

sheets were working studies and there are no highly finished drawings that might be regarded as independent works of art. This is in contrast to his contemporaries Murillo and Cano, by whom such sheets survive. Several drawings record paintings, implying they were intended to be collected. The problem that has plagued Castillo studies is the sheer number of drawings attributed to him and the negligible information about the workings of his studio, his associates and pupils. The authors state they are concerned solely with drawings that are unquestionably by Castillo and that those by his followers will be treated in a separate study. The present catalogue will provide the touchstone for further work. Yet the comparative illustrations of drawings by some of his followers highlight the difficulties in separating out the works.

The existence of a number of sheets in which heads of men and women are repeated from different angles and with different expressions suggests that Castillo might have intended them to be engraved to form a sort of pattern-book for didactic purposes. He was inspired by similar pattern prints by Frederick Bloemaert, for example, several of whose heads he copied directly. The discovery of a print by Jacob Matham after Abraham Bloemaert of the *Nativity* signed on the verso by Castillo proves he owned northern prints. Navarrete Prieto discounts the idea that they were intended for publication because of the lack of qualified engravers in Andalusia, but this needs to be reconsidered. There was a dearth, but not an absence of printmakers in southern Spain, and such a project might have been sent further afield for engraving. Given Castillo's productivity as a draughtsman and his many typologically similar drawings, he would surely have wanted his inventions to be better known.

The catalogue is much more than the publication of Castillo's drawings. The four introductory essays explore his career and critical fortunes. Priscilla Muller traces the survival of Castillo's drawings and Mindy Nancarrow brings together documentary sources that help to form a clear understanding of his career. Castillo's working methods are well analysed by Navarrete Prieto, who coins the phrase 'interchangeable sketches' to describe passages from a number of drawings that were used in different painted compositions. This underpins Castillo's practical approach to his art and might also explain the existence of such a large number of drawings and their preservation. In effect they comprised a library of images.

The essay by Fuensanta García de la Torre, which places Castillo in the context of seventeenth-century drawing in Andalusia, is the most valuable discussion on the subject to date. She begins by looking at drawing in Seville in the early decades of the century, with particular reference to Pacheco and Herrera the Elder, before moving on to Castillo's contemporaries in Córdoba and Granada and to later draughtsmen working in the south of Spain.

The essays are translated into English at the end of the catalogue. It is not helpful that in



33. *Angel with jug and tray*, by Antonio del Castillo. 1650. Brown ink on laid paper, 10.5 by 8.2 cm. (Museo Nacional del Prado, Madrid).

Muller's essay the quotations are left in Spanish even when a perfectly good English translation is available in earlier publications (Palomino, for example). The translations could have benefited from some editing because the meaning is not always well rendered in English. This publication is one of a series of catalogues raisonnés devoted to Spanish draughtsmen sponsored by the Fundación Marcelino Botín in Santander. Ambitious in its remit, it has been well executed, elegantly produced and, for those working on Spanish drawings, provides a model worthy of emulation.

#### **España y Nápoles. Coleccionismo y mecenazgo virreinales en el siglo XVII.**

Edited by José Luis Colomer. 530 pp. incl. 354 col. + b. & w. ills. (Centro de Estudios Europa Hispánica, Madrid, 2009), €62.50. ISBN 978-84-934643-7-0.

Reviewed by CRAIG FELTON

THIS MAGNIFICENTLY PRODUCED volume contains twenty-four essays on a great variety of topics pertinent to the relationship between Spain and Naples in the seventeenth century. The city of Naples, capital of Spain's Kingdom of the Two Sicilies, which encompassed the entire southern third of the Italian peninsula, rapidly became Europe's most heavily and densely populated city and also one of Spain's most lucrative centres for trade, occupying a commanding position in the Mediterranean. The Spanish Crown appointed a succession of viceroys to rule this vast territory, many of whom were from the most noble of Spanish families, erudite men who brought with them to Naples a discerning eye

and an eager acquisitiveness to amass great collections of works of art, some for their own private collections, and some to enrich the royal collections in Madrid, as well as for churches and convents under their patronage.

In the first essay, José Luis Colomer sets the stage for the viceroys by reviewing the early seventeenth-century literature and bringing it up to date with current publications and exhibitions. Naples as a capital city is reviewed in long and authoritative essays by Giuseppe Galasso and Giovanni Muto, the former stressing the diverse and complex problems of the rapidly expanding city and the latter focusing on the developing political structure. Gaetano Sabatini's 'L'oro di Napoli. Miti e realtà dell'economia e delle finanze napoletane nella prospettiva spagnola' adds to our understanding of this overcrowded city, which required Spanish garrisons to keep order. Throughout the first half of the century, the treasury of Naples was continually drained by the extravagant building projects in the city and the grandeur and festivities of the viceregal court. The history of the Spanish viceroys begins with Eduardo Nappi's comprehensive essay with its fascinating documents from the archives of the Neapolitan bank.

Painting in Naples was revolutionised with the arrival in 1607 of Caravaggio, whose presence is noted in a fresco (c.1620-25) in the Palazzo Reale by 'Battistello' Caracciolo portraying the fugitive artist in a scene illustrating the history of the early sixteenth-century viceroy Consalvo de Córdoba. This fresco cycle, first published in 1992,<sup>1</sup> is the principal focus of an essay by Joan Lluís Palos and Maria Laura Palumbo. Caravaggio's brief period in Naples is discussed by Antonio Ernesto Denunzio, with the 8th Count-Duke Benavente being convincingly identified, through a portrait of 1599 (Fig.34), as the figure wearing a Netherlandish collar to the left in Caravaggio's *Madonna of the rosary*, now in Vienna. Antonio Vannugli discusses Caravaggio's *Ecce Homo* and Juan de Lezzano.

Sabina de Cavi provides a fascinating study of Baroque pontifical celebrations and cavalcades in Rome through a number of etchings, accompanied by maps, which link up with the progress of the Viceroy, the 6th Count of Lemos, to Rome in March-April 1600, and also with reference to his funeral obsequies in 1601. Her documentation and extensive, discursive footnotes are models of excellence and will become essential for the further study of this topic.

The 7th Count of Lemos served as Viceroy of Naples from 1610 to 1616. Backed by extensive archival material, Manuela Sáez González's essay presents a magnificent collection of church silver commissioned in Naples and now in the Convent of the Madres Clarisas in Monforte de Lemos, Spain. Girolamo de Miranda's essay focuses on the 7th Count's patronage in art and literature.

Samantha Sisignano adds to our understanding of the paintings for the Buen Retiro of battle scenes, particularly those with refer-



34. Juan Antonio Pimentel Enriquez, 8th Count-Duke of Benavente, by Pascual Catí. 1599. Canvas, 91 by 78 cm. (Instituto Valencia de Don Juan, Madrid).

ences to classical sculpture and to the writings of Justus Lipsius. Jusepe de Ribera's paintings and drawings figure prominently in two essays by Justus Lange and Viviana Farina, the latter also touching on Padre Resta's role in the collection of graphic work.

Katrin Zimmermann presents the extraordinary patronage of the 6th Count of Monterrey, who was married to Leonor de Guzmán, sister of the Count-Duke of Olivares, who in turn was married to Monterrey's sister. Through his powerful position, Monterrey amassed a huge collection of paintings for himself and sent many works of art to Philip IV, especially for the vast project of the newly constructed Palace of the Buen Retiro. For the church of the convent of the Agustinas Descalzas in Salamanca, Monterrey provided the high altar, constructed in Naples under the direction of Cosimo Fanzago, along with paintings (many major ones by Ribera) and full-scale marble statues of himself and his wife by Giuliano Finelli. David García Cueto discusses works sent to the royal collection and ecclesiastical establishments in Madrid during the reigns of Philip IV and of Charles II.

After the Masaniello revolt in 1646 and a devastating outbreak of plague in 1656, the viceroys' court returned to its former grandeur. Ana Minguito Palomares documents this, especially in musical and theatrical productions, while Louise K. Stein presents a variety of operatic offerings during the

vice-regency of Gaspar de Haro y Guzmán, 7th Marqués de Carpio. Diana Carriò-Invernizzi's essay provides a critical evaluation of the complex nature of the support of the convents and churches in Naples, with the intervention of the various viceroys of the period as well as that of the Spanish Crown.

Painting during the second half of the seventeenth century is dominated by Luca Giordano, whose work is discussed by Leticia de Frutos Sastre and Vicente Lleó Cañal, and Maria Jesús Muñoz González reviews the paintings of Paolo de Matteis. Two studies draw attention to subjects frequently considered less glamorous than painting: Rodney Palmer's 'Viceregal dedicatees of Neapolitan illustrated books (1670–1707)' and a fascinating essay by Jorge Fernández-Santos Ortiz-Iribas, "In tuono lidio sì lamentevole". Regia magnificencia y poética arcádica en las exequias napolitanas por Catalina Antonia de Aragón, duquesa de Segorbe (1697)'.<sup>1</sup>

This publication provides an array of scholarly essays on a myriad topics that highlight the richness of the material, as well as indicating how much more work needs to be done; for example, modern biographies of the viceroys are mostly lacking. This volume could be the first of a series; further volumes might touch on architecture and the artistic patronage of the viceroys' wives.

<sup>1</sup> Exh. cat.: *Battistello, pittore di storia: restauro di un affresco*, Naples (Palazzo Reale) 1992.

### Les Peintres en miniature actifs en

France 1650–1850. By Natalie Lemoine-Bouchard. 568 pp. incl. 764 col. + 136 b. & w. ill. (Les éditions de l'Amateur, Paris, 2008), €100. ISBN 978-2-85917-468-2.

Reviewed by MARJORIE E. WIESEMAN

PAINTED MINIATURES ARE troublesome things. Created by a broad range of artists (professional and amateur, specialist and occasional dabbler) in every conceivable combination of medium and support, they resist the convenient categorisations favoured by scholars and curators. Once easily and lovingly slipped from bureau drawer to waistcoat pocket, today these exquisite objects lie hidden and largely forgotten in private collections and museums. Indeed, in public collections they are often regarded with faint embarrassment, rather like an awkward dinner guest: inherently elitist, difficult to display effectively and too small for viewing at a comfortably respectful distance, miniatures are passed between curatorial demesnes like hot potatoes until deposited – usually with palpable relief – into the nearest storage depot.

But the very things that make painted miniatures so problematic in the modern world are the source of much of their charm. Intimate, elegant, exquisitely crafted and infinitely varied, these beguiling treasures disclose their secrets only upon close, prolonged examination. In many ways – apart from its impressive heft, that is – Natalie Lemoine-Bouchard's book neatly resembles its subject: finely detailed, meticulously wrought and filled with subtle delights for the reader. This book is an awesome achievement. For more than thirty years, Daphne Foskett's *Dictionary of British Miniature Painters* (first published in 1972) has been the standard reference book on British miniaturists, but until now no comparable modern work has existed for the equally important school of French miniature painters. Copiously illustrated, the product of rigorous connoisseurship, contextual insight and much original archival research, Lemoine-Bouchard's handsome volume is a 'Foskett' for the next generation.

The author lays out the parameters of her study in a concise introduction that simultaneously provides a handy overview of two centuries of miniature painting in France. The starting date for the study is based on the first appearance in the French language of the term 'miniature' in 1653, while a logical terminus is signalled by the advent of portrait photography two hundred years later. Included in the study are primarily miniatures executed in watercolour on parchment, vellum, ivory, paper or card; excluded are miniatures painted in oil and enamel miniatures, although these are briefly covered in the case of artists who also worked in watercolour. Many miniaturists worked in other media at different points in their career (larger oil paintings, drawings and illuminations, prints, pastels, enamels), often turning away from miniatures as their eyesight began to fail. For the first one