

finally to Stockholm. But any enthusiasm was quickly dispelled. It soon became apparent that, while the introductory chapter proffered a number of methodological approaches and overarching themes, the only true unifying factor to the work was the author's own over-extended interpretations of each site.

The chapter on Fontainebleau is substantially a rehash of the Panofskys' classic article from 1958, plus extended sections on Rosso's wit and parody and on sex and gender ambiguities, drawing from more recent literature. There is considerable and needless repetition as the author goes through each scene in the gallery. Although flawed, this is nonetheless the most successful chapter, and the idea that the esoteric iconography of the gallery resulted from Rosso's confrontation with the convoluted and riddle-like humanism associated with the court of Francis I's mother, Louise of Savoy, would have been worth pursuing if the author could have focused on one or two fundamental points rather than have skimmed around the surface of too many.

Throughout there is a noticeable lack of engagement with primary sources, with the author in most cases happy to base her arguments on the back of well-researched secondary material, whether Kathleen Wilson-Chevalier's and Barbara Hochstetler Meyer's for Francis I's gallery at Fontainebleau, or Jill Burke's discussion of 1500s Rome for the Farnese Gallery. One of the author's main arguments about the iconography of the Farnese Gallery is that its nudity and eroticism 'would have appeared as almost spitting in the pope's face' (p.126), but no effort is made to back up this statement (and many others like it) by citing a contemporary text. The discussion of the Hall of Mirrors is highly dependent on Peter Burke's work and any hopes that something interesting would emerge from the analysis of the existential meaning of the mirrors simply peters out. The chapter on Karl XI's Gallery in Stockholm, while offering extensive commentary on the influence of the Swedish night sun on the Gallery, almost completely ignores the vault paintings by Jacques Fouquet of the Gallery itself, which goes against the stated principle in the introduction of treating the spaces as producers of a heterogeneity of meanings. This shows the author's real lack of methodological underpinning.

It takes a great effort to distil such complex interiors made up of so many parts, scenes and media. But this is not enough. Other than choosing four nice spots on the European tour, what theoretical basis linked these spaces? The Farnese, beautiful although it is, celebrates a marriage and is the odd one out. The other three galleries were invested with the ideology of kingship.

A throw-away statement on the very last page perhaps gives the game away: 'I have no intention of going into detail on the concept of ritual in a more anthropological or sociological way, or analysing definitions of the term' (p.248). And this is the problem of the book: the author is unwilling to go into detail on anything, not even the avowed themes, other than her own interpretation of the interiors. The result is a patchwork of historical generalisations that lacks the kind of engagement with primary historical material which could have made the few good points that were made worthwhile.

JAMIE MULHERRON

*Antiquarianism and the Visual Histories of Louis XIV: Artifacts for a Future Past.* By Robert Wellington. 286 pp. incl. 8 col. + 85 b. & w. ills. (Ashgate, Farnham, 2015), £65. ISBN 978-1-4724-6033-2.

Perhaps the only criticism to be levelled against this engaging scholarly masterpiece might be a quibble with the title and the prominence of the term 'antiquarianism' for the simple if unfair reason it is bound to turn off some readers who would otherwise profit from a topic that bears upon all the visual arts, the institutions supporting them, and the history of collecting and display in early modern France. This welcome contribution to the crowded field of books devoted to Louis XIV is the intellectual descendant of two ground breaking works: Louis Marin's *Le Portrait du roi* (1981) and Peter Burke's

*The Fabrication of the King* (1992).

Shortly after Louis took the reins of government in 1661, his right-hand man Jean-Baptiste Colbert and the official iconographic think-tank known as the Petite Académie developed programmes representing the king in painting, sculpture, prints, architectural ornament, festivals, tapestries and ballets. During the next four decades, the Académie also launched the production of hundreds of coin-like medals, each of which commemorated with text and image a deed, virtue or event in the life of the king. Placed side by side, the medals by Jean Warin and Jean Mauger comprise a metallic history as intriguing, complex and visually compelling as any other of the monarch's commissions. (In 2015 the British Museum organised the fascinating exhibition *Triumph and Disaster: The Medals of the Sun King*).

The texture and detail of this metallic history is magnificently illuminated in *Médailles sur les principaux événements du règne de Louis le Grand* (1702), one of the great books from the presses of the Imprimerie Royale. Produced by a group of the king's best artists, the 286 refined intaglio illustrations present the obverse and reverse of medals ranging from the birth of Louis XIV on 5th September 1638 to the union of France and Spain in 1700. Accompanying these images are unambiguous explications of the medals' images, mottos and devices, ensuring posterity would decode the visual history and witness the king's glory without too much trouble.

Armed with archival research and critical acuity, Wellington shows us the extent to which the king himself was involved in this metallic enterprise, one inextricably connected to collecting and researching Greek and Roman coins. What we now call numismatics was pursued throughout early modern Europe not only in the cabinets of princes, such as the king's own magnificent Cabinet des Médailles, but in the humble rooms too of educated men who chose antiquarianism as their avocation. This was a world to which the Petite Académie was fully aligned. The antiquarian mentality, as Wellington describes it, invested coins with the power of historical fidelity, hence the proliferation of numismatic publications that mined a coin's every detail regarding antiquity's material, political, historical and cultural remains, no matter how seemingly insignificant most of those details might appear. Treated as something more than mere evidence, coins were revered as the living past. It was with this reverence and power in mind that Louis's advisers practised a kind of reverse antiquarianism, creating works whose function was from the outset artifactual. The author's discussion does not stop with the king's medals. With lessons learned from the first five chapters, the last two chapters compel us to re-examine well-known portraits of the king and the decor of the Hall of Mirrors at Versailles with the freshest of antiquarian eyes.

LOUIS MARCHESANO

*The Power of Prints: The Legacy of William M. Ivins and A. Hyatt Mayor.* By Freyda Spira with Peter Parshall. 192 pp. incl. 169 col. ills. (The Metropolitan Museum of Art, New York, 2016), £25. ISBN 978-1-58839-585-6.

This catalogue accompanies the recent exhibition at the Metropolitan Museum (closed 22nd May 2016) celebrating the centenary of the founding of the Department of Prints. It is a tribute to the Department's first two print curators, William Mills Ivins and his successor, Alpheus Hyatt Mayor, who collected hundreds of thousands of prints during their combined fifty-year tenure between 1916 and 1966.

Their collecting policy was unique in America as they acquired not only Renaissance masterpieces but also popular prints and ephemera in order to show that prints were not just aesthetically pleasing but also functional objects created within a socio-economic context. The catalogue selection of more than 125 European and American prints includes works by Dürer, Goya, Whistler and Toulouse-Lautrec, complemented by contemporary American printmakers as well as any-

mous fifteenth-century woodcuts (illustrating anatomy, fashion and astronomy, etc.) and late nineteenth- and early twentieth-century lithographs (including posters, calendars and cutout dolls).

Freyda Spira, Associate Curator in the Department of Drawings and Prints, has delivered a richly illustrated catalogue based on unpublished archival material such as personal letters and departmental records. In addition to the individual catalogue entries (arranged according to technique: etchings, engravings, woodcuts and lithographs), the catalogue contains two well-researched biographical essays on Ivins and Mayor (one of which is written by Peter Parshall) as well as selected lists of their publications.

AN VAN CAMP

*Vogue 100: A Century of Style.* By Robin Muir. 304 pp. incl. 350+ col. + b. & w. ills. (National Portrait Gallery, London, 2016), £40. ISBN 978-1-85514-561-0.

The exhibition that occasioned this catalogue, shown at the National Portrait Gallery, London (closed 22nd May), and then Manchester Art Gallery (to 30th October), is skittish about its intentions. The jacket of this publication declares that since its establishment in September 1916, British *Vogue* has regularly exceeded the boundaries suggested by its nominal role as a fashion publication to serve as a 'cultural barometer'. However, the exhibition – presented in reverse-chronological order in rooms divided by decade – chiefly indulged the work of recent photographers, designers and models at the expense of those who endowed the magazine with a significant voice in the realms of art and society during the first half of the last century. The first, high-ceilinged rooms of the National Portrait Gallery's main galleries were plastered with a cacophony of images from the 1970s onwards, while lengthy display cases focused more tightly on particular shoots or photographic series (such as Corinne Day's 1993 photographs of Kate Moss). This part of the selection made a convincing argument for the obstreperous invention of fashion photographers to this day. However, the space and attention afforded to the remainder of the exhibition contracted, with the period between the 1910s and 1960s crammed into the smaller galleries, and represented by few photographs and little contextual information. The many writings of Bloomsbury group members that appeared in the magazine during the 1920s and the avant-garde connections of numerous long-term contributors (such as photographers Edward Steichen and Lee Miller), for instance, were presented as afterthoughts. As such, this was a missed opportunity to examine the magazine's history as a testament to the spaces shared (however comfortably) by 'lifestyle', high art, high fashion and cultural criticism in the twentieth century.

The catalogue is a refreshing corrective to these problems. Similarly divided by decade, it ditches the reverse chronology of the exhibition. This allows the curator, Robin Muir, to weave together the elements that remained separate or were entirely neglected by the exhibition – the institutional history of *Vogue*, the history behind the involvement of its foremost contributors, and relevant socio-political contexts – with clarity and precision. Muir does this in introductions to each decade, which are supplemented by quotations and full-length articles that were originally published in the magazine, mostly on social themes, by such luminaries as Aldous Huxley, Nancy Mitford and J.G. Ballard. The photographs themselves are given the space and quality of reproduction they demand, resulting in a substantial publication that rises to the challenge of its subject.

J.V.