

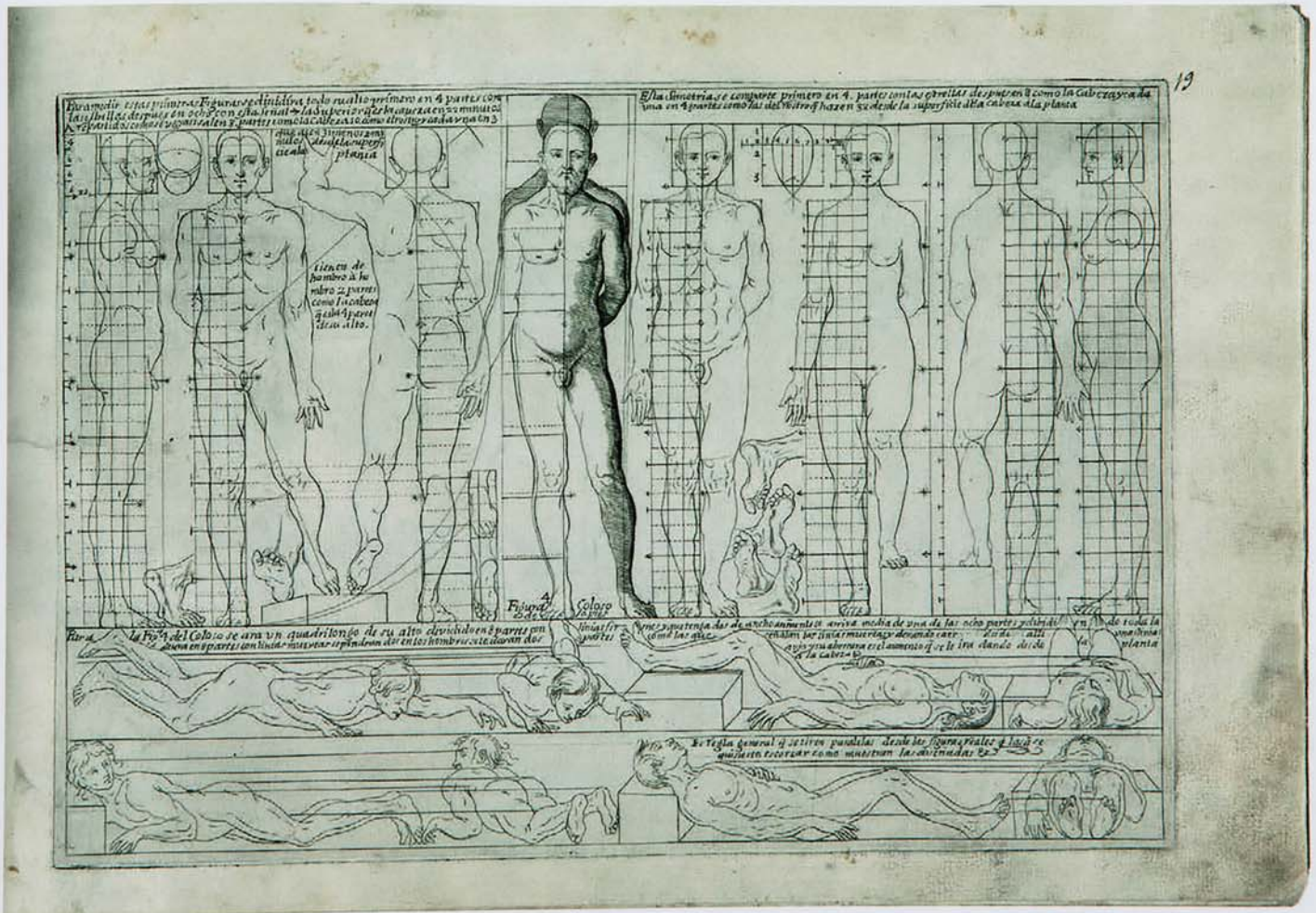
and Ferdinand V of Bohemia, and others, for example a portrait thought to be of the Cremonese canon Pietro Antonio Lanzoni called Tolentino (1571–1631) by Agostino Carracci (1557–1602; fig. 134). In addition to famous sitters, there is an impressive list of important printmakers credited to many of the works, including Francis Delaram (active 1615–27), Thomas Cross (active 1644–82), William Faithorne (1616–91) and over 400 attributed to members of the Dutch printmaking family, van de Passe.

The versos of the prints offer more information on context and provenance. While the majority of engravings bear both Hermann Marx's collector's mark of an owl stamp (F. Lugt, *Collector's Marks on Prints and Drawings*, www.marquesdecollections.fr; 2816a) and the red shield stamp of W. B. Dukes (Lugt 2757a), other notable collectors' marks were found. The most featured names are well-known collectors from the nineteenth century, such as Sir Mark Masterman Sykes (Lugt 1897), William Salt (Lugt 2259a), Revd John Burleigh James (Lugt 1425) and Alfred Morrison (Lugt 151), and from the eighteenth century, Jean Pierre Mariette (Lugt

1786a) and Charles Lenormand du Coudray (Lugt 1704).

The relationship between Rosenwald and bulk collecting, as well as the collection itself, reminds us of the complex dynamics of print collecting, its fervour in the nineteenth and twentieth centuries, and the changes in taste that affected the market. The collection allows for closer study of impressions of portrait engravings prevalent in the early modern period. The Rosenwald portrait print collection can be accessed online via the National Gallery's collection database and catalogue data continues to be updated. LARA LANGER

**SPANISH DRAWING BOOKS.** The past ten years have been extraordinarily fruitful for the study of Spanish drawings, with catalogue raisonnés now available of pivotal artists such as Vicente Carducho (1576–1638), Juan Carreño de Miranda (1614–85), Bartolomé Esteban Murillo (1617–82), Luis Paret (1746–99) and Jusepe de Ribera (1591–1652). Most of these projects were supported by the Centro de Estudios Europa Hispánica (CEEH), co-publisher with the Museo Nacional del Prado of *El Maestro de Papel: Cartillas*



135. Matías de Irala, *Proportions of the Human Body*, from *Metodo sucinto y compendioso de cinco simetrias* (Madrid, 1739), engraving and etching, 250 x 390 mm (Madrid, Antonio Bonet Correa collection).





136. Pedro de Villafranca, *Hands*, 1637–38, etching and engraving, 212 x 293 mm (Madrid, Real Academia Española, Library, Antonio Rodríguez-Moñino/María Brey legacy gift).



*para aprender a dibujar de los siglos XVII al XIX* (The master of paper: drawing books from the seventeenth to the nineteenth centuries); edited by María Luisa Cuenca, Ana Hernández Pugh and José Manuel Matilla, with contributions by Juan Bordes, Javier Docampo, Teresa Posada Kubissa, Oriane Lavit, Silvia Alfonso, Marta Bausá, Virginie D'Haene, Alejandro Vergara, Mark McDonald, María del Mar Alberto Muñoz, José Riello, Antonio Bonet Correa, José Javier Azanza López, Mikel Sanz Tirapu, and Gloria Solache, exhibition catalogue, Madrid, Museo Nacional del Prado, 15 October 2019–2 February 2020, Madrid, Museo Nacional del Prado & Centro de Estudios Europa Hispánica, 2019, 408 pp., 172 ill., €45). While over the years several studies have explored the production of drawing books printed in centres such as the Low Countries and Italy, *El Maestro de Papel* is the first overview of this rare subject in the Spanish context.

The dearth of scholarly attention was partly due to the dispersion of sources and/or poor representation in public collections. At the Prado's library, this situation has been alleviated in recent times by a series of donations and acquisitions. These arrivals not only enriched the Prado's holdings, analysed here in an essay by Cuenca, but also spurred the idea of an exhibition project that eventually crystallized the exhibition and catalogue *El Maestro de Papel*. The catalogue examines the history of drawing books with a selection of 118 works drawn from the Prado's and other public and private collections.

E. H. Gombrich's *Art and Illusion* (Washington, DC, 1960) rescued drawing books from oblivion. Starting in the early seventeenth century, they reached the market in the form of bound books, sets of prints or individual prints, the first notable examples being Odoardo Fialetti's *Il vero modo et ordine per dissegñar* (Venice, 1608) and Giacomo Franco and Jacopo Palma's *Della Nobiltà del disegno* (Venice, 1611). The popularity of drawing manuals ran in parallel with the dissemination of academic principles all over Europe, which explains their peak during the eighteenth century as well as their ultimate decline around 1850. Regrettably, the survival rate of these prints was compromised by routine damage during workshop use and by their initial low appeal to collectors. Nothing illustrates this better than the dismal state of a copy of Matías de Irala's 1731 *Metodo sucinto y compendioso de cinco simetrias apropiadas a las cinco ordenes de Arquitectura adornada con otras reglas vitales* (Comprehensive and succinct method of five forms of symmetry adapted to the five orders of architecture enriched with other useful rules), which was owned by several generations of the Esteve family of artists and is mentioned in this book (fig. 135).

One of the main challenges faced by the curators concerns the lack of demarcation between drawing books, theoretical treatises, iconographic manuals and

anatomical studies, a difficulty addressed by Bordes in his descriptive classificatory essay. The other issue is multiplicity. Illustrations of intertwined body parts were common in these books, as *dissecta membra* were particularly suitable for introducing students gradually to the rudiments of drawing. They also typify, however, the inherent reappropriation, exchange and cross-reference in this genre. Ribera's three etchings representing groupings of ears, eyes, and mouths and noses, for example – dated 1622 and most likely related to an abandoned drawing book project – reappear later in a 1650 manual published by Louis Ferdinand and again in Juan Barcelón's *Cartilla para aprender a dibuxar* (A manual for learning to draw; Madrid, 1772), an unauthorized version of Ferdinand's book. Furthermore, as shown by Pedro de Villafranca's group of thirteen prints (fig. 136) – which were never released as a unified set, their popularity deriving instead from their incorporation as an appendix to a Spanish translation of Vignola's *Regola delli cinque ordini d'architettura* (Rules of the five orders of architecture, Madrid, 1651) – these materials typically circulated in inconsistent editions, at times difficult to trace.

Considering that context, the catalogue would have probably benefited from more attention to comparative visual analysis that could have complemented Hernández Pugh's succinct and informative survey on the evolution of drawing books in Spain, from Villafranca's pioneering group of instructional etchings (Madrid, c. 1637–38) to José Avrial's series of lithographic prints published in 1837–42 by the Royal Academy in Madrid. The same can be said about the reach of these materials beyond artistic circles. As Matilla's introductory essay points out, analogies between learning to draw and learning other creative practices (particularly writing, poetry and music) were stressed by commentators such as Leon Battista Alberti (1404–72) from early on. This leaves one wondering about potential interrelations with other instructional fields such as music education, where works such as Gaspar Sanz's 1674 *Instrucción de música* became milestone creations on their own. Finally, the impact of drawing books on the social perception of drawing as an intellectual and individual endeavour is particularly intriguing, especially considering their purported goal of superseding the need for a physical master. Nonetheless, while *El Maestro de Papel* cannot answer all the questions it raises, its potential to suggest new lines of enquiry positions it to have a transformative effect on the field of Spanish prints and drawings. FRANCISCO J. R. CHAPARRO

REMBRANDT'S *FALL OF HAMAN IN THE HERMITAGE*. An exhibition at the State Hermitage in St Petersburg and its Russian catalogue highlighted Rembrandt's newly restored painting *The Fall of Haman*, and marked the 350<sup>th</sup> anniversary of the artist's death in 1669 ('Падение Амана': картина