

at nourishing individuality through aspects of informality and unprecedented openness, as can be seen in Perkins and Will's influential Heathcote Elementary School in Scarsdale, New York (1953). Furthermore, while earlier postwar schools emulated domestic settings, during the 1960s innovative school plans were modeled on the corporate office. Beyond the embodiment of educational theories, the designers of schools sought to include innovative planning lessons in organization and management and incorporate them in the design of the new schoolhouse. This chapter is perhaps the book's most engaging, as in this discussion Ogata departs most radically from the close definition of creativity to describe environments that were vastly innovative. The architectural environments (open to air and closer to nature) and their flexible arrangements (movable tables and chairs), along with experiments with innovative technologies (audiovisual materials and air-conditioning), animated aspects of the child's life, making it truly "creative" in the broad sense of forming one's own environment.

The final chapter, "Learning Imagination in Art and Science," examines how exhibitions presented at museums and art centers, such as the Children's Fair at the Walker Art Center (1948) and the Exploratorium in San Francisco (1969), provided outlets for experimentation, self-expression, and free play. Situated between the school and the home, these exhibits encouraged explorations in both science and the arts. The goals were to educate children by drawing on their subjective experience and to develop their personal expression to improve their problem-solving skills. This method was, Ogata writes, "an attempt to mold a new generation to accept the complex demands of citizenship in the era of the Cold War" (186).

Designing the Creative Child is one of numerous books published in the past few years highlighting the intersections of the architecture and design of the home and the space of the family with the social and political culture of the postwar period. Several volumes published in the University of Minnesota Press's series Architecture, Landscape, and American Culture focus on themes of democracy, race, consumption, and religion, examining how these were reflected within postwar

architecture and design in the United States.¹ *Designing the Creative Child* amplifies this series. Ogata's book does not focus on a particular building typology but rather follows an abstract idea and the ways in which it has been made manifest in manufactured objects and in the built environment. This book is most successful in mapping the concept of creativity and following with great precision its dissemination within architecture and design in postwar American society, a society hopeful about the future yet fraught with fears for the next generation. America's policy makers, educators, designers, and parents toiled to imbue values of freedom and to establish notions of innovation in education and play, both in school and at home.

Yet while Ogata stresses that "creativity" has multiple meanings, in her book those varied meanings are all constructive and positive. While an optimistic outlook prevails, one must ask: Could there be negative aspects to this pursuit of creativity? Acts of play become pleasurable when they are rebellious—could creativity become destructive? *Designing the Creative Child* successfully argues that environments and objects can indeed enhance creativity. At the same time, questions regarding the sources of creativity remain unasked. Is creativity located within the individual, or can it be learned, stimulated through designed objects and environments? Just as artists get lost in making, one wonders, is it not precisely when the preoccupation with inventiveness is left behind and forgotten that one becomes most naturally creative?

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Note

1. See Dianne Harris, *Little White Houses: How the Postwar Home Constructed Race in America* (Minneapolis: University of Minnesota Press, 2013); Andrew M. Shanken, *194X: Architecture, Planning, and Consumer Culture on the American Home Front* (Minneapolis: University of Minnesota Press, 2013); Gretchen Buggeln, *The Suburban Church: Modernism and Community in Postwar America* (Minneapolis: University of Minnesota Press, 2015). In addition, Roy Kozlovsky's *The Architectures of Childhood: Children, Modern Architecture and Reconstruction in Postwar England* (Burlington, Vt.: Ashgate, 2013) provides a European perspective on design, play, and childhood.

José Luis Senra, ed.

En el principio: Génesis de la catedral románica de Santiago de Compostela—Contexto, construcción y programa iconográfico

Santiago de Compostela: Teófilo Ediciones, 2014, 239 pp., 117 b/w illus. €20.80, ISBN 9788494208683

Commenced in the 1070s and consecrated in 1211, the Romanesque cathedral of Santiago de Compostela furnished the Galician shrine of Saint James the apostle with a building in the forefront of European experiments with structural engineering, architectural design, and programmatic sculptural decoration, suiting the shrine's preeminence as a pilgrimage center. English-speaking medievalists and architectural historians will be familiar with the great architectural and sculptural campaigns under Bishop Diego Gelmírez (1100–1140), Master Mateo's late twelfth-century west porch (Pórtico de la Gloria), Kenneth Conant's monograph, and his notion of the "pilgrimage church," which associates Compostela with churches of similar design at Tours, Limoges, Conques, and Toulouse.¹

En el principio, a book of five essays, treats a phase of the cathedral's history less prominent in recent North American scholarship: the conception and initiation of the project during the episcopate of Diego Peláez (1070/71–88) and the construction completed before the consecration of numerous chapels in 1105. The first two chapters sketch the historical context of ecclesiastical reform and the promotion of Saint James's see and cult. The next three amply illustrated studies closely analyze construction, masons' marks, and iconography. Together, they explore the circumstances that led the bishop to undertake a church of unprecedented scale and foreign design; trace the chronology and extent of the first campaigns through scrutiny of the building fabric, its sources, and contemporary texts; and assess the legacy of those earliest accomplishments.

In the first chapter, José Andrade introduces Diego Peláez's episcopate and reviews controversial issues: a supposed royal assembly in Compostela (1075) and its relationship to the Romanesque cathedral; the Concordia de Antealtares (1077), the bishop's agreement with monks who

tended the shrine, arising from the planned construction; and Diego's deposition by Alfonso VI (1088). Charting the bishop's place in royal documents, Andrade defends the prelate's importance to the king who later deposed him. He also stresses the militarization of Saint James, highlighting Diego's participation in royal offensives leading to Toledo's capture (1085). Ironically, Toledo's rivalry with Compostela may have brought the bishop down.

In the second chapter, Mercedes López-Mayán examines liturgy and culture in eleventh-century Compostela. Synthesizing studies by Fernando López Alsina, Manuel Díaz y Díaz, Adeline Rucquoi, and others, she surveys the organization of cathedral clergy and advancement of apostolic claims, the liturgy of Saint James and adoption of the Roman rite, and written culture. Though constrained by the dearth of eleventh-century manuscripts, the author notes the integration of Hispanic formulas into the Roman liturgy, the imprint of older rites in the twelfth-century *Liber sancti Jacobi* (a collection of materials related to the cult preserved in the Codex Calixtinus), and their long afterlife. Overall, she portrays a church ready for the initiatives of Bishop Diego Gelmírez (1100–1140).

López-Mayán's perceptive description of local adaptations of the Roman rite clashes with a familiar and problematic dichotomy of Hispanic tradition and Cluniac or Gregorian reform implicit in her account. In fact, eleventh-century reforms had strong homegrown elements, exemplified in Iberia by Leonese councils at Coyanza and Compostela in the 1050s and 1060s. A reductive notion of Hispanic tradition suggests a mid-eleventh-century Compostelan church barely changed since the ninth-century invention of James's tomb and organization of the shrine. This stance may explain the author's surprising reluctance—in contrast with Rucquoi—to recognize an episcopal school before the mid-eleventh century, or a cathedral library and scriptorium at all in this period, despite the erudition of Compostelan works and the service of Compostelan clerics as royal scribes.²

That vision of Compostela colors the treatment of the Romanesque cathedral, for editor José Luis Senra begins by characterizing western Iberian society as “sunk

within an inertial culture of autochthonous bent” (59).³ The cathedral's foreign origins are not in doubt, but surely Compostela's own cultural cosmopolitanism, a long time in the making, shaped the scale, complexity, comprehensiveness, and content of what foreign artists achieved there.

Through close analysis of the fabric of the cathedral and much-debated texts, Senra thoroughly traces the building of the choir and its sources. Between 1075 and 1078, a large team initiated construction under Bernardo and Roberto, artists named in the *Liber sancti Jacobi*. For Senra, the *Liber*, *Historia Compostelana*, and south transept portal inscription indicate a ceremonial inauguration in 1078. With Auvergnat and Gascon roots, this campaign erected the three eastern chapels until construction was interrupted or dramatically slowed by Diego Peláez's deposition in 1088. Senra places the work's resumption in the brief episcopate (1094–95) of Dalmacio, a Cluniac, crediting him with chapel dedications to Saints Andrew and Faith. He ties this stage to Master Esteban, documented in 1101 as working at Pamplona Cathedral but titled *magister operis sancti Jacobi*. As the atelier grew, construction quickened, advancing from the east side of the transepts to the polygonal chapels flanking the choir, joining these to the eastern chapels, and raising the ample tribunes. In 1105, nearly all choir and transept chapels were consecrated.

Much of what Senra writes is widely accepted: the commencement ca. 1075–78, its artistic sources, later links with Jaca and Toulouse, and what was built before 1105. Within that framework, Senra rejects a charter mentioning an assembly at Compostela in 1075 presided over by Alfonso VI after a profitable raid on al-Andalus. I see no reasons to reject the charter, and I accept the common inference that the king supported construction with newly won treasure. Unlike lands or privileges, such gifts needed no written record. The king is, after all, commemorated—unusually—on a capital in the earliest chapel, where an 1105 inscription may recall its foundation thirty years earlier (a reading Senra endorses). In addition, a royal gift of booty would have resonated in light of Compostela's sack by the Muslim Almanzor in 997 and the rhetoric of infidel destruction and Christian restoration in diplomas.

By contrast, Senra deploys a formidable arsenal of arguments to defend dating the laying of the first stone to 11 July 1078 and to install the shadowy Master Esteban as director (briefly?) of the works (ca. 1094). In fairness, Senra joins age-old debates, but there is too much fussing here over minute refinements of the building's history, marshaling recondite hypotheses in search of an elusive precision that never exceeds a sum of possibilities. Even if correct, what does the exact date of a ceremony or an artist's name reveal? Whenever the foundational ceremony took place, the project was beginning ca. 1078, and, as Senra recognizes, its “start” is not reducible to one moment. As for Esteban, who remains just a name despite much scholarly doting, it is debatable whether documents of Navarre prove him the headmaster at Compostela or simply reveal him to be an artist advertising his sojourn there. Titles—of clergy, for instance—are notoriously fluid in contemporary charters.

Such intricacies overshadow more consequential issues concerning the bishop and atelier, liturgical changes, and architectural design. Why should Diego's deposition have thwarted construction? Pilgrims kept bringing gifts, harvests were gathered, rents collected. The *Liber sancti Jacobi* cites three clerical administrators, and their service continued. Why insist on a break with so little accomplished after the promising start? Might new sculptural styles and changing rhythms (within a large project with remarkable unity) merely signal a growing workforce and activities apportioned over a vast, difficult terrain where foundations were being laid and structures replaced? How exactly was the Roman rite related to the new architecture? Senra rightly reviews the limitations of Conant's concept of “pilgrimage churches” but accepts, as one must, their architectural “family likeness.” What cultural or political circumstances recommended Conques/Toulouse over other possible models that would have equally enlarged and modernized the cathedral? The workshop's arrival seems almost fortuitous (68), and I would wish for a more synthetic interpretive vision.

Jennifer Alexander and Therese Martin present a comprehensive census of masons' marks in the choir (ambulatory and chapels, tribunes, and eastern side of transepts

and crossing). Recording more than 2,300 marks, their team distinguished 180 individual marks, 46 of which occur more than once in the choir. This evidence buries forever the commonplace claim that masons' marks were rare in the first campaigns. Fifty different marks in the ambulatory and chapels demonstrate a large initial workforce, corroborating the *Liber sancti Jacobi's* fifty masons. Double marks on tribune arcades above the ambulatory reveal working practices, for these additional positioning marks on imposts and voussoirs ensured correct assemblage of pieces prepared for arches of varying width.

To determine the pace and progress of construction, the authors cite individual marks and clusters and changes in numbers and distribution. Without seeing the database, one must be cautious, but I find the authors straining to accommodate the interruption that Senra postulates after 1088. Instead, their examples suggest strong continuities, while seeming reductions in a sizable workforce could reflect temporary displacements to areas of the cathedral where marks are unavailable: the destroyed chapel of Saint Andrew, foundations along the entire perimeter, irreparably worn exterior walls. Such continuity would be consistent with the ambitious initial commitment and speed of the whole project.

Key methodological questions remain embedded in the database. The team painstakingly recorded marks and locations, but what criteria led them to draw distinctions among closely related marks, and how did they identify discrete ones belonging to individual masons? Might some masons vary the form, size, or orientation of their marks more than others, much as scribes or carvers of ornament allow different degrees of variation? All instances of a given mason's mark need not be identical, only distinguishable from the marks of others. Do geometric, alphabetical, or elaborately calligraphed designs constitute families or hierarchies of marks? I hesitate to assess conclusions without knowing more about how the authors balanced form and distribution to separate individual marks.

Senra's concluding chapter interprets the sculpture in the three eastern chapels. Acknowledging the perils of proposing a program, he argues that these pieces, mainly capitals depicting vices and animals, chart man's spiritual itinerary, taming a

corrupted nature to reach the promised redemption in the axial chapel of the Savior. Senra's learned discussion is especially insightful concerning the allegorization and representation of hunting. Overall, he covers terrain familiar to students of iconography, exegesis, and the moralized bestiary or *Physiologus*. Moreover, Victoriano Nodar and Manuel Castiñeiras have offered analogous readings.⁴ Readers must decide whether this adds up to a tight program, how much direction clerical planners provided in this new medium and setting, and how much artists contributed with their repertory of moralizing imagery. What is clear is that the earliest efforts included a vision of coordinated architectural sculpture that would spur artists at Compostela to integrate ever more complex imagery with architectural settings, eventually surpassing any contemporary European efforts.

En el principio is certainly a valuable contribution, but I regret that it stands so detached from the rest of the building fabric and its iconographic programs, much as Senra imagines the eastern chapels standing sadly alone after the project's suspension. I am persuaded by the work of scholars such as Manuel Castiñeiras and Henrik Karge, who see more of the project conceived and realized in the last quarter of the eleventh century, thereby explaining the speed and extent of early twelfth-century construction and the exceptional unity the building maintained even with the intervention of Master Mateo in the 1160s.⁵ And I urge a look backward, beyond the squabbles over 1075 and 1078, to the decades of Bishop Cresconio and King García of Galicia and the challenges that Compostela faced with its integration into the larger realm of Fernando I of Castile-León.

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Notes

1. Kenneth Conant, *The Early Architectural History of the Cathedral of Santiago de Compostela* (Cambridge, Mass.: Harvard University Press, 1926).
2. Adeline Rucquoi, "De grammaticorum schola: La tradición cultural compostelana en el siglo XII," in "Visitandum est": Santos y cultos en el *Codex Calixtinus*—*Actas del VII Congreso Internacional de Estudios Jacobeos* (Santiago de Compostela: Xunta de Galicia, 2005), 235–54.
3. My translation.

4. Victoriano Nodar Fernández, *Los inicios de la catedral románica de Santiago: El ambicioso programa iconográfico de Diego Peláez* (Santiago de Compostela: Xunta de Galicia, 2004); Manuel A. Castiñeiras González, "Didacus Gelmirus, patrono de las artes: El largo camino de Compostela—De periferia a centro del Románico," in *Compostela y Europa: La historia de Diego Gelmírez*, ed. Manuel A. Castiñeiras González (Milan: Skira, 2010), 32–97, esp. 33–38.

5. See Manuel Castiñeiras, "The Topography of Images in Santiago Cathedral: Monks, Pilgrims, Bishops, and the Road to Paradise," in *Culture and Society in Medieval Galicia: A Cultural Crossroads at the Edge of Europe*, ed. James D'Emilio (Leiden: Brill, 2015), 631–94, esp. 632–43; Henrik Karge, "The European Architecture of Church Reform in Galicia: The Romanesque Cathedral of Santiago de Compostela," in D'Emilio, *Culture and Society in Medieval Galicia*, 573–630, esp. 589–94, 602.

Orietta Lanzarini and Roberta Martinis
**"Questo libro fu di Andrea Palladio":
Il codice Destailleur B dell'Ermitage**

Rome: "L'Erma" di Bretschneider, 2015, 320 pp., 70 b/w illus. €195, ISBN 9788891306685

"This book belonged to Andrea Palladio." This intriguing attribution, inscribed by an anonymous, sixteenth-century hand (Vincenzo Scamozzi?) on the verso of the final folio of the coeval codex Destailleur B, hints at the illustrious provenance of this beguiling, little-studied manuscript of antiquarian study drawings, which is held in the Library of the Hermitage Museum in St. Petersburg. That is, the manuscript was little studied until now. Orietta Lanzarini and Roberta Martinis's *"Questo libro fu di Andrea Palladio": Il codice Destailleur B dell'Ermitage* succeeds in providing comprehensive analysis and documentation of the 130-folio (260-page) manuscript.

"Questo libro fu di Andrea Palladio" is composed of two principal sections. The first—a trio of essays—considers the form, content, and history of the codex Destailleur B; its relevance in regard to sixteenth-century antiquarian culture; and the archaeological information contained in its drawings. The second section takes the form of an extensive catalogue detailing the contents of each folio of the codex, including drawing analyses, transcriptions of annotations, bibliographic notes, and references to manuscripts or single-sheet drawings that illustrate comparable subject matter. The authors provide photographic reproductions