

BOOKS

the Museo del Prado in Madrid, and the Hellespont is not a river (p.75) – the book further confounds the already confusing studies on the Galleria. Without new documentary evidence, the only worthwhile enterprise would be an accurate study of the frescos themselves, far away from the realm of mystifying hypothesis and bewildering theories.

¹ G. Briganti, A. Chastel and R. Zapperi: *Gli amori degli Dei. Nuove indagini sulla Galleria Farnese*, Rome 1987.

² L. Salerno: 'Seventeenth-Century English Literature on Painting', *Journal of the Warburg and Courtauld Institutes* 14 (1951), p.245.

³ S. Ginzburg Carignani: *Annibale Carracci a Roma. Gli affreschi di Palazzo Farnese*, Rome 2000; reviewed by Clare Robertson in this Magazine, 143 (2001), pp.165–66.

⁴ J.R. Martin: *The Farnese Gallery*, Princeton 1965.

⁵ C. Gnudi, ed.: exh. cat. *Mostra dei Carracci*, Bologna (Palazzo dell'Archiginnasio) 1956, p.41.

⁶ Briganti, Chastel and Zapperi, *op. cit.* (note 1), pp.32–35; see also R. Zapperi: *Eros e Controriforma. Preistoria della Galleria Farnese*, Turin 1994, pp.121–29.

⁷ R. Zapperi: 'Per la datazione degli affreschi della Galleria Farnese', *Mélanges de l'École de Rome* 93 (1981), p.822.

⁸ C. Dempsey: "'Et nos cedamus amori": Observations on the Farnese Gallery', *Art Bulletin* 50 (1968), pp.363–74. For a more recent and different interpretation, see C. Robertson: *The Invention of Annibale Carracci*, Milan 2008, pp.142–77.

Andrea Lanzani 1641–1712. Protagonista del Barocchetto Lombardo. By Silvia Colombo and Marina Dell'Omo. 215 pp. incl. 37 col. + 204 b. & w. ills. (Officina Libraria, Milan, 2007), €48. ISBN 978-88-89854-020.

Reviewed by MARCO RICCOMINI

FOR THOSE WHO might wonder where to place Andrea Lanzani, the subtitle of this recent monograph dedicated to the artist clears any possible doubt. Thanks to influential patrons and to a talent much praised by contemporary and later biographers, including Pellegrino Antonio Orlandi (*Abecedario pittorico*, 1704) and Luigi Lanzi (*Il taccuino lombardo*, 1793; and *Storia pittorica d'Italia*, 1823), at an early age Lanzani assumed a dominant role in the Lombard art scene of the late seventeenth century. And he travelled too: in a career lasting for more than forty years Lanzani was not only engaged in and around his native Milan, but also in Piedmont, Rome, Vienna and beyond.

Lanzani enjoyed the patronage of the Visconti di Saliceto and the Borromeo in Milan, of the Odescalchi during his stay in Rome, as well as that of the Kaunitz, Liechtenstein and Schönborn families. In 1705 he was knighted by the Emperor Leopold I, an honour that he recorded modestly on the back of his self-portrait in the Brera. At fifty his fame was such that on the portrait medal celebrating the artist, the sculptor Giuseppe Vismara engraved (perhaps a little too enthusiastically) the motto *Toto Notus in Orbe* (Musei Civici, Milan).



47. *Assumption of the Virgin*, by Andrea Lanzani. 1689. Canvas, 45.5 by 85.5 cm. (Schloss Ludwigsburg).

This book reconstructs in a clear chronological sequence the life and the commissions of an artist continually on the move. A chapter is devoted to the autograph drawings, and the preparatory studies are conveniently reproduced next to the final paintings or frescos. Silvia Colombo and Marina Dell'Omo are both specialists on the Lombard *barocchetto*, having explored over the years a multitude of known and lesser-known artists close to Lanzani, including the Carloni, Pietro Antonio Magatti and Stefano Maria Legnani called Legnanino.

Some comments on individual works follow:

no.11: *The Virgin suckling the infant Christ* (private collection; p.141, pl.IX). The provenance should read Enrico Cortona, Milan; see sale, Milan, Finarte, *Dipinti Antichi*, 18th October 1994, lot 61, repr. as Stefano Maria Legnani, called Legnanino.

no.33: *Assumption of the Virgin* (SS. Annunziata, Dosso del Liro; pp.155–56). In the Witt Library, London, there is an old black-and-white photograph of the *modello* for this fresco filed under the name of Francesco Polazzo. According to the Witt file, the painting was in the Scheufelen Collection and exhibited in Wiesbaden in 1938. It is now at Schloss Ludwigsburg (canvas, 53.5 by 86 cm., inv.2311; Fig.47), still called Polazzo; see: A.B. Rave: *Staatsgalerie Stuttgart, Barock Galerie im Schloss Ludwigsburg*, Stuttgart 2004, p.147, no.103. The fresco is on the vault of the presbytery, and is the final scene of a cycle of the life of the Virgin, signed and dated 1689. Lanzani was given the commission by the local parish of Dosso del Liro, a remote village in the Alto Lario. There are few, if any, alterations between this newly discovered *modello* for the central group of the Virgin and angels and the completed fresco. The composition was also studied in an oil-sketch in the Ambrosiana, Milan (inv. F254 inf., no.1618), where there are differences in the winged musicians at the lower left- and right-hand corners, here shown playing a cello and a flute. Lanzani's composition must have intrigued the Milanese Pietro Maggi (1660?–1750?), for he copied it in his ceiling in S. Maria della Sanità, Milan, c.1740; see M. Bona Castellotti: *La pittura lombarda del '700*, Milan 1986, no.444.

no.51: *Io embraced by Jupiter* (private collection; p.171). The provenance is: sale, Nagel Auktionen, Stuttgart, 11th December 2003, lot 430, as Venetian school, eighteenth century (from a Swiss private collection).

nos.54 and 55: *Self-portrait* (Brera, Milan) and *Self-portrait* (private collection, Milan; pp.172–73). The hitherto unpublished preparatory drawing for Lanzani's self-portrait is now in a private collection.

no.61: *St John baptizes the people* (pp.175–76). The canvas related to the Ambrosiana oil-sketch was recently sold at Sotheby's, Milan, 20th May 2008, lot

100, as Roman school; see P. Vanoli: 'Tre Quadri di Andrea Lanzani, tra Roma e Vienna', *Nuovi Studi* 13 (2007), p.127, fig.84.

Two works that should be added to Lanzani's *œuvre* are: *Hercules with Antaeus* (Kunsthistorisches Museum, Vienna) and *Cupid and Psyche* (private collection); see *ibid.*, pp.125–26, figs.186–88; and p.127, fig.189. The provenance of the latter should read: sale, Milan, Finarte, *Dipinti Antichi*, 3rd December 1992, lot 94, repr. as Giovanni Domenico Ferretti.

Publications Received

American art

Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture, 1800–1940. By Dianne Sachko Macleod. 310 pp. incl. 12 col. + 86 b. & w. ills. (University of California Press, Berkeley, 2008), £26.95. ISBN 978-0-520-23729-2.

This wide-ranging book considers the role of American women collectors across the nineteenth and early twentieth centuries, focusing on the theorisation of collecting and how this reflects on the changing identities of women, art and the museum. There is great confidence in the handling of the huge amount of material covered in this book – which could have easily become overwhelming – as Macleod situates her case studies within a broadly psychoanalytic frame. A key strength is the way in which the details of collectors' lives are arranged around central themes, without flattening the specificity of the individual women. As Macleod moves through her chronologically arranged chapters, she argues for a gendered theorisation of collecting which focuses on the use of collecting as a space of self-definition and play, with theories employed from Melanie Klein and Donald Winnicott. As she states in the introduction: 'my book asks *why* the collecting of precious objects became such a significant feature in the lives of American women. My interest lies in the psychological attachment to art that spurred women to explore their dreams and fantasies and ultimately ushered them out of the home into the realm of social, political and cultural activity'. This is a grand project, and one that is convincingly carried out. In the chapters on the nineteenth century the focus is on the relationship of decorative and fine arts as a merging of the domestic and public spheres, with collecting often being an outlet for the otherwise constrained lives of these wealthy women. Charting the late nineteenth and early twentieth centuries, Macleod looks at the ways in which women collectors moved more assertively into the public sphere, from activist collectors involved in women's suffrage, to founders of modern museums in New York such as the Whitney Museum of American Art and the Museum of Modern Art. With each case study, Macleod builds a picture of an often forgotten community of rich women who used collecting to create a space for themselves both within the home and the museum. By arguing for a conception of collecting that