books

introduction gives a brief summary of the more impor-
tant 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 cata-
logue the Museum’s collection, correct earlier mis-
attributions and make the objects known to the world.
In that sense, 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 18th and 17th centuries. Edited by Jacke
Kriegenstein and Aleksandra Lipińska. 306 pp. incl.
170 coll. ill.s. (Muzeum Narodowe w Gdańsku, 

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 Karl Wurmsbach and Aleksandra Lipińska. Two
essays, by Aleksandra Lipińska and Anna Kriegenstein,
look at the use of alabaster in Netherlandish sculpture
and the technical aspects of the stone as a sculptural
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. ill.s. (De
Luca Editore d’Arte, Rome, 2010), €30. ISBN

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 secento art
historians in recent years. There were numerous mer-
chants 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:
Marienkauf in Antwerpen, 2008.) An exception is
Peri’s Libro dei conti, for the years 1662–89, which is published
here in full, and which is highly informative about his
business practices.

Clare Robertson

New Museums in Spain. By Klaus Engert, with photo-
graphs by Roland Halbe. 288 pp. incl. 181 col. + 83
b. & w. ill.s. (Edition Axel Menges, Stuttgart

Architecture in Spain has experienced an impressive
burst of creativity in recent years, which has redefined
the look of the whole country. This has already
been the subject of an acclaimed exhibition and pub-
lication, On-Site: Neues Denken in Spanien, 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, includ-
ing 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
development of 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 strain of the economic crisis.

The book focuses on thirty-five museum projects
built since 1990. They include very famous and
successful ones, such as Frank O. Gehry’s Guggen-
heim 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 del
Mar de Galicia in Vigo, Alfredo Pelay’s Museo de la
Universidad in Alicante, Juan Navarro Baldeweg’s
Museo de Alcántara in Santillana de Mar and
Manuela+Tato’s particularly beautiful and popular
MUSAC in Leon. Other projects are signed by
Nicholas Grimshaw, Arata Isozaki, Richard Meier,
Héctor de Mereon, Jean Nouvel, Santiago Calatrava
or Alvaro Siza, which demonstrates the high level of
patronage during these.

A journalistic introduction by Klaus Engert refers
in passing to artistic policies in Madrid and Barcelona,
discusses background political issues, and quotes dif-
ferent architects, curators and writers. Indeed, one
of the themes is the divergence between the
wearying question arising from all this construction
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
Engert and many of his former doctoral students, 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 is perhaps to show how architecture in Spain has benefited from the progres-
sive and visionary thinking of politicians. The book
also works as an architectural guide to museums, and
it certainly makes one wish to travel around Spain to
savour all this architectural wealth.

Enriquie 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. ill.s. (Paul Holber-
Tony Publishing in association with Harvard
University Press, Cambridge, MA, and Harry Ransom
Center for Spain in America, London, 2010), £55. ISBN
978–1–907372–00–1.

This handsome, well-illustrated volume pays homoge-
ously to Jonathan Brown and contains papers delivered
at a symposium held in his honour in 2008 at the Frick
Collection, New York, supplemented with contribu-
tions 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 Sulli-
van gives an interesting insider view of how Brown
organised his teaching of Spanish art at the Institute of Fine Arts. In a magisterial essay, ‘Monar-
chy and Empire: The Hispanic World of Jonathan
Brown’, the distinguished historian John Elliott cele-
britrates 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 Patric 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’ suggest 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 Amer-
ica, including ‘Painting for Expanding Spanish in
the Seventeenth and Eighteenth Centuries’ by Clara
Bargellini; ‘Themes and Comments on the historiog-
phy of Colonial Art in Latin America’ by Luisa Elena
Alcalí, ‘The King in Curio: Bishop Molinado’s Port-
traits of Charles I’ by Suzanne Stratton-Pruitt; and the
fascinating scheme 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