
Professor Wasserman's book presents two different and complementary aims and this ambiguity explains the interest and the peculiarities of the work. As an interpretative essay about the architect Ottaviano Mascaro (the manuscripts indicate this orthography, and the author is right to prefer it to the usual Mascarino) the book gives interesting details of a period of architectural history long neglected, but which, during the last few years, ideas are becoming more and more accurate, especially with the studies of such distinguished scholars as Ackerman, Lotz, and Hibbard. On the other hand, as a "catalogue raisonne" of the Fondo Mascarino at the Accademia di San Luca, Rome, the book is completely new and puts an end to a rather irritating situation: i.e., that one of the few and greatest collections of architectural drawings of the sixteenth century could not be used correctly, because it had not been scientifically catalogued.

Though often complementary, the two studies are relatively independent. The interpretation of Mascarino as an artist cannot be limited to the works represented in the Roman collection: some of his most important creations (for instance, the church of S. Salvatore in Lauro and the Torre dei Venti) are virtually unrecorded in the Fondo, and can be studied only through the actual buildings. On the other hand, the catalogue includes many drawings which are not by Mascarino (about a quarter of the whole) but are by Martino Longhi the Elder, P. Fiorini, P. Maggi, and some ten anonymous draftsmen, so the notices in the catalogue do not always refer to the title of the book or to the object of the interpretative essay, though the presence of these alien designs in the collection constitute by Mascaro is not without significance, and throws light on his activities, interests, and taste.

The two parts of the book both present the same qualities of precision and objectivity to be expected in a study of scientific standing. The author rigorously avoids personal judgments, expressions of individual taste, and extravagant hypotheses. The book is clear, matter-of-fact, and relatively short. From this point of view, the catalogue part of the book is particularly satisfactory. The author is aware of all the research in the field of scholarship in which he is proceeding, though some important titles have escaped the bibliography (for instance, the invaluable study on the Palazzo del Quirinale, by Giuliano Briganti, 1962, who conducted there the first scientific discussion on the group of drawings in the Fondo related to the palace). The references to many archives (Archivio di Stato of Rome and Bologna, Archivio Capitolare of St. Peter's, collections in different churches in Rome and elsewhere) and literary sources (Danti, anonymous Buoncompagni, Totti, Mancini, Baglione, etc.) form an excellent apparatus; and generally speaking, I agree with the author about the identifications, attributions, and dates he proposes. In the essay part of the book, on the other hand, the extreme cautiousness of the author is sometimes regrettable. He could have emphasized more strongly the most interesting features of his character, and could have explained more freely his admiration for some of the works by Mascarino which emerge from the whole. Perhaps this "subjectivity" seems nowadays too dangerous for the reputation of an art historian and my regret may be purely personal.

More specifically, it seems that the author has sacrificed slightly the study of the actual buildings. About the few constructions which are yet standing, and can be directly studied, the author might profitably have indicated more precisely the differences between drawing and reality, and what parts of the building may be ascribed from the drawings to Mascarino. For instance, in the palazzo Ginnasi, is the secondary doorway on the via Arco de' Ginnasi (so near other projects by Mascaro, such as the palazzo Pettrignani) to be attributed to the same architect as the "portone" on the via delle Botteghe Oscure? Elsewhere, at La Mansiana, are the towers on the rear façade of the palazzo di S. Spirito parts of an earlier building, or a creation, in Emilian taste and neo-feudal atmosphere, by Mascarino? Though we all know the difficulties of editing such a work of scholarship, one may regret that the plans, shown as original drawings, were not accompanied by measured drawings of plans of the actual buildings in their present state. But we must remember that the book is primarily a catalogue of drawings, not a study of the built work of Mascarino.

For reasons of economy, it was unfortunately not possible to reproduce the whole collection of drawings; hence a choice had to be made. The designs of ornament, windows, portals, etc., have therefore been sacrificed and the author justifies this omission by explaining that Mascarino was not interested in such problems. Nevertheless, it may seem useful to have some compositions of details, as for instance the Pettrignani portals of which mention has already been made. There are five, but not one appears in the illustrations. Another difficulty arises in that too frequently, for reasons of economy, a problem is not completely studied in the notice, the text is cut, and the reader is referred back to other publications by the author, generally articles in well-known periodicals (but some of them not yet issued). So we are forced into a discontinuous reading which cannot be completely satisfactory, the difficulty being made even greater by the constant use of references from the essay to the catalogue and from the catalogue to the essay. I know this is a feature of a growing num-
ber of publications in art history, but it is a source of irritation we should not overlook.

The catalogue appears completely renewed as a result of Professor Wasserman's scientific inquiry. Readers of the Journal will know that two Italian scholars, R. Oggetti in about 1910, then V. Golzio in the 1930s, had already attempted a first classification of the 245 sheets of the Fondo. Hence it was possible to add, to the catalogue of works by Mascarino established by Baglione, different significant works such as the palazzo Ginnasi and the cappella Bandini. But many drawings were not identified, and it was difficult to say if they were all by Mascarino. The primary merit of Professor Wasserman's achievement is to have established for the quasi-totality of the drawings their exact identity, and to have made the distinction between designs by Mascarino (184), designs by his assistants with his own annotations (43), and designs completely alien. Some identifications are surprising and rich of consequence. The building formerly known as the palazzo Gabrielli is in fact the palazzo Verospi on the Corso, "palazzo Pettrignani" refers to the Monti-di-Pietà, "palazzo del Card. di Como" to the palazzo Giraud-Torlonia, "palazzo del Card. Santi Quattro" to the palazzo dei Convertendi, and the so-called "vigna del Noviziato dei Gesuiti" is in fact the vigna Bandini. Elsewhere, a building correctly identified by Golzio, namely the interesting church of SS. Giovanni e Petronio dei Bolognesi, near the palazzo Farnese, is studied for the first time by Wasserman. The catalogue gives a new image of the work of Mascarino. Evidently the part taken by him in the design of such famous buildings as the palazzo Giraud-Torlonia or the palazzo dei Convertendi does not correspond to their most remarkable features. Often, Mascarino's most original drawings are for buildings which were not eventually constructed on his plans, and the author is right in showing the importance of the projects for the vigna Alfonsenca, the vigna Comenone, or the casino Facchini in an assessment of the real genius of Mascarino. A similar task had already been accomplished by Professor Lotz in 1955 when studying the projects of the same architect for the church of S. Spirito dei Napoletani: projects never executed, but of real inventiveness and importance for the future.

Changes of emphasis thus result. Some buildings traditionally considered as typical of Mascarino are in Professor Wasserman's book attributed, for the greater part, to other architects. The part taken by Mascarino in the façade of S. Maria in Trastevere is very modest (composition of the windows of the upper story) and the same conclusion appears for S. Maria della Scala (only a small courtyard actually built) and for the palazzo del Comandatore de S. Spirito (only the portal is Mascarino's). Some projects already studied by other scholars seem to Professor Wasserman not to be by Mascarino, in particular the drawing of the oval portico considered by Professor Lotz as related to the piazza in front of S. Peter's. An enriched and revised catalogue has thus resulted; but is the idea of the art and genius of Mascarino profoundly modified? I doubt it.

The essay of interpretation which precedes the catalogue in Professor Wasserman's book marks clearly the stages in the career of the artist: training in Bologna about the 1560s, with a well-known influence from Vignola; then the first Roman stage (1574-1583) characterized by an eclecticism reflected in the Raphaelian cappella Bandini and the Vignolesque casino del Quirinale; the great period from 1584 to 1592, with new projects for the Quirinale (never executed), a group of palaces remarkable for their spatial composition on two axes (palazzo Ginnasi, palazzo Alberto), and their scenographic effects (bridge-loggia at the palazzo Verospi). Professor Wasserman is rightly interested primarily by these problems of space and mass, which were evidently fundamental at that period, but he neglects, perhaps excessively, as I have already said, the problems of façades and ornament. Designs of portals, windows, etc., deserve a more accurate attention, because they are not so "academic" as Professor Wasserman implies. For instance, the "capriccio" aspect of the great Ginnasi portal does not indicate a Vignolesque work, but a work of anti-classical, unquiet inspiration. The great creation in this period remains San Salvatore in Lauro (1591); a building of dynamic quality and Michelangelesque inspiration, the importance of which has already been emphasized by Professor Hibbard. This whole interpretation of the career of Mascarino easily fits into the recent studies about the architecture of the late Roman cinquecento; and I personally agree completely with Professor Wasserman's ideas, which are very close to those I developed in my paper given at the International Congress at Bonn in 1964. Only on the last period (1593 to 1606) do Professor Wasserman's views seem controversial. He speaks of "a sharp falling off in the quality"; but I am not sure that there was a decline, but rather some new orientations in this period which had to be stressed. Some of the most interesting projects by Mascarino must be dated between 1593 and 1606. The casino Facchini, the extension of the palazzo Giraud-Torlonia, the vigna di S. Spirito, which are, a little artificially, studied by Professor Wasserman in the third period, belong in fact to the last years of the artist, and this changes radically the outline of his career. The interest which seems to be dominant at this moment, and announces the seventeenth century, is due to an interest in the work and treatise of Andrea Palladio. The Palladianism of the casino Facchini is particularly remarkable, not only in the oval stairway (as the author points out) but above all in the façade which, as Professor Wasserman rightly says, prefigures Bernini's projects of the mid-seventeenth century. The composition with colossal order and attic reminds one very clearly of the Vincentine creations of Palladio, such as the Barbaro or Valmarana palaces. This is not necessarily a decline, but could be considered a new step forwards.

An artist of real importance is restituted to the history of architecture by this clear and solid book which Professor Wasserman has just given us, for Mascarino lived, as Professor Wasserman says, in a period rich in "stimulating solutions progressing toward the Early Baroque style."

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In 1959 Kerry Downes published a monograph on Nicholas Hawksmoor which was the first full-scale study of the work of an architect recognized only recently as one of the major figures of the English Baroque. Now, in a very different kind of book, Downes has turned his attention to a much broader subject, the whole range of English Baroque architecture. Like his Hawksmoor, this work also breaks new ground, for it is the first time that the various facets of the subject, the different architects, the different types of projects, and the spread of the style from London and the great country