



41. Empress Margarita Teresa, by an unknown painter. c.1662–64. Canvas, 80.2 by 55.5 cm. (Kunsthistorisches Museum, Vienna).

and was subsequently adopted by the Habsburg rulers of the Netherlands and Spain.

The introduction of Spanish styles into foreign courts is repeatedly, and justifiably, attributed to the effect of dynastic alliances and the arrival of a Spanish consort. A good example is Catherine of Aragon, daughter of Ferdinand I and Isabella of Spain, who married Henry VIII in 1509. Following her marriage to Henry, according to Maria Hayward, Catherine ordered gowns with ‘Spanish sleeves’, wore farthingales and Spanish-style headdresses, and at her death in 1536, possessed seven pairs of Spanish-style slippers with cork soles. She gave Henry a Spanish cloak, and took pride in embroidering his shirts herself. At Henry’s death in 1547, he possessed several Spanish gowns and cloaks, not as a reminder of Catherine but simply because they had become essential items of fashion.

Following her marriage to Duke Cosimo I de’ Medici in 1539, Eleonora di Toledo (1522–62), daughter of the Spanish viceroy of Naples, is credited with introducing Spanish fashions to Florence – among other things, the adoption of the *zimarra*, a formal sleeveless overgown. In their discussion of her dress, Roberta Orsi Landini and Bruna Niccoli carefully unpick the various strands of external influence – such as the wearing of hats and berets, popular at both the Neapolitan and Austrian courts. Spanish styles seem to have reached the court of Milan before Florence. Citing the effect of marriage alliances between the houses of Sforza and Aragon, Paola Venturelli points to the 1490s for the adoption of Spanish styles such as the *trinzale*, a silk or gold sheath for the hair enclosing a long braid, seen in Giovanni Ambrogio da Predis’s portrait of Bianca Maria Sforza of 1493 (National Gallery of Art, Washington) and the *mongine*

described as ‘a long cloak with sleeves’. In fact, elements of Spanish attire had arrived substantially earlier, for in 1475 Duke Galeazzo Maria Sforza (reg. 1466–76) already ordered *veste a la castigliana* (gowns in the Castilian style) for himself and several *mongine* for his stylish mistress, the Contessa di Melzo.¹

Beatrix Bastl and José Luis Colomer trace the fortunes of the Infanta Mariana (1634–96), daughter of Emperor Ferdinand III and of Maria, the sister of Philip IV, who married her uncle Philip IV of Spain in 1649, and of their daughter Infanta Margarita Teresa (1651–73), who married Emperor Leopold I in 1666. In her portrait by Velázquez of c.1652, Mariana of Austria, with stiff, beribboned hair, wears a magnificent, typically Spanish, outfit of black velvet stretched over a wide farthingale (*guardainfante*) lavishly trimmed with silver lace (Museo del Prado, Madrid). After her marriage, Margarita Teresa continued to dress in the style of her parents’ court – looking in her portraits every inch a Spanish princess (Fig. 41). These images form a stark contrast to the nun-like appearance of Mariana portrayed in her widowhood by Claudio Coello c.1687 (Bowes Museum, Barnard Castle). Cordula van Wyhe’s discussion of the adoption of monastic habits by Habsburg rulers in their later life forms a sobering contrast to the other studies of luxury and excess.

Volume Two not only explores the dominance of Spanish fashions during the sixteenth century, but also their eventual eclipse by styles emanating from France. Whereas Sylvène Edouard discusses the ‘Hispanicisation’ of Elisabeth de Valois, who became Philip II of Spain’s third wife in 1559, Corinne Thépaucabasset examines the introduction of French fashion to the Spanish court just over a century later through the marriage in 1679 of Charles II of Spain to Marie-Louise d’Orléans. Finally, we are reminded that the perception of Spain and its fashions was not always benevolent in Aileen Ribeiro’s discussion of reactions to Spain and Spanish dress in seventeenth-century England, while Véronique Meyer offers a sharp view of Spanish fashions ‘Between Satire and Reality’ seen through French eyes between 1630 and 1715.

This detailed, wide-ranging group of essays would have greatly benefited from a proper historical introduction and one or more genealogical tables, together with a general bibliography. Although the terminology of dress is carefully explained in individual articles, the textiles are, in some cases, treated with less precision. In their introduction, the editors refer to the mammoth task of producing a bilingual edition of this multi-authored work. On the whole, it is a task in which both they and Jenny Dodman, who produced the English translation, have succeeded admirably. This is undoubtedly an essential reference tool for anyone interested in courtly dress in Early Modern Europe.

¹ G. Porro di Lambertenghi: ‘Lettere di Galeazzo Maria Sforza, Duca di Milano’, *Archivio Storico Lombardo*, 1st ser., 5 (1878), pp.254–74, esp. pp.261 and 274.

Display of Art in the Roman Palace, 1550–1750. Edited by Gail Feigenbaum with Francesco Freddolini. 484 pp. incl. 44 col. + 108 b. & w. ills. (Getty Research Institute, Los Angeles, 2014), \$100 (HB). ISBN 978-1-60606-2.

Reviewed by HELEN LANGDON

THIS BOOK, THE RESULT of an international collaborative research project run by the Getty Research Institute over five years, presents a wealth of new research into the concept and practice of display in the Early Modern Roman palace. The authors break with the traditional literature on individual artists, and with the abundant literature on individual palaces, to take a wider view of ‘living with art’, one deeply rooted in social and cultural history; they explore the political and artistic messages that the unified interiors of Roman palaces could convey. Easel painting is demoted from its conventional pre-eminence, and the multitude of objects, furniture, beds, bronzes, marble sculptures, stucco, textiles, mirrors and frescos, which so splendidly created an immersive environment, are given a fresh importance. In a clear and highly theoretical introduction, Gail Feigenbaum defines display as ‘a gesture of unfolding’; it is ‘an action, a metaphorical gesture enacting possession’. A concept of change and flexibility underpins the entire book, for display is dynamic and, as opposed to collecting, assumes movement; it is both performative and interactive. Art objects ‘have a lively existence in space and time’, and are constantly adapted to different public and social activities, and even to different seasons. And the viewer, too, was on the move. Putti lift curtains over grand doorways to draw him or her forward, and objects are embedded in decorative displays that direct ritual and ceremony. In the Roman gallery and *quadreria*, the display encouraged visitors to seek out connections and surprises; they might themselves appear in the grand mirrors that line some of the most sumptuous galleries, moving among reflections that blurred the distinctions between art and life.

The book is divided into five sections, each framed by useful survey articles, by such scholars as Patricia Waddy, Francesca Cappelletti, Renata Ago and Tracey Ehrlich, whose work has long established how the art and architecture of palace and villa created ceremonial settings for aristocratic life. A section on Rank and Display, underpinned by a discussion of the concepts of magnificence and splendour, descends, as it were, from the Pope to Costanza Scultora, the mistress of Bernini, who, intriguingly, displayed terracottas by Bernini and, in a witty comment on the *sala* of a noblewoman, showed her own portrait with paintings of Venus, Susanna and Mary Magdalene. The most unexpected article here is perhaps Patrizia Cavazzini’s ‘Lesser Nobility and Other People of Means’. Cavazzini has made an exhaustive study of very numerous inventories, many of them from the GRI’s Provenance Index databases, so essential to

the research in this book. From the careful analysis of such dry materials she brings to fresh life the more modest dwellings of 'ordinary collectors', who gradually turned away from brightly coloured wall hangings to collections of paintings, often bought in series to save money; she gives a glimpse of the emotions paintings might evoke, the fear stirred by a storm painting, or the mixture of the erotic and the devotional in paintings for bedrooms.

These essays are complemented by a section on the Dynamics of Decoration, with studies that explore the variety of media which adorned the rooms and objects in the Roman palaces. Here Francesco Freddolini brings to deserved prominence the neglected art of stucco, often gilded to create a 'shining grid' for the display of paintings, while at other times its pure whiteness served as a classicising material to stage antiquities. Some lesser-known artists newly emerge as outstanding protagonists of Baroque display. Among them is Giacomo Herman, one of a group of German immigrants who designed grandiose ebony-and-ivory cabinets, a major category of display furniture. But it is perhaps the Schor family who take centre stage. Giovanni Paolo Schor designed, for Maria Mancini Colonna, an astoundingly theatrical state bed, borne on a plinth of ocean waves, crowned by a sumptuous baldacchino, moving and transitory, which seems to invest its possessor with all the glamour of mythology, while Filippo Schor created the stucco draperies which billow so glamorously around Bernini's portrait of Clement X in the Palazzo Altieri.

There follows a discussion of display itself, of precisely where works of art were situated, and following what considerations, in loggias, galleries, libraries, studioli and camerini. Both Caterina Volpi and Frances Gage question the conclusions art historians have long drawn from the best known and most often quoted seventeenth-century texts on the theory and practice of display, Giulio Mancini's *Considerazioni sulla Pittura*, and Vincenzo Giustiniani's *Discorso sopra la Pittura*. Gage, in particular, argues eloquently for a newly flexible approach, an awareness of very many modalities of display. The idea of the *paragone*, of the pleasure in arrangements which encouraged the discovery of unexpected relationships between works of art, or comparisons of artists, or styles or schools of art, stimulating lively and erudite discussions, is full of fascination and recurs in several of these essays. The book concludes with a forward look, to the role of the Roman palace in the eighteenth-century Grand Tour, when these discussions merged with the conversazioni of dilettantes, scholars and young aristocrats on their travels.

This is an enjoyable and beautiful book, and a feat of clear organisation. But Feigenbaum's introductory claim that display is an art-historical narrative on an equal footing with the pages of Giorgio Vasari and Giovanni Pietro Bellori does not entirely convince this reader. The attempt to topple painting from its pinnacle is perhaps exaggerated, and artists and their intentions too ruthlessly excluded.

Mikhail Larionov and the Cultural Politics of Late Imperial Russia. By Sarah Warren. 200 pp. incl. 8 col. + 24 b. & w. ills. (Ashgate, Farnham, 2013), £60. ISBN 978-1-4094-4200-4.

Reviewed by NATALIA BUDANOVA

PAINTER, THEORETICIAN, ORGANISER of performances and exhibition curator, Mikhail Larionov (1881-1964) was one of the central figures in the history of the early Russian avant-garde, both admired and despised by contemporaries for his extraordinary abilities to attract attention and provoke public controversy. Yet, despite the steadily expanding literature on the Russian avant-garde, there are still many aspects of Larionov's art and creative strategies that await scholarly attention. *Mikhail Larionov and the Cultural Politics of Late Imperial Russia* is perhaps the most significant publication on the artist in the English language since Antony Parton's *Mikhail Larionov and the Russian Avant-Garde* of 1993. Sarah Warren's book does not focus on Larionov's formal experimentation, nor does it analyse his art within the same interpretative frameworks as those of his contemporaries in Western Europe. Instead, it seeks to 'look at the complete range of his work, including painting, book illustration, performance, and curatorial work' in the context of Larionov's engagement with the 'completely novel culture of opposition and dissent' (p.2) that emerged in the Late Russian Empire in the period between the revolutions of 1905 and 1917.

Each chapter of the book concentrates on one specific aspect of Larionov's endeavours, while also evaluating how those endeavours (often blatantly iconoclastic) opposed the imperial cultural politics of his time. Chapter 1 deals with Larionov the painter and examines his early Primitivist works in comparison with canonical examples of Western Modernism, including the paintings of Edouard Manet, Paul Gauguin and Henri Matisse. Warren examines the intrinsic differences between Western European and Russian examples, which, she insists, epitomised divergences in respective colonial practices. The chapter also examines Larionov's subversive anti-establishment tactics in creating a series of Venuses that satirise diverse ethnic perceptions of female beauty.

Chapter 2 looks into Larionov's curatorial projects, especially his interest in folk and archaic art, culminating in the 1913 *Exhibition of Icon Patterns and Lubki*. By comparing Larionov's exhibition with the imperial *Second All-Russian Exhibition of Handicraft*, Warren strives to uncover the contrast between the imperial vision of national culture and Larionov's alternative approach. While the initiatives of cultural establishment concentrated on a search for an authentic expression of 'Russian soul' to legitimise the existing political order, Larionov, according to Warren, promoted *lubki* (Russian popular prints) as a vivid expression of the popular resistance to autocratic power.

From the art-historical point of view the most engaging section is chapter 3, which offers a new perspective on Rayism – the non-figurative painting style that Larionov and his closest ally and lifelong partner Natalia Goncharova (later his wife) pioneered at the Moscow exhibition *Target* in 1913. Instead of conventionally examining Larionov's innovations within the framework of abstraction in Europe, Warren provides an insightful analysis of the complex relationship between Rayist painting and icons – a subject thus far largely unexplored. The chapter also considers links between Rayism and the *zaum* sound poetry of Alexey Kruchenykh and Velimir Khlebnikov.

Somewhat disappointingly, chapter 4 represents a rather derivative account of early twentieth-century discussions about the revival of interest in icons, leaving only a few closing paragraphs to discuss Larionov's subversive tactics in that field. The book takes off again in its final chapter, which provides an engaging survey of Russian Futurist performances, most notably face-painting and public debates, represented as an innovative means to transcend the opposition between representation and presence, between art and life.

Despite some regrettable inaccuracies (most notably Klavdia Mikhailova's prominent Artists' Salon on Bolshaiia Dmitrovka Street being called 'a small gallery of Anna Mikhailova's Artists' Salon on Myasnitskaya Street', p.53) or surprisingly patronising assertions such as: 'It is a challenge to be nostalgic for a culture as repressive and prejudiced as that of the late Russian Empire' (p.175) while talking about the period known as the 'Silver age of Russian culture', this book establishes a new scholarly approach with which to investigate the culture of Russia's late Imperial period.

Giorgio de Chirico Catalogo generale: opere dal 1912 al 1976. Vol. 1. Edited by the Fondazione Giorgio e Isa de Chirico. 468 pp. incl. approx. 500 ills. mostly in col. Text in Italian and English (Maretti Editore, Milan, 2014), €300. ISBN 978-88-98855-09-4.

Reviewed by ROBERT RADFORD

DE CHIRICO WAS a prolific artist, working continuously through to his eighties. The existing General Catalogue, edited by Carlo Bruni Sakraischik, includes over 2,600 works, but that was published twenty-seven years ago. This present volume, illustrating 450 paintings and drawings, is the first of a projected three or four volumes needed to supplement Sakraischik with works that were, for one reason or another, not included there, as well as some previously unpublished items. It reflects the work of the committee for authentication set up by the Fondazione Giorgio e Isa de Chirico with the dual aims of battling against the many instances of forgery to which his work has been subjected from as