

given that the intention of the CHARISMA project was to provide access to scientific expertise, the addition of an introduction commenting on the context of scientific examination and analysis in technical art history would have been an asset.

Un Museo di Antichità nella Padova del Cinquecento. La raccolta di Marco Mantova Benavides all'Università di Padova. 'Collezioni e Musei Archeologici del Veneto', vol. 47. Edited by Irene Favaretto and Alessandra Menegazzi, with texts by Luisa Attardi, Monica Baggio, Maria Luisa Bianco, Giulio Bodon, Loredana Capuis, Marcella De Paoli, Irene Favaretto, Roberto Giacometti, Lorenzo Lazzarini, Alessandra Menegazzi, Giorgia Miglioranza, Michelangelo Munarini, Giuseppe Salemi, Martino Sarafini, Giuseppe Silvestri and Eva Soccia. 229 pp. incl. 241 b. & w. ills. (Giorgio Bretschneider Editore, Rome, 2013), €170. ISBN 978-88-7689-278-3.

Reviewed by JEREMY WARREN

THIS IS A catalogue of the most important surviving portion, now in the Museo Liviano of the University of Padua, of the rich collection of antiquities and modern works of art assembled by the lawyer Marcantonio Mantova Benavides (1489–1582) at his house in via Porciglia, near the monastery of the Eremitani in Padua. Although there were many collectors of antiquities in sixteenth-century Padua, Marcantonio's museum, arranged over four rooms including his *studiolo*, was exceptional in the range of the collections, from antiquities through to contemporary sculpture, from paintings to a large collection of shells and other natural objects. It was the only Paduan collection which could match in its scope the grander Venetian collections of the time. It was evidently well known, and was visited in 1537 by Marcantonio Michiel, while it was still one of the sights of Padua in 1645, when John Evelyn went to see it with Lord Arundel. Marcantonio's stipulation in his will that the collection was to be kept intact was respected by his descendants for over a century. It is thanks to one of them, Andrea Mantova Benavides, that we have an inventory, drawn up in 1695, which listed the contents in some detail and also provided information on their display within the museum. After Andrea's death the collection was dispersed, but most of the antiquities, around one third of the collection, found their way to the University, while the Renaissance bronzes are today in the Ca d'Oro, Venice, and the musical instruments in the Kunsthistorisches Museum, Vienna.

The Mantova Benavides collections at the Museo Liviano consist largely of sculpture, with a few ceramics. There are a handful of works which are important in their own right, for example a Roman votive statue recorded

by Michiel (no. 12), or two beautiful models by the contemporary sculptors Bartolomeo Ammannati, for whom Mantova Benavides was a major patron, and Alessandro Vittoria (nos. 115–16). But most objects are more modest, and the collection is more significant as an ensemble, in which the antique and the modern are almost inextricably intermingled. The catalogue is introduced by the doyenne of studies on the collecting of classical antiquity in the Veneto, Irene Favaretto, who has done more than anyone to rekindle interest in Marcantonio Benavides and his collection through her numerous publications, notably a full edition of the 1695 inventory.¹ She provides an excellent introduction to Benavides and his collection, with a biographical survey and a tour of the rooms of the museum, based on the descriptions in the inventory. The material surviving in the Museo Liviano is then catalogued by material, with sections on ancient sculptures, modern *all'antica* sculptures, Renaissance sculptures, ancient ceramics and sixteenth-century ceramics. A final series of essays discusses the history of the display of the collection, including the enormous wooden display case which almost certainly came from the museum in via Porciglia. This is used as the starting point for a virtual reconstruction of the collection, based on surviving objects and the descriptions in the 1695 inventory.

Each section of the catalogue is prefaced by an introductory essay by the principal author of the entries for that section, which are generally thorough and workmanlike. The catalogue is not as easy to use as it might be since, rather unhelpfully, the essays use the museum's 'MB' inventory numbers rather than the new catalogue numbers, making it difficult to cross-refer between the two.

Whereas Andrea Benavides, preparing his inventory more than a century after the death of his ancestor, regarded the greater part of the collection as dating from Antiquity, the new catalogue demonstrates that this is simply not the case. A core of Greek and Roman sculptures is outnumbered by antique sculptures reworked in the sixteenth century (e.g. no. 38, 'Barbarossa') and by contemporary sculptures in the antique style, from busts of the Emperors Caracalla and Julius Caesar (nos. 43 and 47a) to a 'false fragment' imitating a piece from Trajan's Column (no. 48). Among these *all'antica* works, a group of portrait busts in stucco stand out (nos. 57–75). The subject of an earlier catalogue,² these fascinating sculptures seem to be the products of one or more modern Paduan or Venetian sculptors' workshops; the names of Simone Bianco (c. 1490–after 1553) and Agostino Zoppo (1520–c. 1572) have been most frequently suggested. Giulio Bodon here suggests that an earlier dating, to the 1520–30s, is more probable and that coins may have been the main source for many of these 'portraits'. His proposal that the main purpose of the casts seems to have been as models for bronze casts may be correct; in addition to examples cited in the catalogue, two of the models in the collection (nos. 74 and 110) are found in

bronze busts in the Ashmolean Museum, Oxford.³

The big question that this collection poses is, of course, the extent to which Marco Benavides believed that he was buying genuine antiquities when acquiring his *all'antica* sculptures. It is unanswerable although, given the tight-knit nature of the community of scholars, collectors and artists in Padua at this time, it seems hard to believe that he would not often have known who was making what. The question arises again with the two astonishing kraters in the style of ancient Greek ceramics from the workshop of the Paduan potter known as Nicola della Maioliche, here discussed by Michelangelo Munarini (no. 138). The painted figures in these are so much in the style of contemporary *istoriato* that it is hard to believe that they were made as forgeries, rather than as a homage to the Antique world.

The Mantova Benavides collection is a fundamental source for the study of the collecting of antiquities in Italy in the Renaissance, and the role of contemporary artists in notions of the Antique. This excellent new catalogue, regrettably expensive, is a most important contribution to our knowledge of the collection and of sixteenth-century collecting in the Veneto.

¹ I. Favaretto: 'Andrea Mantova Benavides. Inventario delle Antichità di Casa Mantova Benavides, 1695', *Bollettino del Museo Civico di Padova* 61 (1972), pp. 35–169; reprinted in 1978.

² B. Candida: *I Calchi Rinascentuali della Collezione Mantova Benavides nel Museo del Liviano a Padova*, Padua 1967.

³ J. Warren: *Medieval and Renaissance Sculpture. A Catalogue of the collection in the Ashmolean Museum*, Oxford 2014, I, nos. 43 and 45.

Giorgio Vasari: Luoghi e tempi delle Vite. By Barbara Agosti. 176 pp. incl. 54 col. ills. (Officina Libraria, Milan, 2013), €19.90. ISBN 978-88-97737-19-3.

The Ashgate Research Companion to Giorgio Vasari. Edited by David J. Cast. 354 pp. incl. 32 b. & w. ills. (Ashgate Publishing Ltd, Farnham, 2014), £85. ISBN 978-1-4724-1392-5.

Reviewed by THOMAS FRANGENBERG

BARBARA AGOSTI'S HANDSOME and copiously illustrated volume does not set out to answer any new questions regarding Vasari's *Lives*. Rather, it presents a re-ordering of sources and secondary literature undertaken, as the author states, in dialogue with her students, to arrive at a better understanding of the genesis of this work. Agosti addresses the cultural context within which the *Lives* was conceived and produced, intellectuals Vasari was in contact with, and the stages in the preparation of the editions of 1550 and 1568. Comments on paintings by Vasari dating from the same years

are often perceptive, but do not add a great deal to the comprehension of the *Lives*. The review of the available literature is detailed, but partial, as it edits out the debate regarding the attribution of sections of the *Lives* initiated by Charles Hope. Instead, Agosti reiterates some problematic assumptions found in recent Vasari scholarship, such as the notion of systematic work on the *Lives* having been undertaken already in the very early 1540s. As Hope has shown, this contention is highly unlikely in the light of the haphazard way in which Vasari assembled art-historical information prior to 1546. To underpin her belief in Vasari's single authorship, Agosti postulates crucial early assistance by Vincenzo Borghini. In the light of the absence of any kind of documentary evidence this contention is unconvincing; it would not easily be advanced, were it not for the well-founded worry that Vasari did not possess notable skills as an historian or writer, and for the perceived need to defend him nonetheless against the suggestion that he might have delegated substantial amounts of writing to some of his more learned contemporaries. Similarly implausible is the notion that the prefaces were among the first sections of the work to have been written. Strong internal evidence suggests instead that they post-date the biographies since the latter are not informed by the historical thinking expounded in the introductory texts. Agosti's volume ends without a conclusion. Furthermore it is astonishing that a book that declares a review of the literature as its principal goal does not contain a bibliography.

The collection of essays edited by David J. Cast in *The Ashgate Research Companion to Giorgio Vasari* offers a much more varied and balanced account of recent Vasari scholarship, focusing on research produced by English-speaking scholars. While the *Lives* are prominent in most of the papers, this text is not the book's only focus. The volume includes an account of Vasari's multifaceted friendship with Vincenzo Borghini by Robert Williams, an aspect of which is Borghini's collaboration on the *Lives*, documented from the latest stages in the preparation of the manuscript onwards. Vasari's friendship with Francesco Salviati is studied by Melinda Schlitt. Liana de Girolami Cheney addresses Vasari as an artist, designer and collector. A paper that is as concise as it is insightful, on the ambiguous relation between Vasari and Cellini, was contributed by Victoria C. Gardner Coates.

Following Cast's thoughtful introduction, the essays begin with a translation of an article by Charles Hope in which the author presents strong evidence to suggest that Vasari did not write the *Lives* on his own and the work should therefore be considered as the result of collaboration. The remaining essays in the volume do not all adopt this line of thinking. In her paper on imitation, Sharon Gregory argues, on the basis of an extremely small number of passages, for Vasari's authorship of most of the work. As she does not discuss what sections of the text her samples are taken from, and if there are other commonalities between

these sections that might set them apart from others, it seems at least possible that a more subtle and wide-ranging approach might result in alternative conclusions. At the opposite end we find chapters by Robert W. Gaston and Paul Barolsky. In their individual ways they both convey that Vasari studies have been fundamentally transformed by the suggestion of multiple authorship of the *Lives*. Gaston, like Gregory studying the use of a single term, decorum, effortlessly accommodates the suggestion of multiple authorship of the prefaces, and with caution also of the biographies, within his line of argument, allowing for the possibility that multiple authorship might lead to a range of meanings of any given term.

Paul Barolsky offers a perspective on the future of Vasari scholarship. He comprehends the philology of the *Lives* as being in its infancy, and insinuates that a new edition of Vasari's work will be required. Such an enterprise might in the future be able to give satisfactory and coherent answers regarding the attribution of individual sections of the text, and might clarify the implications arising from multiple authorship for studies of the deployment of terms and concepts and for other lines for interpretation. At the same time Barolsky very lucidly addresses the question of what kinds of Vasari scholarship are valid, or even conceivable, as long as such fundamental issues are not only unresolved but beyond speedy resolution. Barolsky's personal answer to this question is his resolve to consider Vasari's *Lives* as brilliantly imaginative literature, and he exemplifies his approach in a spirited analysis of the treatment of Michelangelo's *David*.

The question of authorship is likewise less urgent when only one life is considered at a time, as in the contributions by Norman E. Land, Perri Lee Roberts and William E. Wallace on Giotto, Masaccio and Michelangelo respectively. In the last of these Wallace convincingly, and surprisingly, demonstrates that the construction of Michelangelo in Vasari's *Lives* is strongly at variance with the way Michelangelo himself wished to be perceived by posterity. In her similarly ingenious essay on Piero di Cosimo, Karen Hope Goodchild shows that this painter's life and work are construed in line with a low-ranking genre of poetry, the burlesque, to verbalise the idiosyncrasy of this painter's art.

Two papers specifically address art produced outside Florence or Rome. In her chapter on Siena, Ann C. Huppert discusses the question of sources, but then proceeds to speak of Vasari's ellipses, even claiming that the omissions suggest partiality and thus ascribing to them a degree of intentionality. One may wonder, though, how Vasari or any other Florentine writer could have had a fuller picture of the art produced in a city where no local attempt had as yet been undertaken to assemble art-historical information. Marjorie Och reviews information on Venetian art as it is found in the *Lives*; repeated references to what Vasari did see, or might have seen, divert attention from the suspicion that some of the

strikingly detailed information is highly unlikely to have been assembled by Vasari himself; it certainly could not have been gleaned from mere ocular inspection.

The collection of essays comes to an end with two chapters on the reception of the *Lives*; Lisa Pon studies marginal notes in a number of copies and other forms of rewriting the *Lives*, while Hilary Fraser addresses concerns with this text in the Victorian era. Cast's volume contains numerous stimuli for future engagements with Vasari and the work published under his name, a text of unparalleled complexity, richness and power to inspire, that art-historical scholars have made, and will continue to make, their own.

Italian Master Drawings from the Princeton University Art Museum.

Edited by Laura M. Giles, Lia Markey and Claire Van Cleave, with contributions by Alessandra Bigi Iotti, Jonathan Bober, Giada Damen, Diane de Grazia, Rhoda Eitel-Porter, Frederick Ilchman, Paul Joannides, Anne Varick Lauder, John Marciari, Elizabeth Pilliod, John Pinto, David M. Stone, Catherine Whistler and Giulio Zavatta. 324 pp. incl. 350 col. + 40 b. & w. ills. (Princeton University Art Museum, distributed by Yale University Press, New Haven and London, 2014), \$65. ISBN 978-0-300-14932-6.

Reviewed by DAVID SCRASE

FELTON GIBBONS'S two-volume catalogue of Italian drawings in the Princeton University Art Museum was published in 1977. It was rightly considered a pioneering work in the publication of drawings from American collections. The appearance of Laura Giles's book, which includes a fascinating introductory essay on the background to the collection, is a timely reminder of the excellence of Gibbons's work. At Princeton the key input of Italian drawings was due to Dan Fellows Platt's bequest of 1943 and that in 1953 of Frank Jewett Mather Jr. Giles's lively introduction will ensure that these collectors will be remembered. Neither man spent large sums of money, but their genuine enjoyment in assembling their groups of drawings is made clear.

The book acts both as an exhibition catalogue of ninety-five drawings exhibited recently at Princeton and as an addendum to Gibbons's initial work incorporating the 147 drawings of the Italian school acquired since 1977. It is a welcome update that demonstrates the range and value of the collection. Twenty-eight of the drawings in the exhibition are recent acquisitions and of those previously catalogued by Gibbons, only a few have had their attributions changed. Most notable of these is the upgrading of the *Bust of a youth and caricature head of an old man* (no.8; Fig.50) from its former attribution to Antonio Mini to Michelangelo. Paul Joannides's catalogue

highlighting the extraordinary use of stone for the six monastic sites that are studied in detail.

A further reason for the lack of interest in medieval Hindu monasticism is the comparative inaccessibility of these sites, many of them in remote rural areas of Madhya Pradesh in central India. One site at Chandrehe, for example, can only be reached by driving for two or three hours from the nearest town over mountainous roads before crossing a river by boat and then hiking to the site. Sears's reconstruction of the historic geography of these sites demonstrates that these monasteries were far from isolated in the tenth and eleventh centuries when they were embedded in religious networks that crossed north India, and sometimes extended as far afield as Kashmir in the north and Tamilnadu in the far south. Inscriptions on stone, some prominently built into the walls of the monasteries discussed, establish a six-century long history of the sect, its spiritual practices and courtly patrons, enabling Sears to establish the significance of the monasteries as centres of religious authority and artistic production.

Two types of monastic sites are discussed: the modest forest retreat, or hermitage (*ashrama*), and larger fortified monastic complexes (*matha*), often in towns. Both types are unusual in having two storeys with plain exteriors and numerous rooms, the larger complex, the *matha*, being built around a central courtyard and light well (Fig. 49). The guru was a spiritual teacher, but also a living manifestation of divinity worthy of emulation, service and worship. The author shows how monastic architecture was permeated by the presence of Shiva and shaped the understanding of the guru as both deity and teacher. It was a space for housing the guru and his disciples, for training, meditating and practising yoga. The author discusses Sanskrit inscriptions, ritual manuals and architectural treatises alongside the experience of architectural space: the social and spatial hierarchies, the circulation through the series of interior rooms of varying size and scale, and aspects of design such as differing column types that made these changes in the use of the spaces visually evident to the inhabitants. Detailed original surveys and the patient reconstruction of the buildings' histories, supported by

temple ritual for expanding lay communities, and Sears discusses the relationship of these monasteries to adjacent surviving temples and water-filled tanks. At Kadwaha, for example, there are fifteen temples built between the ninth and eleventh centuries alongside the monastery. Sears identifies a standard relationship of a north-facing monastery situated just to the south of a west-facing Shiva temple, establishing a spatial configuration of the relationship between the guru and Shiva. During the period of sultanate and later Mughal rule following the thirteenth century, some sites fell into disuse and were transformed into fortresses with mosques alongside. This further obscured these buildings and their medieval histories to later generations of archaeologists who, in the late nineteenth and twentieth centuries, made occasional efforts to conserve and renovate these buildings.

Indian art is equated by many with the court art and architecture of the Mughals, Rajput and Deccan sultanates in the sixteenth to eighteenth centuries. More recently there has been belated scholarly and curatorial attention paid to the dynamic nature of modern and contemporary art in India and its neighbours. Few visitors to India – or indeed scholars of South Asian art – may visit these previously little-known monasteries in comparatively remote parts of central India. But in her detailed documentation and breadth of thematic approach, Tamara Sears has done architectural historians a great service by opening a window on the religion, politics and visual culture of early medieval north India.

The Traveling Artist in the Italian Renaissance: Geography, Mobility, and Style. By David Young Kim. 304 pp. incl. 63 col. + 104 b. & w. ills. (Yale University Press, New Haven and London, 2014), \$75/£45. ISBN 978-0-300-19867-6.

Reviewed by CHARLES DEMPSEY

THIS IS NOT an easy book to describe or summarise, and therefore to review; the best I can offer instead is a kind of user's manual. I can offer instead is a kind of user's manual. I can offer instead is a kind of user's manual.

Yet it is often difficult to tell whether he writes to make an historical point, a critical one, or simply to make a random visual association, as in the following from his citation (p. 119) of Vasari's discussion of Filippino Lippi's frescos in the Strozzi Chapel, S. Maria Novella, Florence, exemplifying the bizarre as a sub-category of *varietà*, historically an important critical concept: 'It is tempting to compare Filippino's bricolage with the additive nature of New World hieroglyphs, available to viewers in Vasari's own times through such specimens as the Mixtec Codex Vindobonensis Mexicanus I, once owned by Pope Clement VII, or the Codex Zouche-Nuttall'. One wishes he had resisted the temptation, for Filippino died in 1504, when the eighteen-year-old Cortés first set sail for the New World; and it seems most unlikely that a generation later Vasari would have conflated the forms of a purely Roman decorative vocabulary with those of Aztec hieroglyphs.

I also confess myself baffled when (on p. 49) Kim reports that Vasari uses the word *baronesche* to condemn Byzantine art, intending a play on the name of the Baronci family, whom Boccaccio in the *Decameron* (6.6) describes (although not using the word *baronesco*) as singularly ill-proportioned, with long noses and protruding jaws. This seems to me a stretch, especially when the more conventional reading of the term as meaning knavish or fraudulent would pretty well characterise Vasari's dim view of the virtues of the *maniera greca*. In a different vein, when citing Vasari's mention of Giotto's *Annunciation* in the Badia and Donatello's Cavalcanti altar in S. Croce, it seems a bit glib to characterise as 'stock phrases' his references to the Virgin's 'shock and fear' and 'greatest trepidation, almost putting her to flight'. Rather, as Michael Baxandall so beautifully showed, in each instance Vasari refers quite precisely to representations of the Annunciation that take as their theme the first of the five Laudable Conditions experienced by the Blessed Virgin during the mystery of the Angelic Colloquy, namely *Conturbatio*.

I do not wish to end on a captious note in reviewing this highly ambitious book, which covers essentially the same vast span of time, from Cimabue to Raphael and Michelangelo, covered in Vasari's *Vite*. Kim's characterisation of Zuccaro is very good, noting that for

spurred on by the reforms of Barocci at Urbino and the Carracci in Bologna, that the lessons of Correggio's handling of colour, artfully reconciled with Titian's Venetian chiaroscuro, were being made the foundation for a new naturalism, and indeed illusionism, that was to dominate in the art of the next century throughout Italy and the whole of Europe.

Il Sole in Casa. La vita quotidiana nella ceramica popolare italiana dal XVI al XXI secolo. Edited by Eve Borsook, Rosanna Caterina Proto Pisani and Brunella Teodori. 191 pp. incl. 212 col. + 54 b. & w. ills. (Firenze Musci, Sillabe, Livorno, 2015), €28. ISBN 978-88-8347-733-1.

Reviewed by ELISA PAOLA SANI

THIS CATALOGUE CELEBRATES the prodigious ceramic output of Italian potteries, the quotidian counterparts of sophisticated painterly Italian maiolica. It accompanied an exhibition on Italian popular ceramics held at Palazzo Davanzati, Florence (closed 12th October 2015). The catalogue brings together 148 pieces organised by object type: from large simple terracotta jars for oil and wine (the beautiful, predominantly Tuscan *orcio*) and cooking pots, through more decorative tableware – jugs, salts and plates – to oil lamps and heaters to illuminate bedrooms and keep them warm; thereby taking us on a virtual tour through five hundred years of Italian domestic life.

While the objects come from many centres of production (with a slight bias towards Tuscany and Campania), the survey, although extensive, is far from being representative of

the whole of Italy. As Eve Borsook acknowledges, this class of ceramics is perceived as second-rate and tends not to be prime collecting or display material for Italian museums, which anyway suffer from a lack of funds. Some of the pieces in the show – including some quirky shoe-shaped hand-warmers (cat. nos. 129–35) are from the collection of Palazzo Davanzati. The Museum was originally opened in 1910 by the antiquarian Elia Volpi as an example of a Renaissance Florentine merchant's house, as explained in the catalogue by the Museum's director, Brunella Teodori. After the original collection was sold in the United States in 1916–17, new ceramics had to be collected to decorate the Museum when it reopened, under state ownership, in 1956, as Marino Marini then advanced. A small group of these pieces are admirably introduced in the catalogue; they are all now on show in the Museum, and a catalogue is forthcoming.

Most of the rest of the ceramics in this catalogue come from private collections, including those of some of the catalogue contributors. The authors' appreciation of these humble and versatile ceramics pervades the essays, which often breathe personal encounters with the pieces. Some essays describe the use of the objects, straying into anthropology and social studies. The *scaldini* (warmers), such as the elaborately modelled examples from Monte San Savino (nos. 137–38), are introduced by Carl Brandon Strehlke. These types of ceramic objects were widespread until a few decades ago, and could still be useful in the cold Tuscan winters.

Betty Woodman helps us to view some of these objects through the eye of a potter and makes perceptive remarks on technique. She tells us that technically challenging pieces such as the *scaldino* (no. 137) could only have been produced by using a very flexible clay; the availability of different types of clay being the major technical change in pottery production of the last four hundred years. While the modern potter has access to many types of clay, his historical counterpart was limited to local clay and had to be more inventive. Popular Italian ceramics mostly employed a variety of cheap, gestural lead-glazed decorations, initially applied by spraying, staining and sponging and later by using stencils (*stampino*). As such they are distinguished from the elaborately hand-painted maiolica. If the decoration of the pieces in the catalogue is often sparse, the ingenuity of their potters shines through. They employed innovative anthropomorphic shapes often derived from sculpture and metalwork. The delightful salt-cellars shaped as young women cradling swaddled babies were perhaps given as christening gifts, but acquire a different meaning on reading the insightful essay by Erkiner Schwarzenberg on the significance of salt (nos. 104–07; Fig. 50). Such particularly elaborate pieces were often produced in smaller southern Italian centres. The more poor and isolated the ceramics, partly to disguise the cheap material used, explains Guido Donatone, who addresses the

topical issue of the migration of potters, which is especially relevant for popular southern Italian ceramics.

More discussion of some of the uses and contexts of the objects would have been very welcome; a Baroque maiolica oil lamp used for hunting at night, called a '*bacuco*', from Cerreto Sannita is only discussed in the glossary (no. 123). However, the compilers of this most original catalogue are to be congratulated on their courageous effort (with small resources) to tackle so large a subject from a national perspective, always hazardous in the study of Italian ceramics, and also to cover so many types of objects from different periods. The book succeeds in its stated intent: to celebrate the energetic versatility of artisans (promoting the *artigianato* is the focus of an informative essay by Rosanna Caterina Proto Pisani) while presenting the myriad array of objects that lit up an Italian home even through cold and draughty winters.

A Kingdom of Images, French prints in the age of Louis XIV, 1660–1715. Edited by Peter Fuhring, Louis Marchesano, Rémi Mathis and Vanessa Selbach. xii + 332 pp. incl. numerous col. + b. & w. ills. (The Getty Research Institute, Los Angeles, in association with the Bibliothèque Nationale de France, Paris 2015), \$80. ISBN 978-2-7177-2663-3. French ed.: *Images du Grand Siècle: L'estampe française au temps de Louis XIV (1600–1715)*.

Reviewed by ANTONY GRIFFITHS

SIXTEEN YEARS AGO Sue Welsh Reed and the Museum of Fine Arts in Boston produced an excellent survey of French printmaking in the age of Louis XIII under the title *French Prints from the Age of the Musketeers*. The present book complements it with a survey of French printmaking in the second half of the century, during the reign of Louis XIV. It serves as the catalogue of an exhibition held first at the Getty Institute and later at the Bibliothèque Nationale in Paris and reviewed by Jamie Mulherron on pp. 59–60 below. But it is very much more than an exhibition catalogue. It builds on a huge amount of excellent French scholarship in this area, by a team of clever scholars (eight in France and three in America). It has a good bibliography and index, and is now the best introduction available to this period of French printmaking.

It is curious that it has taken so long to produce an introduction of this kind, as at all periods before the twentieth century this period of French production was regarded as the high point of the art of printmaking. Writers in the eighteenth century and in much of the nineteenth were in no doubt that the engravers of these years were the finest that had ever been seen, and that their works were one of the great achievements of '*Le grand siècle*'. To anyone looking at these prints with



50. Salt cellar in the shape of a woman. From San Quirico d'Orcia, Tuscany. Eighteenth century. Glazed earthenware?, 18.5 cm. high. (Private collection, Florence).