

provide the same detail, accuracy and enlightening commentary on the patronage of early-seventeenth-century Rome as on that of Bologna in the space of perhaps only one chapter. It does mean, however, that the reader is left without much knowledge of the culmination of Fontana's career. These caveats aside, this book provides a nuanced and richly textured discussion of the ways in which a female artist could forge a career within late sixteenth-century society.

CORDELLA WARR
University of Manchester

**RAPHAEL, DÜRER, AND
MARCANTONIO RAIMONDI:
COPYING AND THE ITALIAN
RENAISSANCE PRINT**

LISA POON

Yale University Press, 2004, £40.00, \$55.00
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This thoughtful new book on the Renaissance print actually takes up two different aspects of the new medium of engravings. On the one hand, engravings literally offer multiple images of a single design, regardless of the maker of that design. Traditionally, that maker has been taken to be the single author of the work, especially in the case of Albrecht Dürer, the paragon of what the nineteenth-century cult of genius of individual artists was disposed to call, in the words of Adam von Bartsch, a *printer-genius*. Indeed, the Italian Renaissance is the period par excellence when the cult of genius and inventive design was most prized for the hand of the artist, such as Raphael. On the other hand, our own postmodern sensibility has begun to take note of another kind of engraving tradition – that of professional printmakers, here Marcantonio Raimondi in Rome, perhaps abetted by specialist publishers, who could take their designs for prints from a different artist, adopting compositions for replication. Such prints – and their producers – used to be dismissed as ‘reproductive’ engravings, but now print specialists are beginning to think about their medium as collaborative, even to begin researching the roles of publishers (more in Antwerp and Amsterdam in a slightly later moment) in the dramatic expansion of engraving during the sixteenth century.



Lisa Poon's analysis picks up these revisionist initiatives:

I am more interested in cases in which the production of the print was no longer the tight control of a single master, cases in which there was greater parity between the engraver and the print's designer.

Her concern is for collaboration between painter and engraver, here Raphael and Marcantonio, hence prints with multiple authorship. She also examines Marcantonio's celebrated early piracy of Dürer woodcut compositions for transposition into engravings, documented by Vasari, in which the Venetian transposed his German models into engravings. In the process she attends closely to the credits inscribed onto the copies. Ultimately, she wants to recast Marcantonio's role and his achievement in contemporary terms, while revisiting the original assessment of his art by Giorgio Vasari in 1568 as *The Life of Marcantonio Bolognese and Other Engravers of Prints*.

Although he did monogram most of his engravings, Marcantonio left few archival traces, so the several objects themselves form the core of this investiga-

tion. Here Poon pursues a series of cleverly designed chapters to take on most of the variables of her individual collaborators. She starts with the nature of the print itself – portable, inexpensive – and multiple images, which could travel, as Marcantonio's engravings swiftly did, to all corners of Europe (though influence or reception is not her interest). Her first chapters situate printmaking within the larger world of 'print culture' and the second half-century of printed books. She considers copying alongside early copyright, particularly as promulgated in the Venice Senate over Marcantonio's replication of earlier Dürer prints, and she also notes the frequent period use of designs transferred into another medium (a good example outside the bounds of this book is the widespread use of Dürer for varied decorative arts, recently explored in the British Museum exhibition, 'Albrecht Dürer and his Legacy'). She also

Raphael Durer And Marcantonio Raimondi Coipying And The Italian Renaissance Print

Kristel Smentek



Raphael Durer And Marcantonio Raimondi Coipying And The Italian Renaissance Print:

Raphael, Dürer, and Marcantonio Raimondi Lisa Pon, 2004 In early sixteenth century Italy works of art came to be understood as unique objects made by individuals of genius giving rise to a new sense of the artist as the author of his images At the same time the practice of engraving a medium that produced multiple printed images via collaborative processes rapidly developed In this book Lisa Pon examines how images passed between artists and considers how printing techniques affected the authorship of images Pon focuses on the encounters between the engraver Marcantonio Raimondi and three key artists Albrecht Dürer Raphael and Giorgio Vasari She reevaluates their work in light of the tensions between possessive authorship and practical collaboration in the visual arts

Raphaël, Dürer, and Marcantonio Raimondi Lisa Pon, 2004 In early sixteenth century Italy works of art came to be understood as unique objects made by individuals of genius giving rise to a new sense of the artist as the author of his images At the same time the practice of engraving a medium that produced multiple printed images via collaborative processes rapidly developed In this book Lisa Pon examines how images passed between artists and considers how printing techniques affected the authorship of images Pon focuses on the encounters between the engraver Marcantonio Raimondi and three key artists Albrecht Dürer Raphael and Giorgio Vasari She reevaluates their work in light of the tensions between possessive authorship and practical collaboration in the visual arts

Publisher's description *Vasari and the Renaissance Print* Sharon Gregory, Giorgio Vasari, 2012 In both Vasari's life and in his *Lives* prints played important roles This volume examines Giorgio Vasari's interest as an art historian and as an artist in engravings and woodblock prints revealing how it sheds light on aspects of Vasari's career and on aspects of sixteenth century artistic culture and artistic practice It is the first book to study his interest in prints from this dual perspective

Tracing the Visual Language of Raphael's Circle to 1527 Alexis R. Culotta, 2020-06-22 In *Tracing the Visual Language of Raphael's Circle to 1527* Alexis Culotta examines how the Renaissance master's style one infused with borrowed visual quotations from other artists both past and present proved influential in his relationship with associate Baldassare Peruzzi and in the development of the artists within his thriving workshop Shedding new light on the important yet often overshadowed figures within this network this book calls upon key case studies to convincingly illustrate how this visual language and its recombination evolved during Raphael's Roman career and subsequently served as a springboard for artistic innovation for these close associates as they collaborated in the years following Raphael's death

Art Market and Connoisseurship Anna Tummers, Koenraad Jonckheere, 2008 The question of whether seventeenth century painters such as Rembrandt and Rubens were exclusively responsible for the paintings later sold under their names has caused many a heated debate Despite the rise of scholarship on the history of the art market much is still unknown about the ways in which paintings were produced assessed priced and marketed during this period which leads to several provocative questions did contemporary connoisseurs expect masters such as Rembrandt to paint works entirely by their own hand Who was credited

with the ability to assess paintings as genuine The contributors to this engaging collection Eric Jan Sluiter Hans Van Miegroet and Neil De Marchi among them trace these issues through the booming art market of the seventeenth and eighteenth centuries arriving at fascinating and occasionally unexpected conclusions *Far From the Truth* Michiel van Groesen, Johannes Müller, 2023-12-28 Information and knowledge were essential tools of early modern Europe's global ambitions This volume addresses a key concern that emerged as the competition for geopolitical influence increased how could information from afar be trusted when there was no obvious strategy for verification How did notions of doubt develop in relation to intercultural encounters Who were those in the position to use misinformation in their favour and how did this affect trust How in other words did distance affect credibility and which intellectual and epistemological strategies did early modern Europe devise to cope with this problem The movement of information and its transformations in the process of gathering ordering and disseminating makes it necessary to employ both a global and a local perspective in order to understand its significance The rise of print leading to various new forms of mediation played a crucial role everywhere inspiring theories of modernization in which media served as agents of new connections and eventually of globalization Paradoxically during the entire period between 1500 and 1800 the demise of distance through various strategies of verification coincided with constructions of otherness that emphasized the cultural and geographical difference between Europe and the worlds it encountered Ten leading scholars of the early modern world address the relationship between distance information and credibility from a variety of perspectives This volume will be an essential companion to those interested in the history of knowledge and early modern encounters as well as specialists in the history of empire and print culture The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

The Primacy of the Image in Northern European Art, 1400-1700 Debra Cashion, Henry Luttikhuizen, Ashley West, 2017-08-21 The Primacy of the Image in Northern Art 1400-1700 Essays in Honor of Larry Silver is an anthology of 42 essays written by distinguished scholars on current research and methodology in the art history of Northern Europe of the late medieval and early modern periods Written in tribute to Larry Silver Farquhar Professor of the History of Art at the University of Pennsylvania the topics are inspired by Professor Silver's renowned scholarship in these areas Early Netherlandish Painting and Prints Sixteenth Century Netherlandish Painting Manuscripts Patrons and Printed Books Durer and the Power of Pictures Prints and Printmaking and Seventeenth Century Painting Studies of specific artists include Hans Memling Albrecht Durer Hans Baldung Grien Hieronymus Bosch Pieter Bruegel Hendrick Goltzius and Rembrandt *Space, Image, and Reform in Early Modern Art* Arthur J. DiFuria, Ian Verstegen, 2021-11-08 The essays in *Space, Image, and Reform in Early Modern Art* build on Marcia Hall's seminal contributions in several categories crucial for Renaissance studies especially the spatiality of the church interior the altarpiece's facture and affectivity the notion of artistic style and the controversy over images in the era of Counter

Reform Accruing the advantage of critical engagement with a single paradigm this volume better assesses its applicability and range The book works cumulatively to provide blocks of theoretical and empirical research on issues spanning the function and role of images in their contexts over two centuries Relating Hall s investigations of Renaissance art to new fields Space Image and Reform expands the ideas at the center of her work further back in time further afield and deeper into familiar topics thus achieving a cohesion not usually seen in edited volumes honoring a single scholar **Reframing**

Albrecht D?rer Andrea Bubenik,2017-07-05 Focusing on the ways his art and persona were valued and criticized by writers collectors and artists subsequent to his death this book examines the reception of the works of Albrecht D rer Andrea Bubenik s analysis highlights the intensive and international interest in D rer s art and personality and his developing role as a paragon in art historiography in conjunction with the proliferation of portraits after his likeness The author traces carefully how D rer s paintings prints drawings and theoretical writings traveled widely and were appropriated into new contexts and charged with different meanings Drawing on inventories and correspondences and taking collecting practices into account Bubenik establishes who owned what by D rer in the 16th and 17th centuries and characterizes the key locations where interest in D rer peaked especially the courts of Maximilian I in Munich and Rudolf II in Prague Bubenik treats the emergent artistic appropriations of D rer borrowings from or transformations of his originals in conjunction with contemporary sources on art theory The volume includes illustrations of numerous imitative works after D rer As well as being the first book to fully address the early reception of the most important of German Renaissance artists Reframing Albrecht D rer shows how appropriation is a crucial concept for understanding artistic practice during the early modern period Mariette and the

Science of the Connoisseur in Eighteenth-Century Europe Kristel Smentek,2017-07-05 Celebrated connoisseur drawings collector print dealer book publisher and authority on the art of antiquity Pierre Jean Mariette 1694 1774 was a pivotal figure in the eighteenth century European art world Focusing on the trajectory of Mariette s career this book examines the material practices and social networks through which connoisseurs forged the idea of art as an object of empirical and historical analysis Drawing on significant unpublished archival material as well as on histories of science publishing collecting and display this book shows how Mariette and his colleagues practices of classification and interpretation of the graphic arts gave rise to new conceptions of artistic authorship and to a history of art that transcended the biographies of individual artists To follow Mariette s career through the eighteenth century is to see that art was consolidated as a specialized category of intellectual inquiry and that style emerged as its structuring analytic device in the overlapping spaces of the collector s cabinet the connoisseur s portfolio and the dealer s shop

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