cardinal-ministers served as ambassadors of the kings of Spain. Unlike their seventeenth-century lay predecessors, these ecclesiastics inherited a building that was structurally complete, but their status as princes of the church inclined them to maintain the palace at a respectable standard. In 1806, Felice Giani executed an extensive scheme of tempera pictorial decoration in two suites of private apartments, consisting of faux-marbre door frames and wainscoting, fictively painted curtains, and figurative scenes. Offering primarily an iconographic analysis of the murals, Anselmi is the first author to provide copious, legible color illustrations that will finally bring this rich cycle to scholars’ attention.

The final chapter of her book considers the area beyond the four walls of the palace, examining the fraught juxtaposition of the triangular Piazza di Spagna with a second triangular square directly contiguous and to the north, which was considered to stretch up the slope of the Pincian Hill to the church of the French Minims. The latter square was materially inflected by French national interests, but Spanish connotations were so strong in this part of Rome that an extraordinary flight of steps built in the eighteenth century came to be called the Spanish Steps (Scalinata di Spagna), even though it was the fruit of both a Frenchman’s legacy and a decades-long controversy with the papal authorities. In the end, Spanish preponderance over the capacious area won out. Anselmi has uncovered hitherto unknown and important archival documentation related to these jurisdictional matters (183–86), thus expanding the history of the square set out in a fundamental study by Wolfgang Lotz (“Die Spanische Treppe. Architektur als Mittel der Diplomatie,” Römisches Jahrbuch für Kunstgeschichte 12 [1969], 39–94). That history, moreover, is usefully recapitulated here, for the permanent ensemble of the Spanish Steps gave visual expression to competing political claims; so, too, did the French and Spanish festivals and their attendant ephemeral structures, held in this area over the course of the seventeenth and eighteenth centuries, and which Anselmi also discusses. Historians and historians of art who wish to explore the relationship of diplomacy to architectural expression in Baroque Rome will find these pages in particular fascinating and indispensable reading.

The individual efforts of Salvagni and Anselmi have revealed overlapping and defining patterns that materially enrich our understanding of the step-by-step transformation of discrete parcels of Rome’s urban fabric. Both authors have drawn widely from archives and printed historical sources; moreover, among other secondary sources, Salvagni has applied to a new set of circumstances the methodological framework put forward by Joseph Connors in an important article (“Alliance and Enmity in Roman Baroque Urbanism,” Römisches Jahrbuch der Biblioteca Hertziana 25 [1989], 207–94), while Anselmi develops her argument with reference to the groundbreaking study by Patricia Waddy (Seventeenth-Century Roman Palaces: Use and the Art of the Plan, New York, and Cambridge, Mass., 1990). The books under review amply demonstrate that a close look through time and space can reveal much about the forces that came to shape Rome, a city continually built up of streets, squares, buildings, and ambitions.

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Mirka Beneš and Dianne Harris, editors
Villas and Gardens in Early Modern Italy and France

The collection of essays at hand, which grew out of a symposium held in 1995 at Dumbarton Oaks, is a classic case of a book whose nature is belied by its cover. Despite its modest appearance, this is an outstanding publication that anyone interested in early modern history will want to add to his or her collection. The volume contains an introduction in two parts, one by each of the editors, and eleven case studies. The introduction alone insures the essential value of the book; no student of Italian or French gardens will want to do without Mirka Beneš’s review of the literature, which will now be the source of first reference for researchers. The eleven essays that follow are almost equally divided between Italian and French subjects; they are separated in the book and chronologically ordered, with the Italian topics treated under the rubric of “The Italian States” and the French ones under the heading “The French Court.”

This traditional organization, however, hardly suggests the originality of the contributions. Virtually all the essays present a new way of considering the history of landscape architecture, fresh avenues of investigation, and paradigmatic methods of approach. It may surprise many readers, for example, to find frequent references to the history of labor in a volume treating an art form that was almost exclusively the province of court culture. The first piece, Claudia Lazzaro’s investigation of the validity of the idea of Italy as a country with a national style of garden architecture prior to the Risorgimento, contains a section that considers the contrasts between leisure and labor classes in the garden, and between real garden workers and their representation in stone as genre sculpture to adorn the same. Suzanne B. Butters’s text on the Medici garden park at Pratolino is almost exclusively concerned with this issue. Here we are introduced to the rarely treated problem of conscripted workers in the Renaissance and the wretched conditions endured by the peasant laborers in the construction of an artificial lake meant to supply various water features in the garden park, and whose stocked fish were destined for the grand ducal table. Another labor problem—the shift in land use in the Roman Campagna from farming to grazing—informs Beneš’s interpretation of pastoralism in the designed landscapes of the Villa Borghese and the Villa Pamphilj and in the paintings of Claude Lorrain. In dis-
cussing an essential set of printed views of eighteenth-century Lombard villas, Dianne Harris also notes the erasure of the poor workers from these estates, whose presence is nonetheless well documented. Elizabeth Hyde discusses female laborers in the garden, treating the role of women in the production, use, and sale of flowers in Baroque France. Chandra Mukerji identifies a land-management strategy at the heart of the rapport between textile and garden design in seventeenth-century France, which also has important ramifications for the history of economics and labor. Finally, Hilary Balbon discusses the workforce necessary for the great land-shaping scheme executed by André Le Nôtre at Vaux-le-Vicomte and the effect of this new employment of the territory on the local economy.

Hyde's treatment of women's work overlaps with another important theme, the role of women in the garden. This is addressed peripherally by Lazzaro, who deals with the personification of Italy as both prostitute and queen in her discussion of Italy as garden metaphor. Butters also touches on the subject of woman and her garden in her brilliant analysis of the iconography at Pratolino, first separating the garden's imagery from the popular obsession with Francesco I de' Medici and Bianca Cappello's affair and then reintegrating those features that properly allude to their union. Sheila Zollert turns to another Medici princess, Catherine, Queen of France, and her use of the garden as a space in which to wield her "alternative" power as a female ruler during her regency for Charles IX. This essay contains an outstanding analysis of the specific iconography of Catherine, or allegorical figures alluding to her, in garden settings, while establishing an important precedent for future discussion of the garden as a setting appropriate to the exertion of female authority in the early modern period.

Fascinating connections are also frequently made regarding "the fundamental link between state and estate," as Mukerji aptly puts it (254): the former either characterized as an entity to be governed like the latter, or represented in microcosmic form through the politically charged features of rulers' gardens. This is obviously the principal theme of Laz- zaro's contribution, entitled "Italy Is a Garden: The Idea of Italy and the Italian Garden Tradition." Although Pratolino has long been read as a microcosmic representation of the Tuscan state, Butters's interdisciplinary approach gives new layers to the political reading. France was no less conceived of as a garden; Zollert cites Colette Beaune's study, which dates the metaphor to ca. 1300. Mukerji treats Jean-Baptiste Colbert's promotion of a new, purely French standard for luxury in textiles, garden design, and a host of other cultural products; in this construct, the parterres de broderie were intended to suggest national identity to foreign visitors to royal gardens. Finally, David L. Hays discusses the Parc Monceau as an attempt to create a French riposte to contemporary English landscape gardens rather than a servile imitation.

One can take the issue of national identity in the garden too far. I found the assertion of the uniquely "French" nature of the project for Vaux-le-Vicomte somewhat forced; it struck me that Italian connections and, in some cases, origins of many of its features kept seeping through the author's description. As Balbon suggests, Italian models were not being eschewed, for specific architectural features of the château were executed in imitation of works by (or recommended in the treatises of) Sebastiano Serlio and Andrea Palladio. Furthermore, Nicolas Fouquet sent his brother, in 1655, during an important phase of the project's development, "to Rome, in part to buy artwork and furnishings for his new château" (275). The patron must therefore have considered at least some Italian products to be superior to their French counterparts; their installation in the residence would have imparted a sophisticated, international character to it rather than a "French" one. I cannot help wondering whether the arriviste Fouquet was attempting precisely an "Italian" (that is, worldly and well-traveled) rather than "French" self-fashioning in this project; it might be possible to read the analogy suggested by the pairing of river gods representing the Tiber and the local Anqueil in the grotto at Vaux, or the inclusion of portrait medallions representing heroes of ancient history on the palace façade, in precisely this way. The project was, after all, executed during the years in which an Italian, Cardinal Mazarin, was possibly the single most influential figure in French politics. This is really a minor quibble, however, and Balbon's essay—especially her treatment of the connection between the palace's design and the landscape setting at Vaux—is brilliant.

International connections are in evidence throughout the volume, from Hyde's discussion of the collection, cultivation, and display of foreign and exotic flower species to Mukerji's account of the conscious attempts to drive out foreign products through the introduction of adequate French alternatives. Elisabeth Blair MacDougall offers an exemplary analysis of the French origins of specific elements in the design of a Torinese villa and garden complex, the Venaria Reale, highlighting the social and political motives for the patron's adherence to these foreign prototypes. It is also striking that the great painted complements to the grand Roman villa gardens of the seventeenth century that Beneš treats were the work of not an Italian, but the French Claude Lorrain (indeed, virtually all the great landscape painters working in Rome at the time were foreigners).

The involvement of patrons in the design choices made in villas and gardens in early modern France and Italy is apparent throughout the volume. Indeed, the desire for these estates to convey a specific image of each patron's persona to visitors and guests is clear, as for example in Tracy L. Ehrlich's discussion of Borghese properties at Frascati. Nowhere is this more evident than in the spectacles and festive occasions that took place in these settings; indeed, the rapport between garden and theater design is another important topic. MacDougall treats this issue directly, associating spe-
cific garden features with stage designs and other ephemera created for Savoy court spectacles, offering the fascinating suggestion that the garden structures at the Venaria Reale were meant to be experienced in succession like the scenes in a theatrical performance. Harris explores the link between garden design and theater, that is, the theatrical quality of Marcantonio Dal Re's printed views of eighteenth-century Lombard villas, both in the construction of space within the prints and the actual experience of viewing the prints in the original volumes. Dal Re's intimate knowledge of conventions for contemporary stage design is well documented here, providing convincing support for this reading of the views. French royal festivities were frequently set in gardens, and references to garden pageantry and receptions abound in all five articles on French gardens.

Beyond new information and readings, the essays contain useful warnings as well, such as Harris's regarding the use of prints and other visual evidence as "accurate testimony of the appearance of sites at selected moments in time" (178). As her essay clearly demonstrates, Dal Re's prints "are distorted and incorporate fictitious elements; thus they cannot be relied upon as factual documentary evidence of the estates they depict" (179). The point is relevant to virtually every image of an estate or garden feature, and most of us would do well to consider the author's conclusion that such views are more about the patron's self-fashioning and are especially revealing when what is represented is in blatant contrast to what was built on the site. This approach might have been partly useful to Hays, who treats a master printmaker's prints portraying the garden he designed (Carmontelle at Monceau). While the garden features may have been depicted accurately here, the author makes clear that the artist-designer was also quite consciously trying to defend himself against criticisms of his design in the accompanying text; it would appear likely, then, that the views were meant to present a particularly favorable impression of the garden, which may not always have corresponded to its appearance.

This collection of intelligently constructed and carefully researched essays will be an essential addition to both university and home libraries. Thankfully, the original contributions are matched by the physical qualities of the volume, which is both well produced and richly illustrated.

Bruce L. Edelstein
Villa I Tatti

Architects

Barbara S. Christen and Steven Flanders, editors
Cass Gilbert, Life and Work: Architect of the Public Domain
New York: W.W. Norton, 2001, xvi + 320 pp., 17 color and 216 b/w illus. $60.00 (cloth), ISBN 0-393-73065-4

Geoffrey Blodgett
Cass Gilbert: The Early Years

In his introduction to Cass Gilbert, Life and Work, Robert Stern writes, "the scholarly investigation of late-nineteenth- and early-twentieth-century American architecture has barely begun. True, some parts of our heritage from that period are well known—those that connect America with the formal inventions of European modernism—but the larger context of American building and achievement remains comparatively unstudied, unknown, and unappreciated" (15). Cass Gilbert, Life and Work, edited by Barbara Christen and Steven Flanders, and Cass Gilbert: The Early Years, by Geoffrey Blodgett, help to fill the gaps in our knowledge of one of the well-known but understudied architects of this period. They also add signific-