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Review
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lengthy catalogue might have become monotonous, but Sloan's command of the subject and her willingness to challenge past assumptions and advance new ideas make for engaging reading.

The fourth part of *Light Screens* concerns materials and techniques and is subdivided into chapters on the materials used in art-glass windows, on the making of the windows, and on the craftsmen involved in this process. A final chapter, "Beyond Leaded Glass, 1886–1923," explores Wright's uses of glass imbedded in perforated concrete blocks (as in the Alice Millard House, Pasadena, 1923), Pyrex tubing (the S.C. Johnson and Son Headquarters Building, Racine, Wis., 1939), and patterned wood screens over glass in Usonian houses (the Bernard Schwartz House, Two Rivers, Wis., 1939, for example). The two appendixes treat Wright's involvement with the Luxfer Prism Company and provide a list of all buildings and projects between 1886 and 1923 for which art glass was intended.

Sloan's *Light Screens* succeeds on many levels. Above all, it stands as the definitive examination of Wright's art glass, a vast and often misunderstood subject. In addition, the study provides important new insights into Wright's architecture and into the methods by which he created it. Sloan notes the increasing confidence of Wright's use of the leaded-glass medium from the 1890s into the Prairie period, a confidence that parallels the development of the Prairie idiom itself. The character of the window patterns changes dramatically depending upon the nature of the house in question: for heavily massed buildings such as the Mrs. Thomas Gale and Aline Barnsdall houses, Wright introduced diagonal, linear patterns with little color as counterpoints to the buildings' weight; the window patterns of the Robie House cascade downward like stalactites so as to complement the building's hovering floor planes; the Darwin Martin "Tree-of-Life" pattern is rooted in the ground, like the house itself, and exfoliates upward from its square base. Just as each of Wright's buildings was generated from an idea or theme usually associated with the client, so the art glass stands as a clue—though not necessarily the key—to that idea. *Light Screens* will also provide a point of departure for intensive studies of the art glass of Wright's more ambitious Prairie houses, such as the Susan Lawrence Dana (Springfield, Ill., 1902), the Darwin D. Martin (Buffalo, N.Y., 1906), the Avery Coonley (Riverside, Ill., 1908), and the Francis V. Little (Wayzata, Minn., 1912) houses. For the Martin House, for instance, Wright designed twenty discrete patterns for the doors, windows, skylights, lay-lights, and furniture fronts of the six-building complex, including seven variations of the Tree-of-Life pattern. Of necessity, given the scope of her project, Sloan does not attempt to account for every design and variation, but concentrates instead on the major patterns, their production, and their significance to the overall architectural composition.

Finally, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright* is splendidly produced and handsome to behold, an altogether fitting vehicle for the presentation of these jewellike expressions of Wright's organic design process, and for a stunning piece of scholarship.

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Note

1. William E. Martin to Darwin D. Martin, 4 Aug. 1904, Martin Papers, Archives of the University at Buffalo, N.Y. The barn he refers to is the garage/stable at the Darwin D. Martin House.

Palaces and Villas

Isabella Salvagni
Palazzo Carpegna, 1577–1934
Rome: Edizioni De Luca, 2000, 230 pp., 117 illus., 70 in color. €38.73 (cloth), ISBN 8-88016-413-9

Alessandra Anselmi
Il palazzo dell'Ambasciata di Spagna presso la Santa Sede
Rome: Edizioni De Luca, 2001, 214 pp., 171 illus., 106 in color. €67.14 (cloth), ISBN 8-88016-433-3

In 1453, Pope Nicholas V had the aqueduct of the Aqua Virgo repaired (it was the first ancient Roman aqueduct that had been made to function in a millennium): fresh water poured forth from three openings and was collected in a rectangular basin below. Located at the foot of the northern slope of the Quirinal Hill, the region known as Trevi grew in stature not only through this act of papal patronage but also through the acquisition, in the late sixteenth century, of the former villa and gardens of Ippolito d'Este, cardinal of Ferrara. Exposed to cooling breezes and commanding a breathtaking view of the Vatican to the west, the site became the Quirinal Palace, the preferred residence of popes throughout the seventeenth and eighteenth centuries. Proximity to this elevated seat of power in Rome caused the neighborhood below to change in character: streets were regularized and widened, while artisans' homes and dye houses gave way in part to seigneurial palaces. Most spectacularly, over the course of several decades in the eighteenth century, the Trevi Fountain rose in the form we admire today, especially when our backs are turned to the elaborate façade of SS. Vincenzo e Anastasio. Its construction (1646–51) was sponsored by the Roman-born prelate Giulio Mazzarino, better known to history as Cardinal Mazarin, who some years earlier had lived nearby.

Shortly before 1612, directly north-

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east of the Trevi Fountain, a new congregation of clerks regular (the Chierici Regolari della Madre di Dio in Santa Maria in Portico) renovated a dilapidated church and undertook the protracted activities necessary to obtain adjacent properties for building a novitiate. In her excellent study of the urban environment in which the Palazzo Carpegna was sited, Isabella Salvagni newly dates the inception of this process to 1609; its development was guaranteed in 1612 by the purchase of a palace that had recently belonged to the Orsini family. By 1617, the congregation had acquired almost an entire city block (*isolato* in Roman parlance), yet in 1624 closed its "house at Trevi" (33) and transferred operations to S. Maria in Campitelli. Pierre Eschinard, a Frenchman whose name was variously configured *in bocca romana*, bought the property in 1625 and quickly transformed it into an aristocratic residence. He financed the mixed-media façade (still to be seen today) that faces north on the Piazza Cornaro; the three northwestern bays along the Via della Stamperia, however, remained incomplete until the 1640s. Eschinard also sought and was granted a concession from the municipal authorities to close off a public street; the concession later facilitated the unification of two formerly distinct groups of buildings, the northern group composed of the religious congregation's former house at Trevi, the southern group comprising the properties of various private individuals, including some successful stone carvers active in large-scale papal building projects. In 1638, to pay off long-mounting debts, Eschinard sold the property to count Ambrogio Carpegna. The contract granted the seller the hopeful right to repurchase before a fixed time elapsed, but Eschinard ceded it for a handsome recompense only eight years later.

Tracing their history to the tenth century, the counts of Carpegna came from Montefeltro, in the Marches, and played an important role in central Italian and international diplomatic affairs. In the seventeenth century, several brothers active in realms both secular and ecclesiastic became close to the Barberini pope, Urban VIII. Strong ties to the papacy occasioned the purchase of property that signaled the Carpegna family's transfer to Rome, and Eschinard's had the double advantage of proximity to the Quirinal as well as the Barberini palaces. It fell to Ambrogio Carpegna to push forward the virtual completion of what Eschinard had begun; availing himself of laws that favored individuals who wished to build expansively, he acquired a public right-of-way and (at impressive cost and with trips to the courtroom) the southern group of buildings behind the palace, so that an integral, wedge-shaped block was at last available. The rapid construction of shops along the southern and eastern ranges of the expanded property, together with a mortgage on the palace, brought an influx of much-needed cash, and Count Carpegna's interventions kept pace with Gianlorenzo Bernini's relocation and recasting of the Trevi Fountain and remanagement of the homonymous square in 1640–41.

At the same time, Francesco Borromini was working for Carpegna, producing drawings (now housed in the Albertina) extraordinary for their graphic legibility. By juxtaposing differently articulated courtyards along either oblique or straight axes, adding short cross-axes with entrances east and west, pairing columns, privileging the oval, and avoiding right angles at almost every turn, the architect conjured intimately scaled, exceptionally dramatic sequences of movement and spatial discovery within the confines of a limited site. These astonishing drawings delineate the creative process that underlies architectural design, and Salvagni's discussion of them is brisk, tight, vivid, and exemplary. Count Carpegna died at home in his palace on 7 March 1643; six months later, the architect began a relationship with a new patron, Cardinal Ulderico Carpegna, who, having renounced his bishopric in Todi, moved to Rome and more than once came close to occupying the throne of St. Peter. With respect to the palace, though, the cardinal was neither its sole occupant nor the principal beneficiary of his late brother's will. Nevertheless, the prelate commissioned Borromini to link the northern and southern halves of the property with the wing that one sees today when passing along the Via della Stamperia. At the southern end of the wing, Borromini raised two columns articulated with his signature inward-turning volutes; hanging by means of hidden chains from the capitals is a laurel festoon in stucco, bedecked with hypertrophic, heraldic sculpted flowers. The festoon also supports a luxuriantly abstract evocation of acanthus. Above, at the keystone of the arch leading to the spiral ramp beyond, a winged shield bears an image of the snake-haired Medusa.

Cardinal Carpegna and Borromini were friends; the architect named his former patron executor of his will and bequeathed him money and objects of considerable value "for," as he wrote, "the infinite debt I have toward him" (100). Salvagni goes on to recount the numerous testamentary and functional vicissitudes of the palace up to its present use as the seat of the Accademia di S. Luca. Her book is a microhistory, an archaeology of neighborhood, site, and palace carefully traced through the analysis of written records that alternately document tax assessments, the expropriation and purchase of property, various municipal concessions, the building boom that gripped Rome between 1600 and 1650, and the rapidly changing fortunes of religious institutions and princely families. The pleasure that readers will derive from this study resides precisely in its patient focus on a small segment of Rome. With Borromini's enthralling drawings reproduced in color and at legible scale, the author—with the thoughtful support of her publisher—will whet the appetites of scholars who may wish to compare Borromini's drafting conventions to those discernible in other seventeenth-century Roman architectural drawings. Readers fond of archives will appreciate the inclusion of forty-two pages of partially transcribed documents and the author's commentary

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on them, in which the words used to stipulate real-estate transactions, to name artisans and materials, to describe architectural interventions and campaigns of sculptural decoration, or to list the rich contents of a defunct cardinal's palace—to say nothing of the prices of rendered goods and services—promise to be helpful in other contexts.

Neighborhood and site are equally important actors in the story Alessandra Anselmi narrates, but the building under scrutiny, the Spanish Embassy in Rome, played a role markedly different from that of the Palazzo Carpegna, a princely residence occupied by a changing cast of often-litigious characters that stood cheek by jowl with shops. Ambassadors, with their large retinues and—more often than not—families, required spaces both hierarchically interconnected and separable, public and private, visible and invisible, where the rituals of representation and reception could unfold according to the rhythms of strict protocol. Contemporaries observed that the patterns governing aristocratic life in Rome were exceptionally intricate; Roman etiquette was also peculiar, since at the top of the social pyramid stood cardinals—princes of the church, to be sure, but men whose celibate style of living was unusual in the context of European court society.

Demolition and construction changed the map of the Eternal City, but its streets and squares were identified by more than mere names. National churches and related foundations lent distinct affiliations to regions of the city, and embassies and their immediate surroundings enjoyed the privilege of extraterritoriality, which carried with it sometimes disruptive threats to effective local policing. It would certainly have been to any ambassador's advantage to occupy a stable, multipurpose building sufficiently distant both from other national churches and hospices and from other ambassadors' residences; this, however, was a novel idea in sixteenth- and seventeenth-century Europe, for ambassadors themselves, not the rulers they served, normally sustained the expenses of diplomatic representation.

The process of block development discernible at the Palazzo Carpegna—the raising, in one section, of a palace for a family of means and standing that came from outside Rome; the division of remaining parcels for artisans' homes and workshops; the relatively rapid move, as a result of insurmountable debts, toward subletting or outright sale—finds an echo in the block whose eastern flank faced the vast "Platea Trinitatis," or "Square of the Trinity," so named on Antonio Tempesta's 1593 map of Rome. Indeed, an unassuming yet reasonably capacious palace was constructed between 1592 and 1600, likely according to designs of the Tuscan architect and building entrepreneur Carlo Lambardi, whose name Anselmi has here brought to light. Striking, too, is that many of the artisans who received plots of land performed the numerous interconnected activities that underlay the very construction of the palace, such that worksite, place of business, and home were one.

In January 1647, the count of Oñate, Spanish ambassador to Rome from July 1646 to February 1648, acquired the building by then known as the Palazzo Monaldeschi and soon after expropriated several parcels of land in the northwestern corner of the block, all at his own expense. Hoping for a swift elevation to the cardinalate, he would have required a suitably magnificent dwelling. Borromini's many Spanish connections apparently led Oñate to ask the architect to devise a plan for an enlarged palace. Anselmi persuasively links Borromini's disposition of interior spaces to the patterns of protocol governing palace design in seventeenth-century Rome and demonstrates that his plan, in large part executed, displaced most of the sixteenth-century palace. The fertile inventiveness that Borromini displayed in his various plans for Palazzo Carpegna found expression in Oñate's palace by means of a monumental and innovative staircase; that said, the Palazzo di Spagna, with its references to the imposing cardinals' palaces of sixteenth-century Rome, was rather conservative in overall massing and spatial articulation.

Oñate never wore the cardinal's purple because Philip IV was immovably opposed to the idea; instead, the ambassador was soon named viceroy of Naples, leaving behind an incompletely reconstructed palace to be occupied with some inconvenience by other high-ranking Spaniards representing the king's interests in Rome. In 1654, the Spanish crown bought the palace, thus freeing future ambassadors from the vagaries of the real-estate market. The king's ministers, however, generally thought that ambassadors who lived in Rome rent-free should be obliged to sustain expenses related to maintaining the palace there. Between 1654 and 1657, the architect Antonio del Grande modified Borromini's plan; the new ambassador, the duke of Terranova, was (unlike Oñate) married and therefore required a separate apartment for his wife. Surviving minor modifications, neglect, fire, and the collapse of Borromini's staircase vault, the Palazzo di Spagna was the only permanent embassy in Rome until the nineteenth century and, interestingly enough, the locus for the development of career civil-service positions existing independent of the politically determined comings and goings of ambassadors.

An intervention of 1696–98 executed by the little-known Giovanni Domenico Pioselli is intriguing: details in the three pilaster capitals on the main floor of the east courtyard elevation constitute a veritable "Spanish order," not so named by Anselmi nor by the primary source she cites. This source also omits mention of the pendant sheep in the middle of the capitals, which naturally evoke the Order of the Golden Fleece, another component of the Spanish royal coat of arms. At present, we know little about Pioselli, but here he certainly demonstrated a sophisticated understanding of how the sculpted decoration applied to capitals can convey specific symbolic meanings.

Subsequent chapters in Anselmi's study treat of the status of the Palazzo di Spagna in the eighteenth century, when

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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 predominance 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

Cambridge, England: Cambridge University Press, 2001, xx + 428 pp., 167 illus. $85.00, ISBN 0-521-78225-2

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-

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