

Wenceslas mistakenly included in Gustav Parthey's Hollar catalogue as a work by Hollar (fig. 177).⁸ The majority of the designs derive from a cycle of paintings for the monastery executed by Škréta. A particularly impressive large plate, fully signed *Frater Henricus sculpsit*, is of the catafalque (*castrum doloris*) of the short-lived King Ferdinand IV who died in 1654.⁹ The print records the structure containing the coffin, covered in candles and lamps, which was erected in St Vitus's Cathedral.

Unsurprisingly, there are also a number of printmakers of Dutch and Flemish origin, such as Gerard de Groos (fl. 1670–90s) and Balthasar van Westerhout (1656–1728). Justus van den Nypoort (1645/49–after 1698) is another, a versatile artist who also made mezzotints. Nypoort is notable for his series of plates of views of the Kroměříž (Kremsier) castle and gardens issued in 1691 as *Des Fürstlicher Cremsierischen Lust-Garten*.¹⁰ These were commissioned by the Bishop of Olomouc, who had lavishly renovated the Moravian palatial residence. This same bishop acquired a haul of pictures from the dealers Franz and Bernhard von Imstenraedt of Cologne in 1673, including Van Dyck's double-portrait of *Charles I and Henrietta Maria* of 1632 engraved by Robert van Voerst.

Another interesting and obscure figure included is Caspar Dooms (b. 1597–after 1659?) who worked in Prague from the 1620s, but was peripatetic and travelled to Mainz in 1655.¹¹ His prints are very rare. The two prints included in *Seventeenth-century Baroque Prints in the Lands of the*

Bohemian Crown are both large-scale and accomplished – *Apotheosis of Ferdinand III as a Monarch of Peace*, 1636–37 and the *Thesis Print of Ferdinand Ernest Heidler of Buckau*, 1642 (nos. 1 and 3). The latter, showing Prague University as the Temple of Wisdom, is a pastiche of the engraving by Giorgio Ghisi of Raphael's famous fresco *The School of Athens*, published by Hieronymus Cock in 1550. Zelenková scrupulously records that Dooms created a mezzotint after Dürer's *Ecce Homo*, stating, although incorrectly, 'no extant copy of this print has been found'. Fortunately there is an impression in Berlin.¹² This magnificent and very large print, signed 'sculptor et geometra', dated 1659 and dedicated to Johann Phillipp von Schönborn, Elector and Archbishop of Mainz, is of some significance in the early history of the mezzotint technique. His son, Johann (Jan) Caspar Dooms, was active from the 1660s and 1670s in Prague and his work, confused with his father's, is apparently of inferior quality.

Both publications are in Czech and English, although sometimes the translations could be better. *Seventeenth-century Baroque Prints in the Lands of the Bohemian Crown* is the more substantial publication. It is arranged chronologically and contains a useful list of artist biographies. *A Hidden Face of the Baroque* includes a different selection and is alphabetically organized. Together they reveal that prints are integral to our understanding of the art and visual culture of the Bohemian lands in the seventeenth century.

8. The print reproduced in Zelenková, 2009, op. cit., no. 4, p. 25, fig. a is inscribed in pencil with the Parthey reference P.173; we reproduce here a different impression.

9. Zelenková, 2009, op. cit., no. 8.

10. Zelenková, 2009, op. cit., no. 57 and Zelenková, 2011, no. 48.

11. F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Wood-*

cuts 1450–1700, v, Amsterdam, 1951, p. 266, nos. 1–96.

12. Kupferstichkabinett, inv. 314-100; *Die also genannte Schwarze Kunst in Kupfer zu arbeiten: Technik und Entwicklung des Mezzotintos*, Gutenberg-Museum and Landesmuseum, Mainz, edited by E.-M. Hanebutt-Benz and I. Fehle, Berlin and Munich, 2009, pp. 114–17, no. 30, repr. p. 116.

Foreign Engravers in Baroque Spain

Nadine M. Orenstein

Javier Blas, María Cruz de Carlos Varona and José Manuel Matilla, *Grabadores extranjeros en la Corte española del Barroco*, exhibition catalogue, Madrid, Biblioteca Nacional de España, 2011, 744 pp., 1003 col. ill., €115.20.

The generous size of *Grabadores Extranjeros en la Corte española del Barroco* is remarkable for an art book these days. Consisting of a total of 741 pages, it is rare that any

catalogue of this magnitude, let alone one devoted to works on paper, is published and the authors should be complimented on getting such an oeuvre into print and the tremendous amount of work that went into assembling it. Whether the artists catalogued in this volume really deserve such royal treatment is another question. The catalogue compiles the work of twelve foreign printmakers active in Spain in the seventeenth century: they



178: Diego de Astor after El Greco (Doménikos Theotókopoulos), *Adoration of the Shepherds*, 1605, engraving, 470 x 346 mm (New York, The Metropolitan Museum of Art).

include Pedro (Pierre) Perret (c. 1555–1625), Diego de Astor (c. 1585–90–c. 1650), Cornelis Boel (c. 1576–c. 1621), and Martin Droeswoode (Droeshout) (1601–1650), among the better known. They are mostly foreign born, mainly in the Netherlands.

This thorough and well-researched book begins with an essay on the reasons for these primarily Flemish engravers to have produced prints in Spain. The story begins with Pierre Perret, initially invited to Spain in 1583 by architect Juan de Herrera to engrave his large designs of the Escorial. Perret no doubt attracted other printmakers. While Perret remained in Spain, others like Boel and Droeswoode passed through, creating a few prints in Madrid and then moving on to better pastures. Much of the essay is devoted to discussing why, unlike Antwerp, Amsterdam, Paris and London, Madrid produced an environment that was not conducive to a thriving print market and one that did not attract better engravers and print designers. The quality of the works catalogued in this book varies considerably. The answers as to why Spain was not home to a lively, high-quality print market lie with issues involving publishers, audience, but most importantly the control that both the Crown and the Church exercised over what was published. The state and the church both created environments of censorship that limited subjects and the effects can be seen among the prints in this catalogue which are heavily weighted towards portraits and devotional images. Another reason is that Spaniards seem to have had cheap taste and would not pay high prices for prints. One piece of evidence for this is that prints not made in Spain but purchased via trade networks from abroad were often not the best, for instance, the majority of prints purchased from France were inexpensive pieces from the Rue Montorgueil. In addition, while Spain was home to a number of great painters, they do not seem to have been especially interested in having prints produced after their paintings. El Greco was the exception; he did have one engraver, Diego de Astor, born in Mechelen, working after his paintings but their collaboration was limited to four prints (fig. 178). More generally, the country seems to have suffered from a lack of gifted print designers. Another significant problem in Spain was that the book publishers were not interested in producing richly illustrated publications. In most cases, the author of a book rather than its publisher was obliged to pay for the production of engraved illustrations. Thus, while the majority of the prints produced by the artists catalogued here are in fact book illustrations, most of these are title-pages.

The second essay discusses the lives of the artists in the group. It is followed by a contribution on printmaking

techniques and an examination of the issues surrounding book production in Spain, an important source of work for these printmakers. Four appendices complete the publication. The first assembles the biographies of each artist according to known documents. The second consists of two documents relating to the commissioning of illustrations for a particular book from Juan de Courbes and Alardo de Popma and the third publishes the inventory of plates belonging to the engraver Francisco Navarro. The fourth appendix transcribes a manuscript manual on etching in the Biblioteca Nacional de España which had previously only been published in Catalan.¹

The largest portion of the book is devoted to a catalogue of the work of these artists. It is organized chronologically in its ordering of the engravers as well as their work. This allows the reader to view the arc of each engraver's development. It also emphasizes the effect of the Spanish printmarket on their oeuvres, notably, how in some cases the quality plummeted once these engravers had been working in Spain for a while. We refer here most specifically to Perret whose early work includes richly engraved prints after Pieter Bruegel the Elder and Hans Speckaert. He arrived in Spain in 1583 and stayed there a number of years before returning to Antwerp in 1594 at which point he joined the St Luke's Guild, but by December 1595 he was back in Madrid, gaining the title of *'tallador de laminas finas de Su Majestad'* (engraver of fine plates to His Majesty). At that point, he created one final beautiful pair of prints after Otto van Veen dedicated to Juan de Herrera who had originally lured him to Madrid. For the following thirty years, however, settled in Madrid and clearly with no further access to the fine Antwerp designers, Perret proceeded to produce countless dry and stiff portraits and title-pages. The listings for each artist assemble the printed work created throughout their careers, including the pieces they produced outside of Spain. The authors have clearly done a thorough job mining Spanish collections but they only rarely ventured further afield to other European collections and relied on published references to impressions. In one case, they missed the works listed in Hollstein's volume XXVI catalogue of Jan Schorkens (Schorquens) for their compilation of works by Juan Schorquens which includes some entries that the present book does not. For most of the Flemish artists, however, the authors have turned up numerous engravings produced in Spain that considerably augment the catalogues provided in the Hollstein series. Many of the works that were included in the early volumes of Hollstein, which lack the copious illustrations typical of the later ones, are here reproduced and this will

1. Eva Figueras Ferrer, 'El primer tractat de gravat calcogràfic a Espanya', *Bulletí de Museum Nacional d'Art de Catalunya*, 1, 1993, no. 1, pp. 263–74; Ad Süjman, *Engraving and Etching 1400–2000. A History*

of the Development of Manual Intaglio Printmaking Processes, Houten, 2012, p. 518, nos. 206.1 and 2.

certainly prove useful for scholars. Given the endless, drily engraved images of title-pages, one can see why Hollstein might have chosen to omit them. There are some entertaining prints in the group like Maria Eugenia de Beer's charming series depicting acrobatics on horseback and bullfighting. De Beer, daughter of Cornelis de Beer, also catalogued here, is the only woman in the group and is not exactly foreign. She was born in Madrid and executed most of her work there; her father was born in Utrecht. Another unusual print is Diego de Astor's enormous family tree for Philipp IV fanned out over a garden. The print appeared some twenty years after it was made in a book that was published sixteen years after the author had died. The manner in which the prints were catalogued displays a few peculiarities. To begin with, all the prints in the catalogue are numbered consecutively in-

stead of the work of each artist having been numbered separately. Next, the medium of most of the prints is given as *talla dulce*, intaglio, rather than with a more specific identification such as engraving or etching. Another odd aspect is that the authors have included in the run of the catalogue prints whose attribution they reject. For instance, the authors include the woodcut arms of Gaspar de Quiroga, archbishop of Toledo given by others to Perret, who never made woodcuts, but which they classify as 'Pedro Perret (*antigua atribución* (old attribution))' (no. 20). As a result, the headings of the catalogue have the feeling of having been printed from a database without much editing after that to prepare them for publication in a book. In general, however, this work is an impressive effort of research on a group of artists who until now have not received such focussed treatment.

Jugendstil Graphik Design

Christian Weikop

Jürgen Döring and Holger Klein-Wiele, *Grafikdesign im Jugendstil: Der Aufbruch des Bildes in den Alltag*, exhibition catalogue, Hamburg, Museum für Kunst und Gewerbe, 20 May 2011–30 October 2011, Hamburg, Hatje Cantz, 2011, 512 pp., 1323 col. ill., €68.

This opulent and sumptuously illustrated catalogue that accompanied an exhibition of the same name at the Museum für Kunst und Gewerbe (MK&G), Hamburg, in 2011 is essential reading for anyone with an interest in the development of printmaking and the evolution of graphic design. The publication illustrates a great deal more than was shown at the exhibition, and functions to a degree as the museum's collection catalogue of *Jugendstil* (Art Nouveau) graphic art. This impressive large format work, with more than 1,300 illustrations, representing around ten percent of the inventoried collection at the museum, has been written and compiled by Jürgen Döring and Holger Klein-Wiele. The catalogue effectively demonstrates how from the early 1890s stylized colour prints began to represent and permeate all aspects of everyday life in the form of commercial advertising, satirical journals, exhibition posters, postcards, books, letterheads, menus, calendars and other ephemera such as business cards. This revolution in graphic design was closely observed at first

hand by the founding director of the Hamburg Arts and Crafts Museum, Justus Brinckmann, who assembled a unique collection by leading designers, such as Peter Behrens and Henry van de Velde. During the Wilhelmine period, the mercantile Hanseatic city of Hamburg was in the process of establishing a modern identity through new or reinvigorated public institutions and culture. As a major trading hub, Hamburg was less culturally protectionist and more outward-looking than other German cities, and this internationalism is reflected by the acquisition policies of the custodians of the major art institutions in the city, not least the MK&G. In 1900 Brinckmann travelled to the Paris Exposition and, inspired by the burgeoning Art Nouveau movement, acquired many works that form the basis of Hamburg's important collection.

The term 'Jugendstil' is the German variant of the pan-European 'Art Nouveau'. It translates as 'youth style' and is named after the Munich magazine *Jugend*, which promoted many of the up-and-coming exponents of this movement. This important publication, founded by Georg Hirth in 1896, is effectively discussed in this catalogue, along with some of the other key publications, such as its rival *Simplicissimus* and the organ of the Vienna Secession, *Ver Sacrum*.¹ Döring and Klein-Wiele deftly situate the German 'Jugendstil' and Austrian 'Sezessionstil' alongside its coun-

1. For these magazines and others associated with European Art Nouveau and Modernism more generally, see *The Oxford Critical*

and Cultural History of Modernist Magazines Volume III: Europe 1880–1940, edited by P. Brooker, S. Bru, and C. Weikop, Oxford, 2013.