

some of which reproduce Tarocchi that probably originated in Ferrara in the 1460s and hence show the early dissemination of Italian prints in Germanic lands (figs. 129 and 130). The beginning of the reception of classical antiquity in the North is marked by Danhauser's monumental yet unfinished compendium, which failed in its ultimately insoluble attempt to provide a survey of the material heritage of antiquity in text and image without including any regional or thematic boundaries.

Printmaking offered a range of possibilities for the appropriate depiction of antiquity. Sculptures, for instance, could be shown from various viewpoints and these could be multiplied in series of images. One such example is Jan de Bisschop's (1628–71) *Signorum veterum icones* (Representations of ancient images) from 1668–69, which illustrates among many other works the famous Farnese Hercules from multiple angles. Comparing some of these print series with the reproduced works allows us to reconstruct how a canon of classical sculpture gradually emerged, and one chapter in the catalogue is devoted to various aspects of its formation. Not mentioned, however, is the fact that classical sculpture was occasionally also reproduced in chiaroscuro woodcuts. An example would be the chiaroscuro woodcut depicting the statue of *Venus felix with Cupid*, displayed in the Belvedere court of the Vatican since 1509, and for which Achim Gnann recently

put forward a tentative attribution to Frans Floris (1517–70) (*In Farbe! Clair-obscur-Holzschnitte der Renaissance*, Munich, 2013, no. 151).

Among the many unusual items in this inspiring catalogue is the mention of a pantograph, a fairly exotic contraption that allowed for the precise reproduction of reliefs (Reliefkopiermaschine). It mechanically scans surfaces and transfers their relief onto a metal plate, to create pantographically derived etchings that once printed have a surprisingly three-dimensional effect. The technique lends itself to the reproduction of antique coins for which the *Trésor de numismatique et de glyptique* (Paris 1834–58) is a prime example (fig. 131). It was nevertheless quickly succeeded by other techniques such as chromolithography and is all but forgotten today. The catalogue therefore offers more than its title suggests. Despite occasional omissions, it is a wide-ranging compendium that encourages the reader to follow the numerous and often unusual leads it provides.

F. CARLO SCHMID

ALONSO BERRUGUETE: FIRST SCULPTOR OF RENAISSANCE SPAIN. Organized by the National Gallery, Washington DC, and the Meadows Museum, Dallas, this exhibition and accompanying catalogue reflect the growing interest in the United States in the study of Spanish sculpture, in part a consequence of



132. Installation view of the exhibition 'Alonso Berruguete: First Sculptor of Renaissance Spain' in Washington, DC, National Gallery of Art, in 2019 showing the *Ecce Homo*, c. 1524 (Valladolid, Museo Nacional de Escultura).

the revival of Spanish Renaissance studies in Spain and Italy in recent years (*Alonso Berruguete: First Sculptor of Renaissance Spain*, edited by C. D. Dickerson III and Mark McDonald, contributions by Manuel Arias Martínez, Daphne Barbour, Jonathan Brown, Richard L. Kagan, Wendy Sepponen and Julia M. Vázquez, exhibition catalogue, Washington DC, National Gallery of Art, 13 October 2019–17 February 2020; Dallas, Meadows Museum, Southern Methodist University, 29 March–26 July 2020, Washington DC, National Gallery of Art in association with Dallas, Meadows Museum, SMU, Madrid and New York, Centro de Estudios Europa Hispánica/Center for Spain in America, and New Haven and London, Yale University Press, 2019,

244 pp., 177 ills., \$55; fig. 132). Mention should also be made of the notable advances in research on this painter, sculptor, altarpiece designer, draughtsman and printmaker presented by Arias in his monograph *Alonso Berruguete: Prometeo de la escultura* (2011), and in the catalogue for the exhibition he curated at the Museo Nacional de Escultura in Valladolid, *Hijo de Laocoonte: Alonso Berruguete y la antigüedad pagana* (2017).

The publication offers a more complete vision of the artist, paying particular attention to the centrality of design in Berruguete's creative process. Exemplary in terms of content and illustrations, it includes the first catalogue raisonné of the artist's drawings and offers a multifaceted image of Berruguete, examining



133. Alonso Berruguete, *The Entombment of Christ*, 1540–60, engraving, 150 x 167 mm (London, British Museum).

his use of different forms of sculptural expression in order to facilitate a better understanding of his work. The first three chapters, written by Dickerson, focus on the artist's early years in Castile, his formative years in Italy and his return to Spain in around 1516 to become court painter to Charles V in 1518. These texts make full use of the recent research into Berruguete's Italian period included in the 2013 exhibition catalogue *Norma e Capriccio: Spagnoli in Italia agli esordi della maniera moderna*, specifically the documentary discoveries by Tomasso Mozzati and Louis Waldmann. Dickerson also draws several interesting comparisons between Berruguete and Donatello, reaffirming the young Berruguete's Florentine training. Also presented is the painting of *Temperance* acquired by the Museo del Prado in 2017; the muscular forms derived from the Sistine Chapel Sibyls are excellent examples of Michelangelo's influence on the artist's painting.

Kagan highlights the prestige that Berruguete enjoyed in Castile upon his return from Italy, evident in the notarial position he was given in the Real Audiencia y Chancillería in Valladolid and in his ambition to obtain a landed estate. In addition to the catalogue raisonné of Berruguete's drawings, McDonald offers a comprehensive and precise account of the role of drawing in different phases of the artist's career in Italy and Spain, showing its use both as an auxiliary resource for the decoration of altarpieces and as a means of conceiving free-standing sculptures. There is also an informed analysis of the drawings associated with the artist's workshop.

Berruguete's output as a designer of altarpieces is covered by Arias, who had previously devoted some years to studying Berruguete's sources and publishing vital new information. Arias presents a detailed study of the iconographic programmes of the large-scale altarpieces, such as the one for the high altar in the monastery of San Benito el Real in Valladolid and now in the Museo Nacional de Escultura of that city. Also pertinent to altarpieces is Barbour's chapter on the techniques and mechanics of Berruguete's workshop, which is mostly based on her study of the San Benito altarpiece.

In a separate chapter McDonald studies the role of prints as sources of imagery in Berruguete's workshop practice as well as the artist's work as an inventor of compositions for engravings, including *The Entombment of Christ* attributed to him (fig. 133). McDonald places Berruguete at the centre of the artistic debate between Florence and Rome, drawing attention to his use of models by Marcantonio Raimondi and Pompeo dell'Aquila through prints by Orazio de Santis. Sepponen focuses on the choir of Toledo cathedral, one of Berruguete's final commissions, which best reveals his mastery of sculptural relief, while Vázquez analyses

a late work, the tomb of Cardinal Tavera, highlighting the skill and refinement in the treatment of the marble. Arias concludes the volume with a chapter on the artist's critical legacy. BENITO NAVARRETE PRIETO

ROSENWALD, HIND AND EARLY MODERN PORTRAIT ENGRAVINGS. The recent rehousing of the early modern portrait print collection at the National Gallery of Art in Washington, DC, has provided a welcome opportunity to revisit and summarize its holdings, particularly for those not familiar with it. The roughly 2,400 portrait prints were part of the collection of Lessing J. Rosenwald (1891–1979), who, by the time of his death had bequeathed more than 28,000 works on paper to the National Gallery. Rosenwald's collection spans the medieval period to the twentieth century, representing works of art mainly from Europe and North America. While many parts of the collection have been studied, little attention has been given to the portrait engravings depicting England's royalty, important political and cultural figures, and other notable names from the continent.

Arthur M. Hind (1880–1957), long-time Keeper of prints and drawings at the British Museum, was embarking on a new project during his retirement years, the multivolume *Engraving in England in the Sixteenth & Seventeenth Centuries* (Cambridge, 1952–55), when he persuaded Rosenwald to acquire the portrait print collection. It was Hind who discovered a group of prints being auctioned at Sotheby's in 1948 from the Hermann Marx collection, itself consisting of a large group purchased in 1942, also at Sotheby's from the estate of W. B. Dukes. Rosenwald agreed to the purchase, albeit reluctantly. In his memoir written three years before his death, Rosenwald expressed little interest in the acquisition: 'I was not the least interested in this type of print but I purchased them nevertheless', perhaps an understandable remark from a collector who acquired thousands of works on paper, among them superlative impressions by Albrecht Dürer, Rembrandt, Jacques Callot, Robert Nanteuil, William Blake, Paul Gauguin and Edgar Degas, to name a few. Rosenwald continued by admitting that he never really examined his new purchase, of what he described as the 'large collections of the type of engraved portraits' (*Recollections of a Collector*, Jenkintown, PA, 1976, p. 123). After Hind studied the works in London, the prints were sent to America to Rosenwald's Alverthorpe Gallery in Jenkintown, Pennsylvania, after which they were forwarded to the National Gallery. The acquisition of works of art by theme as seen in the collections of Rosenwald, Dukes and Marx, reflects a longstanding tradition of collecting practice, one that can be traced to the writings of Samuel Quiccheberg, whose 1565 treatise *Inscriptiones vel tituli theatrae amplissimi* (The inscriptions or