the meaning of the word *arte*. Beck assumes that the word has a purely aesthetic connotation but neglects the possibility that in the context in which it is discussed may also mean technique, especially if one considers that *terza natura*’s main responsibility is to make the fruits of Simonetta’s garden “more flavorful” (161).

Unlike the treatise itself, which, being a dialogue, does not contain thematic chapters, Beck’s introduction is divided into twelve sections that place *La Villa* and its author in their social, economic, political, philosophical and literary contexts. We learn from Beck that Taegio was a learned jurist and man of letters who belonged to an old Milanese patrician family. His professional activities and his lineage must have facilitated his acquaintance with the aristocratic Lombard families he lists in his treatise. Beck’s contextualization of the treatise is learned and meticulous. He points out that Taegio’s dialogue is not based on a Ciceroan model, and that it is not documentary because its interlocutors are not based on existing individuals. In addition, Beck rightly observes that *La Villa* can be considered as a dialogue between Taegio and his numerous sources, which range from Xenophon and Plato to Cato and Virgil, and from Petrarch to Poliziano and Jacopo Sannazzaro. Beck perceptively suggests that if Vitruvius’s position within the dialogue “is demonstrated to have more validity than Partenio’s,” this is not because “it is reasoned better, but because it is represented as having more authority” (54). It is unfortunate that none of the topics that Beck addresses so knowledgeably in the introduction is mentioned in the book’s index, which only includes a list of the names of villa owners mentioned in Taegio’s text. Also missing from the book’s bibliography is Iris Lauterbach’s work on Milanese villa culture, which is one of the few scholarly efforts to address Taegio and his dialogue in its entirety. While the only printing of Taegio’s work in 1559 allowed for a limited circulation of *La Villa*, Beck’s edition will surely contribute to expand its popularity among both scholars and students, not only because of its accurate translation but also because the book includes the original Italian text. *La Villa* is an exceptional document because it reflects on existing gardens and for this reason constitutes an invaluable source of information about sixteenth-century villa culture in Lombardy. With the addition of Beck’s careful contextualization of Taegio’s work, this book is a welcome addition to the body of literature that constitutes garden theory.

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Notes
2. Ibid. (v. 197), 166.

Martha D. Pollak
**Cities at War in Early Modern Europe**
Cambridge: Cambridge University Press, 2010, 370 pp., 223 b/w illus. $95, ISBN 9780521113441

The cities in Martha Pollak’s new book are not really at war. They are preparing for war and commemorating war, but the actual warfare is left out of the picture. Though most of the cities she discusses experienced one or more sieges, the military operations themselves are not the focus of her study. Likewise, Pollak does not examine fortifications as such, but rather their multifarious effect on the conception and representation of the city—what she calls “military urbanism”: “an international style of urban design characterized by uniformity, geometrical clarity, architectural economy, and unadorned monumentality” (i).

The ambitious aim of *Cities at War in Early Modern Europe* is to demonstrate that the military component was of central importance in the history of urbanism between 1550 and 1700. Of course, the gripping conjunction between cities and war has been explored before; a fine example is *La ville et la guerre*, edited by Antoine Picon, oddly never cited by Pollak. But overall historians of urban design have hitherto downplayed military considerations. A notable exception is Enrico Guidoni and Angela Marino’s two-volume *Storia dell’urbanistica*, to which Pollak is evidently indebted. Pollak’s subject matter—urban design and military culture—remains that of her earlier book, *Turin, 1564–1680* (1991), but she now expands her survey to the whole of Europe, and offers not a chronological narrative but a thematically organized study. She splendidly succeeds in rectifying the familiar picture by showing how well-known manifestations of baroque city planning were generated by military urbanism.

The pan-European approach is particularly praiseworthy, for although war was the most international of phenomena, most modern studies of military architecture and urbanism remain confined within present-day national frontiers. Pollak’s comparative survey ranges from Valletta to Stockholm and from Naples to London. Her attention goes mainly to the leading and best-studied regions: Italy, France, Northern Europe. Few examples from more peripheral areas are included. One also wonders why Europe’s overseas colonies are not considered, given that many of the new fortresses created there would provide compelling illustrations to her thesis. Laudably, Pollak’s book, like its subject, is not only transnational, but transdisciplinary: it goes beyond urban planning to embrace symptoms of military culture as varied as garden forts and mock sieges, war games and fireworks, triumphal arches and equestrian statues. She has brought together a wealth of material in a rich book that will interest not just architectural, urban, and military historians, but students of court culture, festivals, cartography, and prints. While the width of Pollak’s geographical and thematic coverage are distinctly innovative, her methodological approach remains fairly traditional; although she is fortunately less concerned than many of her predecessors with the elusive and confusing concept of the “ideal city,” her study still relies primarily on printed sources—treatises and engravings in particular—which often present a rather idealized picture of the “real” city.

Pollak writes vigorous prose and does not shun metaphors: she compares...
fortresses with volcanoes (39), explosions (59), comets (63), and even science-fiction machines (78). The fashionable but mistaken catchword “trace italienne,” by contrast, is never used—a tacit sign of Pollak’s judiciousness.

The book’s five chapters all treat different topics—pentagonal citadels, military treatises, siege views, urban planning, peace celebrations—and function largely as independent thematic articles, rather than consequent contributions to one overarching argument, an impression reinforced by sporadic overlaps and the absence of a general conclusion. Each chapter offers a sequence of case studies, which center on descriptive readings of the selected visual material. Indeed the 223 black-and-white illustrations (mostly engravings) are in a way the raison d’être of Pollak’s study, which essentially is not about cities, but representations of cities. The images are very well chosen and perceptively interpreted. Yet sometimes a more critical analysis might have been appropriate; Pollak typically keeps to reading a print’s content, without questioning its purpose, its sources, or its truthfulness. This is most striking in the otherwise commendable chapter on siege views, in which she astutely examines the formal aspects of siege prints, from perspectival modes to picture frames, but with scant regard for such issues as their functional diversity as broadsheets, book illustrations, or mural maps; their relationship with eyewitness drawings or city views in other media; or indeed their factual accuracy. A similar approach is adopted in the chapter on peace celebrations. Here, too, Pollak studies the imagery rather than the events themselves. Numerous enthralling prints of urban pageants, festive architecture, jousts, and (in a separate epilogue) fireworks are engagingly discussed, but the question of their reliability is eschewed. As Pollak notes, these triumphalist views “show the city at its best” and are often even “doctored and improved by the graphic artist who thus becomes an urbanist” (278). In short, she treats these prints not as documentary sources, but as urbanistic statements in their own right. This angle is decidedly original, and Pollak’s painstaking exploitation of these hitherto neglected images is not a small achievement.

At the same time, however, Pollak’s predominant reliance on printed material results in a slanted view on real practice. Fortification treatises in particular are often self-congratulatory and pedantic, written to demonstrate the author’s knowledge, not to record contemporary practices. Thus, when Pollak discusses the key conflict of theory and praxis, she does not consider actual practice, but what theorists say about practice; this comes down to the topos of geometrically “regular” models versus “irregular” fortifications (i.e., adapted to the terrain). Other practical problems encountered on actual building sites are not explored. Similarly, one of her protagonists, Francesco de’ Marchi, is here presented as an influential authority on military architecture, but this is overstating his historical importance. De’ Marchi was not a real engineer, but a dilettante courtier with almost no practical experience and little influence in his own time. His treatise achieved fame in the nineteenth century, but is not very representative of sixteenth-century fortification practice. Pollak’s chapter on treatises and the dissemination of knowledge could have paid more attention to the material diffusion of the books and prints she discusses by considering also matters such as print runs, translations, re-editions, distribution, and reception.

The pentagonal citadel is introduced in the first chapter as a pars pro toto for military urbanism. Pollak comprehensively assesses its extraordinary success, from Paciotto’s models at Turin and Antwerp to the French border fortresses by Vauban, and offers a thorough synthesis of the early development of the regular pentagonal fortress, though she omits one of its very first treatments, that by Giovan Tommaso Scala in his manuscript treatise from about 1552, now in Turin’s Biblioteca Reale. Pollak rightly highlights the pentagon’s remarkable diffusion and longevity, but her stress on continuity also obscures underlying developments in military architecture. For instance, the bastions of Antwerp’s citadel are considerably different from those in Lille, testifying to significant changes in fortification design between 1567 and 1667, which here are not examined. Pollak’s narrow focus on the pentagon also simplifies the history of fortification design as well as that of the citadel. It would be illuminating, for instance, to compare the pentagon’s success story with that of the square citadel, which was admittedly less suitable as a “logo” (63) of the new military urbanism, but predicates its five-sided counterpart and was equally widespread and long-lived.

In chapter four the scope widens to the design of fortress cities such as Valletta (orthogonal layout) and Palmanova (radial), and the planning of new streets, gates, and squares in major cities such as Rome under Sixtus V, Paris under Louis XIV, and London after the Great Fire. Pollak convincingly argues that these famous urbanistic developments were profoundly influenced by military sources, even if she slightly overestretches her case to the point where every straight street is read as a military road and seen as evidence of strategic planning.

A study as expansive as Pollak’s unavoidably contains some factual errors and interpretive inaccuracies. Alexander Farnese was almost certainly not the author of the oft-cited manuscript attributed to him, and in any case this “treatise” is not based on personal experience (7 and elsewhere): it is simply a compilation, without any originality, of the available literature on the subject. At Arras the “Cité” was not a newly plotted expansion of the 1670s (57, 176), but existed since the Middle Ages. The siege of Vienna was in 1529, not 1526, and the eleven bastions on Hirschvogel’s plan were not “already in place by 1547”; several of the bastions he “surveyed” were not even begun yet (115, 196).

The book regrettably lacks a bibliography. This is somewhat compensated by a superb index, which includes the names of all authors cited in the notes. Still, navigation through the critical apparatus is a little circuitous, and it is not easy to appraise the body of literature surveyed. Judging by the generous notes, Pollak’s reading is admirably extensive and reasonably up-to-date, though not exhaustive.

These criticisms notwithstanding, Martha Pollak’s wide-ranging Cities at War is an original, insightful, and stimulating book of considerable scholarly value, even if it is not (as its title implies) about cities...
under siege, nor (as its introduction suggests) about the transformation of baroque cities by their fortifications, but rather (as its illustrations show) about military urbanism in its various guises, seen through the distorting, idealizing lens of early modern print culture.

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Notes
2. Enrico Guidoni and Angela Marino, Storia dell’urbanistica: il Seicento (Rome: Laterza, 1979), and Enrico Guidoni and Angela Marino, Storia dell’urbanistica: il Cinquecento (Rome: Laterza, 1982).

Jean Guillaume et al.
Jacques Androuet Du Cerceau: “Un des plus grands architectes qui se soient jamais trouvés en France”

Creator of a unique anthology of the greatest buildings in sixteenth-century France, Jacques Androuet Du Cerceau (ca. 1520–1586) was an engraver extraordinaire, draftsman, and inventor of architectural and ornamental designs. His legacy includes numerous collections, ranging from ancient triumphal arches and Roman monuments to works on optics, perspective, practical and imaginary buildings, grotesques, and, above all, two volumes of engravings, Les plus excellents bastiments de France (1576–79). Considering this wide-ranging output, a question permeates the historical discourse on Du Cerceau’s practice: “Was Du Cerceau an architect?”

An exhibition at the Musée des Monuments Français accompanied the publication of this deluxe volume, which is directed by Jean Guillaume in collaboration with Peter Fuhring and the assistance of experts in French architecture studies. It is dedicated to David Thomson, whose ideas and discovery of drawings in the Bibliothèque Municipale, Lyon (Ms. 6246), served as inspiration for the participants.

The book is divided into three parts, under the headings “Life and Work,” “From Copy to Invention,” and “Du Cerceau Creator.” It is followed by an appendix, which includes texts, title pages, dedications (Latin texts are accompanied by French translations), and notices to reader, commenting on all of Du Cerceau’s works. The tome concludes with a catalog of prints and drawings accompanied by complete scholarly apparatus. As part of the appendix, a chronological list of seventeen works begins with triumphal Exempla arcuum (1549) and ends with Livre des edifices antiques romaines (1584).

In part one, Jean Guillaume provides the opening essay to this first comprehensive study of Du Cerceau since the monograph by Heinrich von Geymüller in 1887. Considering the critical fortune of Du Cerceau, the time is ripe for this study. Twentieth-century scholars acknowledged Du Cerceau as a virtuoso draftsman and popularizer; some also viewed him as indicative of the decline in late sixteenth-century French architecture. In today’s preoccupation with the vernacular urban fabric and preservation, Du Cerceau may be regarded as a visionary who embraced the total environment as well as the individual building. Here, Guillaume surveys Du Cerceau’s oeuvre according to places of maximum production—Orleans (1546–after 1551), Paris (1551–after 1561) and Montargis (before 1564–85). Insights may be gleaned from the patrons to whom his works are dedicated, from royalty to protector during the Religious Wars. Problems of attribution abound, since most prints and book collections of drawings are unsigned; watermarks serve as identification and dating. Today, many of Geymüller’s attributions are unacceptable, while a number of new drawings and collections have been added to the original inventory. The question of atelier arises, given the different techniques used and the absence of preparatory sketches, detailed plans, and scale drawings.

Part two focuses on Du Cerceau’s multiple sources, above all, the work of Sebastiano Serlio and the art of Fontainebleau. In one essay, Hubertus Gunther considers the role of Serlio. He further notes that Du Cerceau’s originality is manifest in the drawings of triumphal arches, such as the “salomonique” order (whose invention is traditionally attributed to Villalpando in 1596).

A hitherto obscure figure emerges as Krista De Jonge introduces the “Precursor,” a Netherlandish artist whose subjects ranged from goldsmith designs to architectural drawings. The taste of the Precursor for ancient inscriptions shows a synthesis of the antique language of the Low Countries. As De Jonge argues, Du Cerceau could have known northern Renaissance art in the goldsmith milieu of Paris.

Fuhring investigates Du Cerceau’s sojourns in Fontainebleau. His role there is uncertain; Henri Zerner reduces it to ornament in the Gallerie François I, citing the precision of rendering architecture with cross-hatched lines. Fontainebleau constituted a turning point in Du Cerceau’s oeuvre for it was there that he realized that editing and printmaking were the means to make multiples in a short time. In 1545, he obtained a privilege to protect his prints against rival copies. Sabine Frommel discusses the crucial meeting of Du Cerceau and Serlio at Fontainebleau, when in 1541 the latter became the king’s architect, bearing first-hand knowledge of Italian building.

Guillaume opens part three with an essay on “Ornament and Architecture.” Throughout, Du Cerceau’s interests are limited to decorative effects, not iconography. In the 1550s his involvement in architecture is piqued by Lescot’s Louvre façade of 1546. Here was an Italian façade executed in the French manner with high windows and skylights. There is freedom in the design of ornament without restraint—a marked comparison with the practicality of Delorme. Du Cerceau plays in many modes, as witness the use of bossages in the “Grotte des Pins” at Fontainebleau.

Guillaume notes, Serlio’s inventions are deemed those of an architect; Du Cerceau’s of an ornamentalist. Thus Du Cerceau