

variety of fields yet with little interest in its traditional meanings. This book, as its editor, Helen Hills, states, 'is designed to explore what happens when these worlds mesh'.

An opening essay by Hills succinctly outlines the still-contested etymology of the term Baroque and discusses its traditional uses as well as those to which it is put by Benjamin and Deleuze, among others. Essays by Alina Payne and Howard Caygill tackle the emergence of Baroque as style. Payne works from the Baroque's extraordinary reversal of status between the works of Jacob Burckhardt and Heinrich Wölfflin; Burckhardt in his *Der Cicerone* (1855) had deplored the Baroque's *malerisch* (painterly) qualities as indicative of the decline from Renaissance purity, but just over thirty years later Wölfflin treated the two styles as equivalent in his *Renaissance und Barock* (1888). Key to this was, Payne argues, the arrival of the Pergamon Altar in Berlin in 1879: once a Hellenistic Baroque, and its apparent blurring of painting, sculpture and architecture, could be embraced, then acceptance of its modern counterpart was just a short conceptual leap. Indeed, as Caygill notes, the Baroque can act as 'both an epistemological concept available to understand and classify an object and an ontological principle serving to bring such an object into existence'. In that regard, Caygill argues in his analysis of the historiographic concept of the Ottoman Baroque that, despite the historical and geographical problems it creates, the Baroque's very looseness can act as a provocation for new areas and approaches to research. Thomas DaCosta Kaufmann, likewise, draws attention to the positive role the Baroque can play in elevating previously overlooked or understudied areas of culture (he cites the example of eighteenth-century Latin American architecture) and places it within an international cultural context. Yet, as Claire Farago points out in her essay, scholars need to be consistently attuned to the limits of the Baroque both as a geographical and a historical entity. This is, she argues, fundamentally a question of ethics: even as the field of what might be called Baroque studies has widened, the very act of writing about the Baroque in the traditional sense sustains the established order of the centre and the marginal, the celebrated and the forgotten. For Farago, a Deleuzian understanding of the Baroque 'fold' – that is, a critique of Cartesian notions of subjectivity which presuppose an interiority–exteriority distinction, thereby disrupting linearity or narrative and allowing the past to be understood in terms of multiplicity – provides a model by which scholars can both address Baroque art and architecture while also reflecting on the ways in which that canon emerged and has subsequently been modified, reinforced and transmitted.

Farago's invitation to historians to 'fold' Baroque art history in on itself, in other words, to examine a body of artistic production in relation to the ideas and circumstances which saw it come into existence historiographically, is taken up in successive essays by Anthony

Geraghty and Glenn Adamson. A recurring and important theme is Wölfflin's distinction between the ontological and the epistemological. This was key to his famous classificatory system, and acts as the inspiration for Geraghty's reassessment of several drawings by Nicholas Hawksmoor produced in the 1690s when he was still assisting Christopher Wren with the completion of St Paul's Cathedral. By mixing orthographic and perspective views in the same drawing, Hawksmoor, Geraghty argues, sought to collapse the fundamental distinction Wölfflin later identified. By embedding an imagined view of the building as it might be seen by the viewer (perspective) with the building drawn as it was actually intended to be (orthographic), 'Hawksmoor allows his buildings to both be and seem'. Geraghty draws out an important relationship between Hawksmoor's drawing style and John Locke's investigations into how we perceive the world around us in his *Essay Concerning Human Understanding* (1689), recognising that Hawksmoor's idea of factoring 'human subjectivity' into the design process elevates Baroque art to a new conceptual plane. The basis of reality itself thus becomes contestable – a place where Adamson's essay on Rococo skill picks up. Such was the mastery of technique it displayed, that, Adamson asserts, 'by combining mimetic form with its apparent antithesis (abstraction), rococo art and design implied that reality itself was manipulable through the techniques of artifice'.

The book concludes with three essays by Andrew Benjamin, Mieke Bal and Tom Conley which in various ways address the collapse of historical distinction and time specificity created by Benjamin's and Deleuze's approaches to the Baroque as concept or vision. Despite such inherent difficulties, it is this very uncertainty which avoids the inevitable Hegelian trajectory of the traditional understandings of the Baroque. Indeed, possibly this book's greatest contribution is that it prompts historians of Baroque art and architecture to look again at the term and its implications, and with the aid of Deleuze's 'fold' reassess the period through the prism of its very construction and history as an archive worthy of study.

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**Grabadores extranjeros en la Corte española del Barroco.** By Javier Blas, Mariá Cruz de Carlos Varona and José Manuel Matilla. 746 pp. incl. 980 col. + b. & w. ill. (CEEH, Madrid, 2011), €115. ISBN 978-84-15245-19-3.

Reviewed by MARK McDONALD

WITH THE EXCEPTION of a handful of prints made in the fifteenth century, the story of printmaking in Spain begins in 1561 when Philip II decided to settle his court permanently in Madrid. This established the town as a centre of political power and the base from

which the Spanish monarchy governed its empire. Philip II's interest in prints and his awareness of their efficacy for disseminating images and information had a major impact on the development of printmaking in Spain. His travels throughout Europe exposed him to the highly organised printmaking industry there. He had a particular interest in maps, reflecting his enthusiasm for new printing technologies while also fulfilling a practical need for information about his empire. It is against this background that the development of printmaking in Madrid during the early modern period, or the 'Baroque', as it is termed in this book, must be set.

The arrival of foreign printmakers to the new capital from the late sixteenth century onwards was a response to the development of Madrid as a centre of publishing where they could reasonably expect to find work. Between 1566 and 1600 as many as sixteen publishing houses were established in Madrid. What sets Madrid apart from other European capitals is that until the mid-seventeenth century printmaking was completely dominated by foreigners, whose work comprised mainly book illustration. Another important feature was the absence of an organised reproductive print industry, although this publication brings to light a small number of hitherto unrecognised prints of this type. The reasons for this are complex, but largely due to the disabling effect of the influx of foreign prints from Italy and especially Northern Europe. There is considerable evidence for the shipment – along with books – of large numbers of prints to Spain, corroborated by the fact that there is hardly a single artist's inventory made during the seventeenth century that does not record prints, where the name of the printmaker is sometimes recorded.

The ambitious aim of this monumental study is to catalogue all known prints by foreign printmakers working in Madrid from the late sixteenth century until the mid-seventeenth century, including those they made before arriving in Spain, which in the case of an artist such as Martin Droeswoode comprised the bulk of his work. Matters relating to printmaking are examined in a number of introductory essays. The first looks at printmaking in wider Europe (mainly the north) by way of explaining the background of those who trained there and later moved to Madrid. They include Juan de Noort from Antwerp and Juan de Courbes from Paris, names that today are little known. The forms of printmaking and the commercial ingenuity of the publishing houses such as the Plantin press in Antwerp had a direct effect on what was produced in Madrid, which was also shaped by specific local needs. The distinctive Madrileñian style of printmaking blended earlier sources with new inventions regulated by the Office of the Inquisition, which monitored the iconography of printed images.

A biographical discussion of the northern printmakers in Madrid follows. The earliest and most important was the Flemish Pedro (Pieter) Perret, who arrived in 1583 and is best known for thirteen prints depicting the

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Monastery of Escorial after drawings by its architect, Juan de Herrera. Treating biography as narrative exposes interactions between the artists while explaining the convergence of professional practice and artistic influence in Madrid. The third section looks at the techniques, practices and teaching of printmaking in Spain, and discusses a fascinating, hitherto unpublished manuscript now in the Biblioteca Nacional, Madrid, possibly by Jusepe Martínez and dating from around 1643–79, in which the processes for making prints are explained in detail.

The last section is devoted to the forms and uses of prints in Spanish books during the first half of the seventeenth century. Underpinning this discussion is the work of the cultural historian José María Maravall, whose analysis of Baroque culture in Spain has in recent decades found great favour. The authors accept Maravall's proposal that the efficacy of visual resources was unquestioned during the epoch.<sup>1</sup> There is ample evidence of printed emblematic and symbolic images working to inform and persuade the viewer in contexts as diverse as funeral exequies and publications of political emblems. The elements and devices that occur in prints (with particular reference to the frontispiece and title pages) are broken down into groups, and their significance analysed. The discussion also draws on the recent scholarship of Javier Portús and Jesusa Vega, in particular their work on printed religious images in Spain.<sup>2</sup> In effect, this section acts as an index to viewing and reading, a way to understanding the complexities of the printed images in the catalogue.

The appendices, placed before the catalogue, contain archival documentation relating to the careers of foreign printmakers in Madrid, a contract for engraved illustrations for the *Psalmodia Eucharistica* between its author Melchor Prieto and the printmaker Juan de Courbes (1621), a valuation of copper plates from the estate of Francisco Navarro 'maestro de hazer laminas y estampas por Su Magestad' (1657) and the manuscript relating to printmaking mentioned above.

The bulk of the volume comprises a catalogue of the work of twelve printmakers including many new and well-argued attributions. The result of years of work by a group of Spanish print scholars, this magnificent publication reflects the highest possible standards of scholarship. Its ambition moves beyond the traditional catalogue insofar as the introductory sections allow for a better understanding of the works documented. Beautifully produced and containing around one thousand high-quality illustrations, it provides the key for all further research on the subject that will inevitably lead to closer scrutiny of the Spanish heirs to the foreign printmakers in Madrid, most notably Pedro de Villafranca, printmaker to Philip IV.

<sup>1</sup> J.M. Maravall: *La Cultura del Barroco, Análisis de un estructura histórica*, Barcelona 1980.

<sup>2</sup> J. Portús and J. Vega: *La estampa religiosa en la España del antiguo régimen*, Madrid 1998.

**Pittori Senesi del Seicento.** By Marco Ciampolini. 3 vols., 1244 pp. incl. 566 col. + 1005 b. & w. ills. (Nuova Immagine, Siena, 2010), €340. ISBN 978-88-7145-285-2.

Reviewed by JOHN MARCIARI

IF THE RESEARCH and writing of a catalogue raisonné is a daunting task, the production of fifty-seven catalogues raisonnés is an almost unthinkable achievement for one person, particularly when only three of those catalogues concern artists who have previously been the subject of a monograph. And yet this is precisely what Marco Ciampolini has accomplished in his magisterial three-volume *Pittori Senesi del Seicento*. He has catalogued the long Sieneese seicento, including painters born in Siena or active there at any time during the century. (He includes, for example, a full account of Alessandro Casolani, born in 1552 and largely a cinquecento artist, but active until his death in 1607.) For each artist, the book includes an essay discussing their training and key works, patronage, previous scholarship and critical fortunes; a chronology with reference to documents both archival and published; entries on every known painting including media, size, provenance, a full list of bibliographic references, and citations for preparatory drawings (with full bibliographic citations for those as well); lists of prints by and after the artist; and entries on documented but lost or destroyed paintings. For key artists such as Rutilio Manetti (Fig. 30) or Francesco Vanni, the catalogues amount to a hundred or more densely packed pages, and although Manetti has been the subject of both a monograph and an exhibition, Ciampolini still adds over twenty new works to his *œuvre*. For others, such as the hitherto unstudied Antonio Angelini (one of nine 'new' artists in the work), Ciampolini's exhaustive research reveals only a few fixed chronological points and five paintings. The result, in total, is the starting point for any future work on later Sieneese painting.

The Sieneese seicento is not, of course, one of the better-known schools of seventeenth-century painting, and even among Sieneese scholars, attention has always focused on the Gothic paintings that are the town's greatest artistic glory. Yet, recent exhibitions have begun to look at later centuries: *Siena e Roma: Raffaello, Caravaggio e i protagonisti di un legname antico* (2005–06)<sup>1</sup> and *Federico Barocci: L'Incanto del colore* (2009–10) both highlighted aspects of Sieneese Baroque painting. Ciampolini's study reveals the full, rich development of the school, from the distinct Sieneese late Renaissance style of Vanni and Casolani; to the rise of *caravaggismo* in the work of Manetti, Francesco Rustici and Astolfo Petrazzi; to the theatrical Baroque of Bernardino Mei, Niccolò Tomioli or Giuseppe Nicola Nasini.

The vast majority of the works catalogued here remain in Siena and southern Tuscany, but works by some of these artists have found their way to collections around the world. Paintings by Manetti and Mei, for example, can be found



30. *St. Jerome comforted by angels*, by Rutilio Manetti. 1628. Canvas, 158 by 120 cm. (Collection of the Banca Monte dei Paschi di Siena, Siena).

in Los Angeles, and most major print rooms include drawings by Casolani, Vanni, and/or Ventura Salimbeni (as well as sketches by Rustici and others that are mis-catalogued under the names of their slightly more famous contemporaries). Ciampolini's entries, providing all available documentation and connecting drawings to the paintings for which they are preparatory, are in many cases the first real resource for the proper cataloguing of these dispersed paintings and drawings. Moreover, many of these artists worked outside Siena, especially in Rome (a quick survey of the excellent indices reveals, for example, works in over fifty Roman churches). Some figures such as G.N. Nasini were active also in Florence, Venice and the Po Valley. Beyond the study of painters, those interested in patronage will find a wealth of information on figures such as Giulio Mancini, Pope Alexander VII and other members of the Chigi family, and many of the Medici.

There are few parallels to Ciampolini's achievement. Even studies such as Giuseppe Cantelli's *Repertorio della pittura fiorentina del Seicento* or Vera Fortunati Pietrantonio's *Pittura Bolognese del '500* cannot compare with the bibliography, documentation and grand scope of this publication. The completeness of the catalogues is astounding, with references even to drawings that passed through the market, misattributed, decades ago. If a personal note might be entertained, this reviewer has for nearly a decade been compiling material on Francesco Vanni in preparation for an exhibition, and yet, I can add only a mere handful of drawings to the hundreds catalogued by Ciampolini – and it must be remembered that Vanni is one of fifty-seven artists that Ciampolini has researched. Along the way, he has produced a book that is, simply, essential for any reference library on Italian art.

<sup>1</sup> Reviewed by the present writer in this Magazine, 148 (2006), pp.551–52.