays, by Aleksandra Lipińska and Anna Kriegseisen, look at the use of alabaster in Netherlandish sculpture and the technical aspects of the stone as a sculpture material. A number of important works, unknown to the wider public, are presented: in addition to works from workshops based in Mechelen and Antwerp, it includes some interesting works by artists who were working abroad. The text is in Polish and English throughout.

FRANCISZEK SKIBIŃSKI

*Pellegrino Peri. Il mercato dell'arte nella Roma barocca.* By Loredana Lorizzo. 231 pp. incl. 36 b. & w. ills. (De Luca Editori d'Arte, Rome, 2010), €30. ISBN 978-88-6557-001-2.

The rapid growth of the art market in Rome from the 1620s, fuelled by an insatiable fashion for collecting paintings, has become a fascinating topic for seicento art historians in recent years. There were numerous merchants supplying works of art, and yet it has not proved straightforward to generalise about their trade, because so little is known about individual merchants. (Some discussion of individuals may be found in F. Nicolai: *Mecenati a confronto. Committenza, collezionismo e mercato d'arte nella Roma del primo Seicento. Le famiglie Massimo, Attems, Naro e Colonna*, Rome 2008.) An exception is the Genovese Pellegrino Peri (c.1624–99), who had a particularly long career, running a bottega near Piazza Pasquino, in the heart of the neighbourhood where works of art, art materials, books and prints were sold. Peri has been a familiar name since Loredana Lorizzo published his inventory and wills in 2003 (L. Lorizzo: 'Documenti inediti sul mercato dell'arte. I testamenti e l'inventario della bottega del Genovese Pellegrino Peri "rivenditore di quadri" a Roma nella seconda metà del Seicento', in F. Cappelletti, ed.: *Decorazione e collezionismo a Roma nel Seicento. Vicende di artisti, committenti, mercanti*, Rome 2003, pp.159–74). The present volume adds greatly to our knowledge of this character, thanks to the discovery of Peri's *Libro dei conti*, or account book, for the years 1662–89, which is published here in full, and which is highly informative about his business practices.

Peri was very successful. At his death his workshop contained 2,491 pieces, the value of which was estimated at a vast 18,318 scudi (p.28). Many young painters worked in Peri's workshop, often in the front window where their work could be admired by passers-by. Peri particularly favoured Genoese artists, including Giovanni Battista Gaulli and Giovanni Battista Castiglione, as well as Gaspare Vanvitelli, all of whom would produce large numbers of copies to satisfy Roman demand. Girolamo Troppa was also contracted to produce a certain number of pictures per month

(p.47). Laura Bernasconi, a favourite pupil of Mario de' Fiori, who specialised in painting on glass, was also present. The account book additionally allows the reconstruction of at least parts of the careers of some much more obscure artists, who are otherwise known just as names in inventories. These are helpfully summarised in an appendix (pp.206–11).

Peri sold paintings of every conceivable subject. There were always lots of ready-made portraits of popes and other famous men, but he also sold sacred subjects, mythologies, landscapes, seascapes, battle scenes and paintings of fruit, flowers and fish. He also sold canvases, colours, frames and other artistic materials, and had a subsidiary career lending money, especially to artists (pp.40–43). His clientele was as varied as his wares. Naturally, he maintained links with his native city, and he would sell whole lots of paintings *en bloc* to Genoese collectors. He also sold to Ligurian families in Rome – the Pallavicini, Costaguti and Spinola, as well as Cardinal Cybo, living in nearby Palazzo Pamphilj, and Cardinal Jacopo Franzoni, who was treasurer for the work in S. Agnese in Agone, and also one of Peri's executors. He also associated with several papal families: the Chigi, who were particularly important at the beginning of his career, the Rospigliosi and the Altieri were among his customers. However, he also sold to 'middle-class' professionals, and even to occasional tradesmen – butchers, innkeepers and fishmongers, such as Clemente Fedele, who lived near the Chiesa Nuova and owned an impressive 110 paintings. Often such artisans would pay for their acquisitions in kind, for example, the butcher Francesco Menicucci (p.70).

Peri evidently thought of himself as a Christian merchant. He himself had a relatively sparse lifestyle, and he was very devout. He often comments in the *Libro* on his clients' character or status, urging himself to be patient when waiting for payment. The prices of works seem to have varied considerably according to the buyer's status. This book sheds fascinating light not just on Peri, but on a grand range of figures operating within the flourishing Roman art market.

CLARE ROBERTSON

*New Museums in Spain.* By Klaus Englert, with photographs by Roland Halbe. 198 pp. incl. 181 col. + 83 b. & w. ills. (Edition Axel Menges, Stuttgart and London, 2010), £58. ISBN 978-3-936681-17-8.

Architecture in Spain has experienced an impressive surge of creativity in recent years, which has really changed the look of the whole country. This has already been the subject of an acclaimed exhibition and publication, *On-Site: New Architecture in Spain*, curated by Terrence Riley for the Museum of Modern Art, New York, in 2006, which focused on over fifty projects dating from the last two decades. Spain is administered by seventeen local governments, and ambitious projects have been carried out throughout the country, including small cities. Developments have attracted both local talent and international stars. The new architecture includes airports, hospitals, housing complexes, stadia, libraries and train stations, but also an extraordinary number of new museums, which have become emblematic of this period of Spanish history. It is argued in this book that this is a reflection of the dynamism of Spanish society; this, however, is already changing under the current economic crisis.

The book focuses on thirty-five museum projects built since the 1990s. They include very famous and successful ones, such as Frank O. Gehry's Guggenheim Museum in Bilbao or Rafael Moneo's Museo Nacional de Arte Romano in Mérida, but also other lesser-known and equally exciting ones in many different locations, such as Aldo Rossi's Museo do Mar de Galicia in Vigo, Alfredo Payá's Museo de la Universidad in Alicante, Juan Navarro Baldeweg's Museo de Altamira in Santillana de Mar and Mansilla+Tuñón's particularly beautiful and popular MUSAC in Leon. Other projects are signed by Nicholas Grimshaw, Arata Isozaki, Richard Meier,

Herzog & de Meuron, Jean Nouvel, Santiago Calatrava or Alvaro Siza, which demonstrates the high level of patronage during these years.

A journalistic introduction by Klaus Englert refers in passing to artistic policies in Madrid and Barcelona, discusses background political issues, and quotes different architects, curators and writers. Indeed, one of the questions arising from all this construction fever is whether or not it corresponds to the wealth of the existing collections, for certainly not all museums are the Prado. Spanish museums have been very successful, however, in attracting visitors and media attention, although many believe that Spanish contemporary art, with the exceptions of a few names, such as Miquel Barceló, Juan Muñoz or Juan Uslé, is not enjoying significant international recognition.

The book also includes an interview between Englert and Rafael Moneo, who remains one of the giants of Spanish architecture, discussing his respectful and acclaimed extension of the Museo Nacional del Prado. This is followed by individual sections dedicated to the selected museums. Here, descriptive and informative texts are accompanied by terrific photographs by Roland Halbe, as well as some architectural drawings. It all adds up to show how architecture in Spain has benefited from the progressive and visionary thinking of politicians. The book also works as an architectural guide to museums, and certainly makes one wish to travel around Spain to savour all this architectural wealth.

ENRIQUE JUNCOSA

*Art in Spain and the Hispanic World. Essays in Honor of Jonathan Brown.* Edited by Sarah Schroth. 440 pp. incl. 130 col. + 39 b. & w. ills. (Paul Holberton Publishing in association with the Center for Spain in America, London, 2010), £35. ISBN 978-1-907372-00-1.

This handsome, well-illustrated volume pays homage to Jonathan Brown and contains papers delivered at a symposium held in his honour in 2008 at the Frick Collection, New York, supplemented with contributions by many of his former doctoral students. Brown's interdisciplinary approach to the study of art in Spain, in the context of history, ideas and patronage and within the wider tradition of European art, has been enormously influential. The essays, twenty in all, reflect Brown's multifaceted approach. Edward Sullivan gives an interesting insider view of how Brown revolutionised the teaching of Spanish art within the Institute of Fine Arts. In a magisterial essay, 'Monarchy and Empire: The Hispanic World of Jonathan Brown', the distinguished historian John Elliott celebrates their fruitful collaboration over several decades. Another historian and collaborator, Richard Kagan, writes on El Greco's portraiture. There are several essays on patronage, including Jesús Escobar on 'Architecture and Justice in the Court of Philip IV' and Patrick Lenaghan on 'Early Patrons of Italian Renaissance Tombs in Spain', Alexander Vergara writes interestingly on 'Patinir and the Art Market', and Steven Orso's 'On Ribera and the Beggar Philosophers' suggests fascinating links to the Stoic philosopher Seneca. Since the mid-1990s Brown has extended his interests to 'New Spain', and a third of the volume is devoted to Colonial art in Latin America, including 'Paintings for Export in Mexico City in the Seventeenth and Eighteenth Centuries' by Clara Bargellini; 'Themes and Comments on the historiography of Colonial Art in Latin America' by Luisa Elena Alcalá; 'The King in Cuzco: Bishop Molinado's Portraits of Charles I' by Suzanne Stratton-Pruitt; and the fascinating theme of angels and archangels by Eleanor Goodman.

This impressive publication, sponsored by the Center for Spain in America, is a companion volume to Brown's *Collected Writings on Velázquez* (reviewed by the present writer in this Magazine, 151 (2009), pp.779–80).

ROSEMARIE MULCAHY